



# FELLOW TRAVELERS

AN OPERA BY  
**GREGORY SPEARS**

LIBRETTO BY  
**GREG PIERCE**

*Lyric*  
**Unlimited**

LYRIC OPERA of CHICAGO

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# Board of Directors

## OFFICERS

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The Honorable Rahm Emanuel  
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*Co-Chairman Emeritus*  
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*Vice President*  
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*Vice President*  
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*Vice President*  
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*Vice President*  
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*Secretary*  
Paul J. Carbone  
*Treasurer*  
Elizabeth Hurley  
*Assistant Secretary*  
Roberta Lane  
*Assistant Treasurer*

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Edgar Foster Daniels  
Richard J. Franke  
Edgar D. Jannotta  
George E. Johnson  
Robert H. Malott  
James J. O'Connor  
Gordon Segal  
Robert E. Wood II

## DIRECTORS

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Gilda R. Buchbinder  
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David W. Carpenter  
Richard W. Colburn+  
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Lester Crown\*  
Marsha Cruzan  
Sir Andrew Davis\*  
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Ann M. Drake  
Dan Draper  
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Charles Droege  
Chaz Ebert  
Stefan T. Edlis  
Lois Eisen  
W. James Farrell  
Michael W. Ferro, Jr.  
Matthew A. Fisher  
Renée Fleming\*  
Sonia Florian\*

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Ronald J. Gidwitz  
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Brent W. Gledhill\*+  
Ethel C. Gofen  
Howard L. Gottlieb\*  
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Maria C. Green+  
Dietrich M. Gross\*  
Dan Grossman  
Carrie J. Hightman  
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Eric L. Hirschfield  
J. Thomas Hurvis\*  
Gregory K. Jones  
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Craig C. Martin\*  
Robert J. McCullen  
Blythe J. McGarvie  
Andrew J. McKenna  
Frank B. Modruson+  
Robert S. Morrison  
Allan B. Muchin\*  
Linda K. Myers\*  
Jeffrey C. Neal  
Amélie Négrier-Oyarzabal  
Sylvia Neil  
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Kenneth R. Norgan  
Sharon F. Oberlander  
John W. Oleniczak\*+  
Olufunmilayo I. Olopade, M.D.  
David T. Ormesher\*+  
William A. Osborn\*  
Matthew J. Parr  
Jane DiRenzo Pigott\*  
Jose Luis Prado  
Don M. Randel

Elke Rehbock  
Anne N. Reyes\*  
J. Christopher Reyes  
William C. Richardson, Ph.D.°  
Brenda Robinson  
Collin E. Roche  
Edward B. Rouse  
Joseph O. Rubinelli, Jr.  
Shirley Welsh Ryan\*  
E. Scott Santi\*  
Claudia M. Saran  
Rodd M. Schreiber  
Jana R. Schreuder\*  
Marsha Serlin  
Brenda M. Shapiro\*  
Richard W. Shepro  
Eric S. Smith\*  
Pam F. Szokol  
Franco Tedeschi  
Mark A. Thierer  
Cherryl T. Thomas  
Donna Van Eekeren\*  
William C. Vance\*  
Roberta L. Washlow  
Miles D. White  
  
William Mason  
*General Director Emeritus*

\* Executive Committee

+ Audit Committee

° National Member

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### Women's Board

- † Nancy S. Searle  
*President*
- † Mrs. Christopher Murphy  
*Vice President of Board Activities*
- † Caroline T. Huebner  
*Vice President of Education*
- † Mrs. Julian W. Harvey  
*Vice President of Fundraising*
- † Mrs. Anne M. Edwards  
*Vice President of Special Events*

- Silvia Beltrametti
- Margot Stone Bowen
- Suzette Bulley
- Marie Campbell
- Mamie Biggs Case
- Mrs. Alger B. Chapman, Jr.
- † Elizabeth O'Connor Cole
- Mrs. Gary C. Comer
- Mrs. Nancy Carrington Crown
- \* Mrs. Lester Crown
- \* Mrs. W. James Farrell
- Mrs. Michael Ferro
- Mrs. Matthew A. Fisher
- § Renée Fleming
- Regan Rohde Friedmann
- Mrs. Robert W. Galvin
- Ms. Lili Gaubin
- Mrs. Ronald J. Gidwitz
- † Keith Kiley Goldstein
- Mrs. Annemarie H. Gramm
- Karen Z. Gray-Krehbiel
- Mrs. King Harris
- Mrs. Philip E. Kelley
- Rebecca Walker Knight
- Mrs. Frederick A. Krehbiel
- Mrs. Richard H. Lenny
- Mrs. Arthur C. Martinez
- \* Mrs. Richard P. Mayer
- Florence D. McMillan
- Alison Wehman McNally
- Mrs. Susan H. Mesrobian
- \*† Mimi Mitchell
- Mrs. Robert S. Morrison
- † Mrs. Susan B. Noyes
- \* Mrs. James J. O'Connor
- Mrs. William A. Osborn
- Mrs. Jerry K. Pearlman
- Mrs. Frederick H. Prince
- Mrs. James C. Pritchard
- M.K. Pritzker
- \* Mrs. J. Christopher Reyes
- Mrs. Ronald A. Rolighed
- Trisha Rooney
- Betsy Bergman Rosenfield
- \* Mrs. Patrick G. Ryan
- Erica L. Sandner
- Mrs. E. Scott Santi
- Mrs. Alejandro Silva
- Mrs. John R. Siragusa
- Mrs. Lisbeth Stiffel
- Mrs. James P. Stirling
- † Marilyn Thoma
- \* Mrs. Theodore D. Ticken
- Mrs. Richard H. Wehman
- Mrs. Robert G. Weiss
- Hon. Corinne Wood
- Mrs. Patrick Wood-Prince

### Life Members

- Paula Hannaway Crown
- \* Mrs. A. Campbell de Frise
- \* Mrs. Richard W. Durkes
- \* Jane Dubois Gargiulo
- \* Mrs. Paul W. Oliver, Jr.
- Mrs. Jay A. Pritzker
- Mrs. Gordon Segal
- \* Former President
- † Executive Committee
- § Honorary Member

### Guild Board of Directors

- † James A. Staples  
*President*
- † Marc Lacher  
*Vice President – Benefit*
- † Cathy Wloch  
*Vice President – Family Day*
- \*† Ms. Martina M. Mead  
*Vice President – Fundraising*
- † Maggie Rock  
*Vice President – Membership*
- † Nathaniel W. Pusey  
*Vice President – Membership Engagement*
- † Dorothy Kuechl  
*Secretary*
- † Ms. Christina M. Rashid  
*Treasurer*
- † Leslie Bertholdt  
*Vice President at Large*

- Allison Alexander
- \*† Patrick J. Bitterman
- † Minka Bosco
- Justin Breitfelder
- Henry Clark
- Sarah Demet
- Eben Dorros
- Timothy R. Farrell
- Robert Gienko, Jr.
- Mark Kozloff, M.D.
- Daria M. Lewicky
- John F. Mamon, M.D.
- † Daniel T. Manoogian
- Louis Margaglione
- David Marshall
- Craig R. Milkint
- † Melissa Mounce Mithal
- † Megan Burke Roudebush
- Mary Lynne Shafer
- Fay M. Shong
- † Ilene Simmons
- Ms. Joan M. Solbeck
- \* Oscar Tatossian
- Michael Tirpak
- Karianne Wardell
- Ms. Anne Zenzer

### Sustaining Members

- Mrs. John H. Andersen
- \* Mrs. Gustavo A. Bermudez
- Mrs. Avrum H. Dannen
- \* Robert F. Finke
- Mrs. Amanda Fox
- Mrs. William R. Jentes (Jan)
- Chester T. Kamin
- John M. Kohlmeier
- Mrs. Robert E. Largay
- \* Ms. Britt M. Miller
- \* John H. Nelson
- Mrs. Lisbeth Stiffel
- R. Todd Viereg

- † Executive Committee
- \* Former President

### Chapters' Executive Board

- † Sherie Coren Shapiro  
*President*
- † Mary Robins  
*Vice President, Community Relations*
- † Ms. Erika E. Erich  
*Vice President, Development*
- † Mrs. Linda Budzik  
*Vice President, Membership*
- † Mrs. Margie Franklin  
*Vice President, Programs*
- † Claudia Winkler  
*Treasurer*
- † Ms. Laura Shimkus  
*Secretary*

- Ms. Judith A. Akers
- Mrs. Peggy Beata
- Mrs. Gerry Bellanca

- Michael J. Braham
- Dr. Gerald Budzik
- Mrs. Robert C. DeBolt
- Mrs. Ingrid Dubberke
- \* Mr. Jonathan Eklund
- Mr. Joseph Ender
- Mrs. Nancy R. Fifield
- Rick Greenman
- Dennis C. Hayes
- Mrs. Mary Lunz Houston
- Virginia Jach
- Mrs. Jackie Knight
- \* Ms. Kate Letarte
- Mrs. Carole Luczak
- Judy Marshall
- Ms. Vee Minarich
- Karen W. Porter
- Mrs. Maria Rigolin
- Mrs. Carla Thorpe
- Mr. Albert R. Walavich

### Sustaining Members

- \* Ms. Julie Anne Benson
- Ms. Marlene R. Boncosky
- Mrs. William Hamilton
- \* Mrs. Jorge Iorgulescu
- \* Dorothy Kuechl
- Lester Marriner
- \* Ms. Jennie M. Righeimer
- Mr. and Mrs. Myron Tiersky

### Life Members

- \* Mrs. J. William Cuncannan
- \* Mrs. Donald Grauer
- \* Mrs. Patrick R. Grogan
- \* Mrs. Merwyn Kind
- \* Mrs. Jonathan R. Laing
- \* Mrs. Frank M. Lieber
- \* Mrs. Howard S. Smith
- \* Mrs. William C. Tippens
- \* Mrs. Eugene E. White

### Chapter Presidents

- Barrington*
- Mary Robins
- Evanston*
- Barbara Eckel
- Far West*
- Judy Marshall
- Flossmoor Area*
- Ms. Sharon Gibson
- Glencoe*
- Anne Ruzicka
- Hinsdale*
- Karen W. Porter
- Hyde Park/Kenwood*
- Ms. Vee Minarich
- Lake Geneva*
- Vivian Fabbro Keenan
- Near North*
- Mrs. Jackie Knight
- Northfield*
- Ms. Margareta Brown
- Riverside*
- Mary Kitzberger
- Wilmette*
- Mrs. Nancy R. Fifield
- Winnetka*
- Mrs. Julie McDowell

- † Executive Committee
- \* Former President

### Lyric Young Professionals

- Lisa DeAngelis, *President*
- Martha Grant, *Vice President*
- Chris Hanig, *Secretary*
- Marne Smiley, *Branding Chair*
- Tania Tawil, *Events Chair*
- Jonathon Thierer, *Fundraising Chair*
- Evan Fry, *Membership Chair*
- Lauren Wood, *Social Media Chair*
- Claudine Tambuatco, *YP Outreach Chair*

### Members at Large

- Vindya Dayananda
- Lena Dickinson
- Fritzi Getz
- Laura Guili
- Joe Michalak
- Shannon Shin
- J.J. Williams

### The Patrick G. and Shirley W. Ryan Opera Center Board of Directors

- Patrick G. and Shirley Welsh Ryan
- Honorary Co-Chairs*
- John Nitschke *President*
- \* Julie Baskes *Vice President – At Large*
- Janet Burch *Vice President – At Large*
- ^ Philip G. Lumpkin *Vice President – Fundraising*
- Sally Feder *Vice President – Fundraising Co-Chair*
- \*^ Susan Kiphart *Vice President – Nominating*
- Jane DiRenzo Pigott *Vice President – Nominating Co-Chair*
- ^ Joan Zajchuk *Vice President – Strategic Planning*
- Juliana Chyu *Vice President – Strategic Planning Co-Chair*
- Debbie K. Wright *Treasurer*
- Robert Lane *Assistant Treasurer*
- Chester T. Kamin *Secretary*
- Dan Novak *Assistant Secretary*

- Nicole M. Arnold
- Marcus Boggs
- Heidi Heutel Bohn
- ^ Tanja Chevalier
- Tamara Conway
- Lawrence O. Corry

- \* Allan Drebin
- Erika E. Erich
- Anthony Freud
- Mary Patricia Gannon
- Melvin Gray
- Mrs. Thomas D. Heath
- Mary Ellen Hennessy
- Martha A. Hesse
- Loretta Julian
- \* Kip Kelley
- Jeanne Randall Malkin
- Robert C. Marks
- Erma S. Medgyesy
- Frank B. Modruson
- ^ Phyllis Neiman
- Susan Noel
- Gregory J. O'Leary
- Michael A. Oberman
- Ted Reichardt
- Richard O. Ryan
- Richard W. Shepro
- Billie Jean Smith
- Salme Harju Steinberg
- ^ Nasrin Thierer
- Donna Van Ekeren
- Mrs. Richard H. Wehman
- Jack Weiss

### Life Members

- \* Katherine A. Abelson
- Mrs. James W. Cozad
- Bernard J. Dobroski
- Anne Gross
- \* Keith A. Reed
- Orli Staley
- \* William C. Vance
- \* Mrs. J. W. Van Gorkom
- Howard A. Vaughan, Jr.
- \* Former President
- ^ Team Chair



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# LYRIC OPERA OF CHICAGO

Anthony Freud, OBE  
General Director, President & CEO  
The Women's Board Endowed Chair

Sir Andrew Davis  
Music Director  
The John D. and Alexandra C. Nichols Endowed Chair

Renée Fleming  
Creative Consultant

Drew Landmesser  
Deputy General Director and Chief Operating Officer

Roberta Lane  
Chief Financial and Administrative Officer

Elizabeth Hurley  
Chief Development Officer

Cayenne Harris  
Vice President, Lyric Unlimited  
The Chapters' Endowed Chair for Education

Elizabeth Landon  
Vice President, Human Resources

Nicholas Ivor Martin  
Vice President, Artistic Operations and Labor Strategy

Andreas Melinat  
Vice President, Artistic Planning

Lisa Middleton  
Vice President, Marketing and Communications

Dan Novak  
Vice President and Director, Ryan Opera Center  
The Ryan Opera Center Board Endowed Chair

Will Raj  
Vice President, Information Technology

Rich Regan  
Vice President and General Manager,  
Presentations and Events

Michael Smallwood  
Vice President and Technical Director  
The Allan and Elaine Muchin Endowed Chair

## OFFICE OF THE GENERAL DIRECTOR

### Anthony Freud

General Director, President & CEO  
The Women's Board Endowed Chair  
Linda Nguyen Irvin  
Manager, Office of the General Director  
Grace Vangel  
Assistant, Office of the General Director

## OFFICE OF THE DEPUTY GENERAL DIRECTOR

### Drew Landmesser

Deputy General Director and Chief Operating Officer

## ARTISTIC

### Andreas Melinat

Vice President, Artistic Planning  
Cory Lippiello  
Artistic Administrator  
Evamaria Wieser  
Casting Consultant

## DEVELOPMENT

### Elizabeth Hurley

Chief Development Officer  
Zachary Vanderburg  
Executive Assistant to the Chief Development Officer

### Lawrence DelPilar

Senior Director, Development  
Jonathan P. Siner  
Senior Director of Planned Giving  
Mike Biver  
Director of Planned Giving  
Amber Cullen  
Director of Major Gifts  
Libby Rosenfeld  
Major Gifts Officer  
Meaghan Stainback  
Associate Director of Individual Giving  
Sarah Geocaris  
Chapters Coordinator  
Rachel Peterson  
Planned and Individual Giving Coordinator

### Daniel P. Moss

Senior Director of Institutional Partnerships  
Angela DeStefano  
Associate Director of Guild Board  
Sarah Kull  
Associate Director of Foundation and Government Partnerships

Pavitra Ramachandran  
Institutional Partnerships Associate  
Andrea Rubens  
Guild Board and Young Professionals Coordinator

### Kate Later

Director of Women's Board  
Chelsea Southwood  
Associate Director of Women's Board  
Justin Berkowitz  
Women's Board Assistant  
Leah Bobbey  
Women's Board Coordinator

### Deborah Hare

Associate Director of Donor Services and Special Events  
Paul D. Sprecher  
Donor Services and Special Events Coordinator

### Amy Tinucci

Director of Systems, Reporting, and Donor Records  
Hanna Pristave  
Manager of Operations and Data Analytics  
Stephanie Lillie  
Donor Records and Reporting Associate  
Erin Johnson  
Donor Records Coordinator  
Amanda Ramsey  
Prospect and Research Coordinator

### Angela Larson

Director of Annual Giving  
Scott Podraza  
Associate Director of Annual Giving  
Meghan Pioli  
Donor Relations and Stewardship Associate  
Karoline Reynolds  
Digital Fundraising Coordinator

## FINANCE

### Roberta Lane

Chief Financial and Administrative Officer  
Whitney Bercek  
Controller  
Nicky Chaybasarskaya  
Senior Accountant  
Ana Joyce  
Senior Accountant  
Nancy Ko  
Accounting Manager

Lee Stevens  
Payroll Director  
Guirleine Augustin  
Accounts Payable Associate  
Ebonie McDuff  
Payroll Associate  
Tom Pels  
Payroll Associate  
Dan Seekman  
Staff Accountant  
Megan St. John  
Payroll Coordinator

## HUMAN RESOURCES

### Elizabeth Landon

Vice President, Human Resources  
Stephanie Strong  
Director of Compensation, Benefits, and HR Operations  
Jessica Drew  
Human Resources Associate  
Charity Franco  
Human Resources Coordinator  
Anna VanDeKerchove  
Office Coordinator

## INFORMATION TECHNOLOGY

### Will Raj

Vice President, Information Technology  
Eric Hayes  
Director of IT Operations  
Rita Parida  
Director of Data Services  
Christina Bledsoe  
Systems Analyst  
Sean Lennon  
Systems Administrator  
Bob Helmuth  
Technology Support Associate

## LYRIC UNLIMITED

### Cayenne Harris

Vice President, Lyric Unlimited  
The Chapters' Endowed Chair for Education  
Alejandra Boyer  
Director of Community Programs  
Todd Snead  
Director of Learning Programs  
Will Biby  
Manager of Audience Programs  
Dana McGarr  
Community Programs Associate  
Drew Smith  
Learning Programs Associate  
Jacob Stanton  
Lyric Unlimited Programs Associate  
Rebecca Edmonson  
Backstage Tours Coordinator

## MARKETING AND COMMUNICATIONS

### Lisa Middleton

Vice President, Marketing and Communications  
Stefany Phillips  
Marketing and Public Relations Coordinator

### Holly H. Gilson

Senior Director, Communications  
Magda Krance  
Director of Media Relations  
Roger Pines  
Dramaturg  
Kamaria Morris  
Public Relations Manager  
Andrew Cioffi  
Digital Content Producer  
Amanda Reitenbach  
Social Media Associate

### Tracy Galligher Young

Senior Director, Marketing and Audience Development  
Laura E. Burgos  
Director of Audience Research and Analytics  
Jennifer Colgan  
Director of Sales and Advertising  
Brittany Gonzalez  
Director of Group Sales  
Valerie Bromann  
Manager of Digital Content and Analysis  
Carrie Krol  
Graphic Design Manager  
Michael Musick  
E-Commerce Manager  
Jocelyn Park  
Creative Project Manager  
Lindsey Raker  
Marketing Associate, Special Programs  
Margaret Stoltz  
Marketing Associate, Advertising and Promotions  
LeiLynn Farmer  
Group Sales Coordinator



# LYRIC OPERA OF CHICAGO

## TICKET DEPARTMENT/ AUDIENCE SERVICES

### Susan Harrison Niemi

*Director of Audience Services*  
Alex Chatziapostolou (Demas)  
*Sales Manager*  
John Renfro  
*Tessitura Manager*  
Laura Waters  
*Call Center Manager*  
Kelly Cronin  
*VIP Ticketing Associate*

Emma Andelson  
Sebastian Armendariz  
Louie Barrios  
Sharai Bohannon  
Alex Carey  
Aine Collins  
Niaimani Cooper-Parker  
Esteban Andres Cruz  
Alicia Dale  
Devin Fanslow  
Leigh Folta  
Andrew Groble  
Linda Grossman  
Virginia Head  
Virginia Howard  
Steve Landsman  
Katelyn Lee  
Marisa Lerman  
Tina Miritello  
Jackie Murray  
LaRob Payton  
Tony Portela  
Daniel Quinn  
Kellie Springfield  
Caitlin Patricia Stigler  
Destiny Strothers  
Adam Stubitsch  
Mary Kate Vom Lehn  
Claire Watkins  
Caitlin Watts  
Samantha Westlake  
*Ticket Staff*

Emily Crisp  
Alexandra Madda  
Margaret Reberg  
*Lyric Concierge Representatives*

## OPERATIONS

### Nicholas Ivor Martin

*Vice President, Artistic Operations and Labor Strategy*  
Stephanie Karr  
*Senior Director of Music Administration*  
Wendy Skoczen  
*Chief Librarian*  
Tabitha Boorsma  
*Operations Associate*  
Gretchen Meyerhoefer  
*Music Administration Associate*  
Janis Sakai  
*Music Administration Coordinator*

## PRESENTATIONS AND EVENTS

### Rich Regan

*Vice President and General Manager, Presentations and Events*  
Sharon Lomasney  
*Director of Presentations and Events*  
Nora O'Malley  
*Director of Facility Operations*  
Leslie MacLean  
*Facilities Coordinator*  
Stephen Dunford  
*Chief Engineer*  
Gregg Brody  
*Box Office Manager*  
Bernard McNeela  
*Engineer*  
Briette Madrid  
*Stage Door Supervisor*  
Nathan Tuttle  
*Facilities Porter*

## PRODUCTION

### Cameron Arens

*Senior Director, Production*  
Katrina Bachus  
Jordan Braun  
Elise Sandell  
David Carl Toulson  
*Assistant Stage Directors*  
John W. Coleman  
Rachel C. Henneberry  
Rachel A. Tobias  
*Stage Managers*

Adrienne Bader  
Kristen Barrett  
Hana Bartkowiak  
Rachel C. Henneberry  
Anderson Nunnelle  
Daniel Sokalski  
Peggy Stenger  
Amy Thompson  
Rachel A. Tobias  
Bill Walters  
Sandra Zamora  
*Assistant Stage Managers*

Ben Bell Bern  
*Rehearsal Department Manager*  
Josie Campbell  
*Artistic Services Manager*  
Marina Vecchi  
*Rehearsal Associate*  
Michael Calderone  
Christine Wagner  
*Rehearsal Assistants*

## THE PATRICK G. AND SHIRLEY W. RYAN OPERA CENTER

### Dan Novak

*Vice President and Director, Ryan Opera Center*  
*The Ryan Opera Center Board*  
*Endowed Chair*  
Craig Terry  
*Music Director*  
*The Jannotta Family Endowed Chair*  
Julia Faulkner  
*Director of Vocal Studies*  
*The Elizabeth F. Cheney Foundation*

## TECHNICAL

### Michael Smallwood

*Vice President and Technical Director*  
*The Allan and Elaine Muchin*  
*Endowed Chair*  
April Busch  
*Technical Operations Director*  
Michael Schoenig  
*Technical Finance Director*  
Madeleine Borg  
*Production Manager – Lyric Unlimited and Ryan Opera Center*

Scott Wolfson  
*Associate Technical Director*  
Stephen Snyder  
*Technical Coordinator*

Joe Dockweiler  
*Master Carpenter*  
Mike Reilly  
*Head Flyman/Automation*

Jeffrey Streichhirsch  
*Automation Assistant*  
Chris Barker  
Matt Reilly  
*Rigging/Automation Assistants*

Brian Grenda  
*Layout Carpenter*

Drew Trusk  
*Shop Welder*  
Bruce Woodruff  
*Layout Welder*

Richard “Doc” Wren  
*Warehouse Coordinator*  
Dan DiBennardi  
*Assistant Warehouse Coordinator*

Dan Donahue  
Justin Hull  
Ryan McGovern  
*Assistant Carpenters*

Anthony Bernardy  
Adam Gorsky  
Brian Hobbs  
Robert Hull, Jr.  
John Ingersol  
Ray Schmitz  
Jacob Sullivan  
Chase Torringa  
Phil Wilkerson  
*Carpenters*

Chris Maravich  
*Lighting Director*  
*The Mary-Louise and James S. Aagaard*  
*Endowed Chair*  
Sarah Riffle  
Heather Sparling  
*Assistant Lighting Designers*

Michael C. Reynolds  
*Master Electrician*  
Soren Erbak  
*Board Operator*

John Clarke, Jr.  
Anthony Coia  
Gary Grenda  
Michael A. Manfrin  
Robert Reynolds  
*Assistant Electricians*

Jason Combs  
Thomas Fernandez  
Thomas Hull  
Daniel Kuh  
Jeremy Thomas  
Jose Villalpando  
*Electricians*

Joe Schofield  
*Head Audio Technician*  
Nick Charlan  
Matt Ebel  
Kelvin Ingram  
*Audio Technicians*

Maria DeFabo Akin  
*Props and Scenic Art Director*

Charles Reilly  
*Property Master*  
Michael McPartlin  
*Properties Crew Head*

Phil Marcotte  
*Prop Carpenter*  
Bob Ladd  
*Armorer*  
Rachel Boultinghouse  
*Upholsterer*

Thomas Coleman, Jr.  
Robert Hartge  
Richard Tyrivier  
*Assistant Properties*

Michael Buerger  
Joseph Collins  
Gordon Granger  
Nick Malloy  
Joe Mathesius  
John Miulli  
Michael O'Donnell, Jr.  
*Properties*

Brian Traynor  
*Charge Artist*  
Tim Morrison  
Michael Murtagh  
*Scenic Artists*

### Scott Marr

*Wardrobe, Wigs, and Makeup Director*  
Kristi Wood  
*Costume Project Coordinator*

Maureen Reilly  
*Costume Director*  
*The Richard P. and Susan Kiphart*  
*Endowed Chair*  
Lucy Lindquist  
*Wardrobe Mistress*

Jessica Doan  
Jenah Hensel  
Kate Keefe  
Cecylia Kinder  
Michael Lopez  
Krystina Lowe  
Kathy Rubel  
Tony Rubino  
Joanna Rzepka  
Marguerite Scott  
Rebecca Shouse  
Ewa Szylak  
Barbara Szylo  
Damillia Taylor  
Carolina Tuazin  
Issac Turner  
Maggie Zabierowski  
*Wardrobe Staff*

Kristine Anderson  
Scott Barker  
Louie Barrios  
Breena Cope  
Tracy Curran  
Dawn Marie Hamilton  
Charlie Junke  
Kim Kostera  
Ed Mack  
Wendy McCay  
John Salyers  
Chris Valente  
Roger Weir  
*Dressers*

Sarah Hatten  
*Wigmaster and Makeup Designer*  
*The Marlys Beider Endowed Chair*  
Kathleen A. Evans  
*Department Coordinator*

Amanda Clark  
Chantelle Marie Johnson  
Lynn Koroulis  
Robert Kuper  
Lana McKinnon  
Claire Moores  
*Staff*

DeShawn Bowman  
Brittany Crinson  
Eric Daniels  
Anelle Eorio  
June Gearon  
David Grant  
Briette Madrid  
Patrick Munoz  
Nelson Posada  
Jada Richardson  
Lela Rosenberg  
Bridget Ryzmski  
Rebecca Scott  
Melanie Shaw  
Kacy Tatus  
Pat Tomlinson  
Anita Trojanowski  
*Wig and Makeup Crew*



## Fellow Travelers

*An opera by Gregory Spears*

*Libretto by Greg Pierce*

*Generously made possible by*



**Lauter McDougal Charitable Fund**

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# FELLOW TRAVELERS

## Synopsis

**TIME and PLACE:** September 1953 to May 1957, in Washington, D.C. Eisenhower is president. Senator Joseph McCarthy is stoking fears that the U.S. federal government is full of Communists, Soviet spies, and homosexuals.

### PART ONE

#### *Scene 1. Park in Dupont Circle*

A fledgling reporter, Timothy Laughlin, sits on a bench reviewing his notes from McCarthy's wedding when he is approached by State Department employee Hawkins Fuller.

#### *Scene 2. Senator Charles Potter's office*

Timothy is hired as a speechwriter for Senator Charles Potter. Timothy meets Tommy McIntyre, who gives him unsolicited advice about Washington politics.

#### *Scene 3. Hawkins's office*

Timothy stops by to drop off a thank-you gift. He meets Hawkins's assistant and best friend Mary, and his secretary Miss Lightfoot, who mocks Timothy after he leaves.

#### *Scene 4. Timothy's apartment*

Timothy is at home cooking soup and writing his sister a letter when Hawkins unexpectedly stops by to tell him about the delights of Bermuda, among other things.

#### *Scene 5. St. Peter's Church*

In the afterglow of last night's encounter with Hawkins, Timothy is torn between his deep Catholicism and his blossoming passion.

#### *Scene 6. The Hotel Washington*

At a Christmas party, Timothy is approached by an Army general about enlisting; Mary warns Hawkins about his reckless behavior with Timothy; McIntyre tells Potter about

McCarthy's latest political troubles; Miss Lightfoot overhears an intimate exchange between Hawkins and Timothy.

#### *Scene 7. Interrogation Room M304*

An interrogator puts Hawkins through a series of humiliating tests in an attempt to determine whether or not he is a homosexual.

#### *Scene 8. Timothy's apartment*

Timothy and Hawkins discuss the interrogation, McCarthy, and Hawkins's illicit amusements in New York City.

#### *Scene 9. McCarthy's office*

Senator Potter warns McCarthy that the "Adams Chronology," which details how Roy Cohn and McCarthy pressured the Army to give Cohn's friend David Schine special treatment, will be McCarthy's downfall unless he gives up Cohn.

### Intermission

### PART TWO

#### *Scene 10. Mary's kitchen/Timothy's apartment*

Mary invites Timothy over to warn him of Hawkins's fickle nature. She tells Timothy she is pregnant from a one-night stand. In Timothy's apartment, Hawkins rejoices that he's been cleared of allegations of homosexuality. Timothy is shocked by how Hawkins wants to celebrate.

#### *Scene 11. Roof of the Old Post Office*

Timothy, in agony over his fraught relationship, tells Hawkins he's decided to enlist in the Army.

#### *Scene 12. Hawkins's office*

Mary tells Hawkins she is quitting, as she can no longer work in an atmosphere of panic and persecution.

#### *Scene 13. Timothy in France/Hawkins in Chevy Chase*

Three years pass. Timothy writes letters to Hawkins and Mary from France, where he is stationed. Hawkins is now married to a woman named Lucy, with a house in the suburbs, but would clearly like to rekindle his relationship with Timothy upon his return.

#### *Scene 14. Brick House*

In a house in D.C. that Hawkins has rented for his afternoon flings with Timothy, Hawkins expresses that he cannot be everything Timothy wants. Hawkins resolves to end the affair himself.

#### *Scene 15. Mary's kitchen/Brick House/Room M304*

Mary is packing when Hawkins stops by, distraught. He confesses that in order to push Timothy away, he has given Timothy's name to those investigating alleged homosexuals. He asks Mary to tell Timothy about this betrayal in hopes it will make Timothy hate him.

#### *Scene 16. Park in Dupont Circle*

His dreams dashed, Timothy decides to leave Washington, D.C., and Hawkins Fuller for good. Both heartbroken, they say goodbye.

### Approximate Timings

PART ONE 55 minutes

Intermission 25 minutes

PART TWO 60 minutes

**Total: 2 hours and 20 minutes**

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*Lyric*

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- Lyric Opera gratefully acknowledges the support of the Robert and Ellen Marks American Opera Endowed Chair.
- Lyric Opera of Chicago wishes to thank its Official Airline, American Airlines.
- This season's projected English titles are funded in part by a generous grant from the Lloyd E. Rigler-Lawrence E. Deutsch Foundation.

#### Orchestra

##### *Violin I*

Pauli Ewing, *concertmaster*  
Heather Wittels  
David Volfe

##### *Violin II*

Al Wang, *principal*  
Irene Radetzky  
Rika Seko

##### *Viola*

Melissa Kirk, *principal*  
Karl Davies

##### *Cello*

Mark Brandfonbrener, *principal*  
Wei Denton

##### *Bass*

Andrew Anderson

##### *Flute*

Eliza Bangert

##### *Oboe*

Jennet Ingle

##### *Clarinet/Bass Clarinet*

Susan Warner

##### *Trombone*

Reed Capshaw, *principal*  
Graeme Mutchler

##### *Personnel Manager*

##### *and Orchestra Contractor*

Christine Janicki

#### *Chicago Premiere*

## FELLOW TRAVELERS

An opera by Gregory Spears

Libretto by Greg Pierce

Based on the 2007 novel *Fellow Travelers*

by Thomas Mallon

Sung in English

Developed and co-commissioned by

G. Sterling Zinsmeyer and Cincinnati Opera

Premiered by Cincinnati Opera on June 17, 2016 at the Jarson-Kaplan Theater,

Aronoff Center for the Arts, Cincinnati

First performed by Lyric Unlimited on March 17, 2018,

at the Athenaeum Theatre, Chicago

#### *Cast (in order of vocal appearance):*

Hawkins Fuller, <i>a state department official</i>	JOSEPH LATTANZI*
Timothy Laughlin, <i>an aspiring reporter</i>	JONAS HACKER*
Senator Potter's Assistant/Bookseller/ Party Guest/Technician/French Priest	SAM HANDLEY <sup>oo</sup>
Tommy McIntyre, <i>a reporter and friend of Sen. Potter</i>	WILL LIVERMAN <sup>oo</sup>
Senator Charles Potter/General Arlie/Bartender	REGINALD SMITH, JR.*
Miss Lightfoot, <i>a secretary in Hawkins's office</i>	VANESSA BECERRA*
Mary Johnson, <i>Hawkins's assistant</i>	DEVON GUTHRIE*
Senator Joseph McCarthy/Estonian Frank/Interrogator	MARCUS DELOACH*
Lucy	AMY KUCKELMAN
<i>Conductor</i>	DANIELA CANDILLARI*
<i>Director</i>	KEVIN NEWBURY
<i>Set Designer</i>	VITA T'ZYKUN
<i>Costume Designer</i>	PAUL CAREY*
<i>Lighting Designer</i>	THOMAS C. HASE*
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Assistant Director</i>	MARCUS SHIELDS*
<i>Stage Manager</i>	DONALD CLAXON
<i>Costume Supervisor</i>	MADELEINE PRITNER*

\* *Lyric debut*

<sup>oo</sup> *Alumni, The Patrick G. and Shirley W. Ryan Opera Center*





The work of **GREGORY SPEARS** (*Composer*) blends aspects of Baroque style, minimalism, and romanticism to create a distinctive sound. Spears has been commissioned by Lyric Unlimited (*Jason and the Argonauts*),

Cincinnati Opera, Houston Grand Opera, Seraphic Fire, and the JACK Quartet, among many others organizations. *Fellow Travelers* premiered at Cincinnati Opera in June 2016 and received its New York premiere earlier this season at the PROTOTYPE Festival. Spears's opera, *O Columbia*, recently received its world premiere at Houston Grand Opera. His first opera, *Paul's Case*, was developed by American Opera Projects and premiered by Urban Arias in 2013. It was restaged at the PROTOTYPE Festival and later presented in Pittsburgh Opera's new production. Spears is currently writing a double trumpet concerto commissioned by Concert Artists Guild and the BMI Foundation for trumpeter Brandon Ridenour, as well as a new vocal work commissioned by New York Polyphony. He also recently completed the soundtrack for the British feature film *Macbeth* (Kit Monkman, director), which is currently in post-production. He has won prizes from BMI and ASCAP, as well as awards and fellowships from the American Academy of Arts and Letters, the Fulbright Foundation (Fellowship to Denmark 1999-2000), and the Vagn Holmboe Competition. (See *Composer's Statement*, pg. 16.)



**GREG PIERCE**  
(*Librettist*)

The Vermont native's *Slowgirl*, the inaugural play of Lincoln Center's Claire Tow Theater (LCT3), was subsequently produced by Steppenwolf Theatre and the Geffen Playhouse, among others. LCT3 also produced *Her Requiem* (Lincoln Center Theater commission). *Cardinal* was commissioned and produced by Second Stage Theatre. Pierce's two musicals with composer John Kander are *The Landing* (Vineyard Theatre in New York) and *Kid Victory* (coproduction of Vineyard Theatre and Virginia's Signature Theatre). With director Stephen Earnhart, Pierce co-wrote *The Wind-Up Bird Chronicle* (Edinburgh International Festival premiere, later seen at the Singapore Arts Festival). Vermont Stage Company commissioned and produced Pierce's *The Quarry*, with music by his brother Randal. Pierce has received fellowships from the Edward F. Albee Foundation, *Yaddo*, The Djerassi Institute, the New York Public Library, and the

Barryshnikov Arts Center. He currently holds a commission from Manhattan Theatre Club/Sloan Foundation. His work has been developed with Naked Angels, The New Group, Atlantic Theatre Company, Asia Society, the Rattlestick Theater, and the Public Theater's Under the Radar festival. Pierce is an alumnus of Oberlin College (B. A.) and Warren Wilson College (M. F. A. in Creative Writing). He is a member of the Dramatists Guild and the Writers Guild of America. (See *Librettist's Statement*, pg. 16.)



**JONAS HACKER**

(*Timothy Laughlin*) has established himself as a singer to watch, with recent debuts in companies and orchestras across the United States. A recent graduate of the Academy of Vocal Arts, he returns

this season to Annapolis Opera (Laurie/*Little Women*, following Ferrando/*Così fan tutte* in 2015) and makes his Opera San José debut as the Prince/Alma Deutscher's *Cinderella*. Active in oratorio, Hacker has appeared as tenor soloist in Beethoven's *Symphony No. 9* with the Columbus Symphony, and in a quartet rendition of Bach's *Cantata No. 150* with the Philadelphia Orchestra, Yannick Nézet-Séguin conducting. He will be spending this summer in France as a participant in the Mozart Residency program of the Festival d'Aix-en-Provence. Hacker has also been a Filene Young Artist at Wolf Trap Opera (Sposiro/Gassmann's comic opera *L'opera seria*, Roderick Usher/Glass's *The Fall of the House of Usher*, Bastianello/Musto's *Bastianello*, two recitals with pianist Steven Blier). The tenor was a 2016 Grand Finalist in the Metropolitan Opera National Council Auditions and a recipient of the Robert Jacobson Award in the 2017 George London Foundation competition.



**JOSEPH LATTANZI**

(*Hawkins Fuller*) earned considerable acclaim in this role in Cincinnati Opera's world premiere of *Fellow Travelers*, as well as in the work's New York premiere earlier this season. A 2017 Sullivan

Foundation Award recipient, the baritone is a former member of the Arizona Opera Studio, where most prominent among his roles were the title role/*Don Giovanni*, Dandini/*Cinderella*, and Riolo/Daniel Catán's *Florencia en el Amazonas*. Earlier this season Lattanzi appeared at Virginia Opera as Sonora/*La fanciulla del West* (debut) and Demetrius/*A Midsummer Night's Dream*. He returns to Atlanta Opera

in June to portray Anthony/*Sweeney Todd*. Lattanzi enjoys strong relationships with Cincinnati Opera, where he has been heard in multiple productions, and with Seattle Opera, where he was a Young Artist and was most recently heard in *Katya Kabanova*. Lattanzi has created roles in workshops of operas by Jake Heggie (*Great Scott*), Daniel Catán (*Meet John Doe*), and Clint Borzoni (*The Copper Queen*). The baritone made a highly successful international debut singing Britten's *War Requiem* with the Orchestra e Coro Sinfonica di Milano "Giuseppe Verdi."



**DEVON GUTHRIE**

(*Mary Johnson*), who created her role in *Fellow Travelers* at the work's Cincinnati Opera world premiere, reprised it in the work's New York premiere earlier this season. Other recent engagements

include Daisy Buchanan/*The Great Gatsby* (New England Conservatory, Tanglewood); First Lady/*The Magic Flute* (Opera Philadelphia); Chocholka/*The Cunning Little Vixen* (New York Philharmonic); Bubikopf/*Der Kaiser von Atlantis* (Central City Opera); and Donna Elvira/*Don Giovanni* (Tanglewood). At The Juilliard School, the soprano's roles included Donna Elvira, Sidonie/*Armide*, Drusilla/*L'incoronazione di Poppea*, and Laurie/*The Tender Land*. Other recent highlights include Pamina in Simon McBurney's new production of *The Magic Flute* at London's English National Opera; two seasons singing with The Paul Taylor Dance Company for performances of *Beloved Renegade*; her debut with the Opera Theatre of Saint Louis as Pulcheria/Handel's *Riccardo Primo*; an acclaimed Santa Fe Opera debut as Marzelline/*Fidelio*, and Susanna/*The Marriage of Figaro* at the Saito Kinen Festival. On the concert platform, Guthrie has performed a Huang Ruo Chamber Concert with Mimesis Ensemble at Carnegie Hall and was heard in Handel's *Messiah* with the Santa Fe Symphony Orchestra.



**VANESSA BECERRA**

(*Miss Lightfoot*), a native of Fort Worth, Texas, is a recent graduate of LA Opera's Domingo-Colburn-Stein Young Artist Program. Appearances with that company include *The*

*Magic Flute*, *The Marriage of Figaro*, *La traviata*, and *The Ghosts of Versailles* (heard on a Grammy-winning recording). While in the program, she was a Regional finalist of the Metropolitan Opera



National Council Auditions and the recipient of a top award from the Pasadena Opera Guild. Highlights of the current season have included debuts with the Los Angeles Philharmonic under the direction of Gustavo Dudamel (Papageno/*The Magic Flute*), the San Francisco Symphony under Michael Tilson Thomas (Paquette/*Candide*), and Opera San José (title role/*Alma Deutscher's Cinderella*). Later this season the soprano will sing Glauce/*Medea* at Opera Omaha, Johanna/*Sweeney Todd* at Atlanta Opera, and Maria in Bernstein's famed *West Side Story* at The Glimmerglass Festival (Francesca Zambello's new co-production between Lyric, Glimmerglass, and Houston Grand Opera). Becerra made her professional debut in 2014 at Fort Worth Opera in Daniel Crozier's *With Blood, With Ink*, subsequently released on CD.



#### WILL LIVERMAN

(*Tommy McIntyre*), an alumnus of Lyric's Ryan Opera Center, has sung nine roles with the company, most recently Dizzy Gillespie/*Daniel Schnyder's Charlie Parker's Yardbird*

(2016/17). Liverman premiered that role at Opera Philadelphia and reprised it at London's English National Opera. The baritone recently starred as Rossini's Figaro at Kentucky Opera, and later this season he will portray Mozart's Papageno at Milwaukee's Florentine Opera and Central City Opera in Colorado. He made his Seattle Opera debut as Raimbaud/*Le Comte Ory*. Other performance highlights include Figaro at Madison Opera and Utah Opera, Tarquinius/*The Rape of Lucretia* and Beaumarchais/Corigliano's *The Ghosts of Versailles* at Wolf Trap Opera, and Andrew Hanley/Kevin Putz's *The Manchurian Candidate* (world premiere) at Minnesota Opera. Liverman also has portrayed Sam/*The Pirates of Penzance* (Atlanta Opera), the Protestant Minister/Menotti's *The Last Savage* (The Santa Fe Opera), and the title role/*Noye's Fludde* at his alma mater, Wheaton College. In 2015 Liverman won the Stella Maris International Vocal Competition, the Gerda Lissner Charitable Fund Award, and a top prize from Opera Index, Inc.



#### MARCUS DELOACH

(*Senator Joseph McCarthy, Estonian Frank, Interrogator*) created these roles in at Opera Philadelphia, later reprising them at New York's PROTOTYPE Festival. He has also been featured

in world premieres of major works by Missy

Mazzoli, Lee Hoiby, Deborah Drattell, and Paul Schoenfield. The baritone has sung many principal roles with New York City Opera and has also been heard at the Bard Summerscape Festival, the PROTOTYPE Festival, American Opera Projects, On Site Opera, and the major companies of Seattle, Philadelphia, Cincinnati, Boston, and St. Louis, among many others. In concert he has performed with such leading orchestras as the New York Philharmonic, the London Symphony Orchestra, and the Munich Philharmonic. DeLoach first attracted attention abroad as winner of London's inaugural Wigmore Hall International Song Competition. He later returned to Europe for debuts at the Teatro Comunale di Bolzano (Jean-Philippe Boesmans' *Julie*) and at Opera Ireland in Dublin (Jake Heggie's *Dead Man Walking*). This season he will be heard in the Brahms *Requiem* (Artists Series Concerts of Sarasota), *Messiah* (Tucson Symphony), and Bernstein's *Trouble in Tahiti/ Arias and Barcarolles* (Boston Lyric Opera).



#### REGINALD SMITH, JR.

(*Senator Charles Potter, Gen. Arlie, Bartender*), an Atlanta native, is an alumnus of Houston Grand Opera Studio and a former Grand

Finals winner of the Metropolitan Opera National Council Auditions. Last season the baritone made company debuts with San Francisco Opera, The Dallas Opera, Opera Memphis, and Opera Carolina, as well as his concert debut with Marin Alsop conducting the Baltimore Symphony Orchestra. This season he debuts with Opera Hong Kong (Amonasro/*Aida*), Portland Opera (Monterone/*Rigoletto*) and at Lincoln Center (Beethoven's *Symphony No. 9* with the National Chorale). Smith has previously appeared with the major companies of St. Louis, Cincinnati, Houston, and Toledo. Concert highlights include appearances with the Houston Symphony Orchestra, the Atlanta Symphony Orchestra, and the Tchaikovsky Symphony Orchestra at Tchaikovsky Hall in Moscow. A recent recipient of both the Sara Tucker Study Grant and a Sullivan Foundation Career Grant, Smith is an alumnus of the University of Kentucky and the Opera Theatre of Saint Louis and Wolf Trap young-artist programs.



#### AMY KUCKELMAN

(*Lucy*), who debuted at Lyric in *The King and I* (2015/16), has previously appeared with Lyric Unlimited singing multiple roles in Gregory Spears's *Jason and the Argonauts* (world premiere). She

was a scholarship recipient at the Manhattan School of Music, where she graduated in 2015 with a bachelor's degree in vocal performance. In MSM's production of Lehár's *The Land of Smiles* she sang Lisa, the female lead. In 2014 she portrayed Alice/Rossini's *Le Comte Ory* at the I Sing Beijing Festival, while also appearing at the Suzhou Cultural Center Theater and the Hangzhou Theater. In 2011 she participated as a young artist in the International Lyric Academy in Italy, where she sang Nella/*Gianni Schicchi*. This summer she will be a Des Moines Metro Opera Young Artist. Among the major conductors and directors with whom Kuckelman has worked are Lee Blakeley, Ron Daniels, Peter McClintock, and E. Loren Meeker.



#### SAM HANDLEY

(*Senator Potter's Assistant, Bookseller, Party Guest, Technician, French Priest*), a Ryan Opera Center alumnus, has been heard at Lyric in more than a dozen roles, among them Peter Quince/*A*

*Midsummer Night's Dream* and Tom/*Un ballo in maschera*. Highlights of the current season include *Die Meistersinger von Nürnberg* (National Centre for the Performing Arts in Beijing – the bass-baritone has also sung this work at San Francisco Opera), the Verdi *Requiem* (Champaign-Urbana Symphony Orchestra, Elmhurst Symphony Orchestra), and *The Mikado* (Northwest Indiana Symphony Orchestra). Last season Handley was heard as Alberich/*The Essential Ring* in Jonathan McPhee's new distillation of Wagner's *Ring* cycle, with both the Lexington Symphony and Symphony New Hampshire. He also sang Pish-Tush/*The Mikado* with DuPage Opera and Mozart's *Requiem* with Sarasota Orchestra, while also joining the roster of the Metropolitan Opera for *Der Rosenkavalier*. Other recent highlights include Escamillo/*Carmen* (European debut at Theater Aachen, new production), *The Magic Flute* (Opera Colorado), Roger Waters's opera *Ça Ira* (Nashville Symphony), *The Barber of Seville* (Atlanta Opera), and *Salome* (Severance Hall and Carnegie Hall with The Cleveland Orchestra under Franz Welser-Möst).



**DANIELA CANDILLARI**

(Conductor) is an internationally sought-after conductor, pianist, and composer. A native of Slovenia, she served the Slovenian National Opera as assistant conductor,

chorus master, and principal coach for more than 20 productions. She has been assistant conductor for the European Opera Centre in partnership with the Royal Liverpool Philharmonic, and with Sarasota Opera. As a collaborative pianist, she performed at Carnegie Hall with Julian Wachner and Novus NY and has worked with Bryn Terfel, Dame Felicity Lott, Håkan Hagegård, Carol Vaness, and Martina Arroyo, as well as with composers Dominick Argento and William Bolcom. Candillari is founder and artistic director of Gravity Shift, a New York-based chamber orchestra, and has recorded for NPR and extensively in Europe. Highlights in the current season include conducting *Acquanetta* at the 2018 PROTOTYPE Festival, with Bang on a Can All-Stars as the orchestra, leading the Manhattan School of Music Philharmonia in concert, opening Trinity Wall Street's TOTAL EMBRACE: Leonard Bernstein at 100 in a concert featuring Bernstein's *Songfest* and Mahler's *Des Knaben Wunderhorn*, and conducting *Fellow Travelers* in her Minnesota Opera debut.



**KEVIN NEWBURY**

(Director), who has returned to Lyric this season to direct a new production of *Faust*, has previously directed the company's *Norma* (2016/17), *Bel Canto* (2015/16, world premiere,

telecast on PBS), and *Anna Bolena* (2014/15). His recent credits include *Norma* (San Francisco, Barcelona, Valladolid, Toronto, with Houston coming up later this season), *Maria Stuarda* (Seattle Opera), *Eugene Onegin* (Portland Opera), and numerous world premieres: *Fellow Travelers* (Cincinnati Opera), Mason Bates's *The (R)evolution of Steve Jobs* (Santa Fe Opera), Kevin Putz's *The Manchurian Candidate* (Minnesota Opera), Theodore Morrison's *Oscar* (Santa Fe, revived at Opera Philadelphia), and *Kansas City Choir Boy* (national tour). The rarities he has directed range from Antonio Cognoni's *Don Bucefalo*, Mercadante's *Virginia* (both for Wexford Festival Opera), and Weber's *Euryanthe* (Bard Summerscape) to Marvin David Levy's *Mourning Becomes Electra* (Miami). He has undertaken repeat engagements with Park Avenue Armory, Houston Grand Opera, and New York's

PROTOTYPE Festival. He also has directed for Carnegie Hall, the Kennedy Center, San Francisco Symphony, and the major companies of Toronto, Kansas City, Montreal, and St. Louis. (See *Director's Statement*, pg. 17.)



**VITA TZYKUN** (*Set Designer*) debuted at Lyric earlier this month with a new production of *Faust*. She has created sets, costumes, and projections for the Bolshoi Theatre (Russia), Den Norske Opera, Santa Fe Opera,

LA Opera, and Seattle Opera, among others. Her work has also appeared at the Wexford Opera Festival, and the PROTOTYPE Festival (NYC). Recent projects include set design for *The (R)evolution of Steve Jobs* (Santa Fe Opera, world premiere), costume design for *Dinner At Eight* (Minnesota Opera, world premiere), and costume design for Russia's premiere of *The Passenger* (Yekaterinburg State Academic Opera and Ballet Theatre, Bolshoi Theatre). Numerous film and television credits include art direction for Lady Gaga's ABC Thanksgiving Special and production design for several award-winning feature films. Tzykun is a founding member of GLMMR, a New York-based interdisciplinary art collective fusing fine art, audiovisual technology, and live performance. Her work was recently showcased in a solo exhibition at OPERA America's National Opera Center in New York; in major exhibitions in Tel-Aviv and Toronto; and in *Entertainment Design* magazine. Tzykun received 2016 International Opera Awards nomination for "Best Design."



**PAUL CAREY** (*Costume Designer*) works in theater, opera, film, and commercial media. Born in Oregon, raised in the Midwest, and an alumnus of Sarah Lawrence College and the Yale School of Drama, he apprenticed

in the Paris atelier of Master Tailor Mika'ela Fisher. Carey has designed the costumes for *The Odyssey*, *The Winter's Tale*, and *The Tempest* (Public Theater's Public Works Initiative at the Delacorte Theatre). Further New York and regional credits include *Kansas City Choir Boy* (PROTOTYPE Festival, U.S. tour), *City Of* (Playwright's Realm), *Bad Jews* (Long Wharf), *Trouble in Mind* (Yale Rep), *A Kind of Alaska* (New York Live Arts), the U. S. premiere of *The Tender Mercies* (One Year Lease), *Three Days of Rain* (Amphibian), and three productions for New York University/Atlantic Acting School. Carey's collaborations with director Kevin Newbury have included *Doubt*

(Minnesota Opera, world premiere), Bernstein's *Mass* (Philadelphia Orchestra), *El Niño* (San Francisco Symphony), and Ricky Ian Gordon's *Orpheus and Eurydice* and *Green Sneakers* (Urban Arias). Other operatic work includes productions for the Virginia, Palm Beach, Wolf Trap, and Central City opera companies.



**THOMAS C. HASE**

(*Lighting Designer*) has created lighting for Broadway (Tony-Award winning revival of *Company*) and for opera and theater internationally. His operatic work has been seen at the major

companies of Los Angeles, New York City, Seattle, Dallas, Miami, Portland, New Orleans, and Boston. He has also worked extensively in American regional theaters, from Cincinnati Playhouse in the Park to Center Stage Theatre, Alliance Theatre, and Dallas Theater Center, among others. Hase's work has been seen internationally at London's Barbican Centre, Dublin's Abbey Theatre, Opera North (U.K.), Finnish National Opera, Dutch National Opera, and the opera companies of Giessen (former resident lighting designer), Munich, Marseille, and Kassel, as well as the Singapore Arts Festival and Tokyo Metro Arts Center. In 2010, he was on the original design team for Rufus Wainwright's opera *Prima Donna* (world premiere) at Sadler's Wells in London. Hase is resident lighting designer and director for the Cincinnati Opera Summer Festival. Among his upcoming productions are *Dr. Zhivago* (Malmö Opera), *The Color Purple* (Milwaukee Rep), and *Iolanta* (Dallas Opera).



**SARAH HATTEN**

(*Wigmaster and Makeup Designer*) has worked in a wide repertoire at Lyric, Des Moines Metro Opera, and Michigan Opera Theatre, as well as Columbus Opera, Toledo Opera, the Cabrillo

Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B. A. in music at Simpson College. *Sarah Hatten is the Marlys Beider Wigmaster and Makeup Designer Endowed Chair.*

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*Lyric*



## Composer's, Librettist's & Director's Statements



*At left, a protest in Washington during the "Lavender Scare", at right, Julius's, a famous gay bar in Greenwich Village.*

### Composer's Statement

Both politicians and gay men and women in Washington, D. C. in the 1950s lived in a world full of coded sensibility – a culture operating under the surface and in counterpoint with the rigid formality of 1950s mores. In our operatic adaption of Thomas Mallon's novel *Fellow Travelers*, the world of back-room dealings and power plays underpinning Washington's political life becomes a hazy reflection of the romantic relationship between State Department employee Hawkins Fuller and a young reporter, Timothy Laughlin. In both the fraught political world of the McCarthy era and the private world of Hawk and Tim, dialogue could only tell part of the story. My goal was to craft a musical language for *Fellow Travelers* that would foreground the undercurrent of clandestine machinations and forbidden longing churning under the surface of Greg Pierce's elegant adaption.

Particularly in Tim and Hawk's public interactions, love cannot simply "speak" its name. Music must bridge the gap. In the opening scene, we witness a conversation between both men on a park bench in Dupont Circle. To any 1950s bystander, the conversation would seem unremarkable. To Tim it is a pick-up, filled with all the danger, innuendo, and anticipation. For him it is also an awakening: love at first sight. I tried to embody both the excitement and the surface ordinariness of the exchange – a subtle tension likely familiar to any homosexual of the time.

From this starting point, I looked for ways to express the innuendo-driven world of Hawk and Tim while maintaining a relatively cool musical surface, reproducing in the other scenes the layered experience of the original park-bench meeting. I tried to do this by blending two disparate styles: American minimalism and the courtly, melismatic singing style of medieval troubadours. Throughout the piece, minimalist passages represent the hum of office work – secretaries typing, interns rushing about – and the McCarthy-era political machine, ready to crush. The

florid troubadour-like melodies, evocative of courtly longing, represent the fraught and passionate inner life of the lovers. These two styles are often present at the same time, generating the musical tension and driving the opera toward a tragic collision. The other characters find their own voices within this paradoxical musical atmosphere.

In an era where living "in the closet" is becoming increasingly rare, it seems more important than ever to put characters like Tim and Hawk onstage – not simply as historical victims struggling against oppression, but as ordinary people fighting through life in an era where passionate love and political ambition threatened to destroy one's world. My hope is that the nuanced machinery of opera might play some small part reminding us of this history, while also preserving in music the sensibility of doubleness that so often defined gay experience in this era.

— Gregory Spears

### Librettist's Statement

In writing the libretto of *Fellow Travelers*, my main goal was to tell an authentic love story of two men who are ensnared in the finger-pointing frenzy of the "Lavender Scare" of 1950s Washington, D. C. Most of what we've been taught about this era concerns the McCarthy-led persecution of alleged Communists in the State Department. Very little attention has been paid to the untold numbers of gay men and lesbians whose lives were destroyed because of their sexual orientations or even their affiliations with "sexual deviants." In his novel *Fellow Travelers*, Thomas Mallon has created a rich relationship between State Department employee Hawkins Fuller and newcomer Timothy Laughlin. It is a passionate, surprising, complex love that is ultimately snuffed out by the terror of the Lavender Scare. Their relationship – like relationships in all great literature – is both singular and universal. It gives voice to the many silenced same-sex relationships that tried to bloom during this fraught era.



At left, Senator Joseph McCarthy with his legal counsel, Roy Cohn; at right, a sadly typical headline during the "Lavender Scare."

One of the greatest challenges for me as the librettist is to stay truthful to Thomas Mallon's vision despite that, in terms of form, opera is so radically different from fiction. Composer Gregory Spears and I agreed on an approach to the libretto which favors natural speech-rhythms over the stylized language of more traditional operas. That said, certain scenes culminate in arias where characters express themselves in more heightened, poetic language. My goal is to ensure that even though the language may shift in tone, there is an overall consistency to each character's speech, as well as a unified sound to the opera's language as a whole.

Structurally, Thomas Mallon chose to tell his story in many short scenes which favor various characters' points of view. Our team has chosen to tell the story largely through Timothy Laughlin's eyes, mostly because he is new to this world, which allows the audience to learn about its inner workings as Timothy does. Also, since we can't include all the material from the novel, following Timothy's journey gave us a coherent system for selecting the strongest, most operatic material.

A large part of my job as librettist is to give the audience a taste of what things were like during this unsettling era. *Fellow Travelers* illuminates what it's like to try to pursue your desires at a time when being honest could cost you everything. It is also part of my job to point out the disturbing truth that in many of today's workplaces Americans still live in fear that their coworkers will discover who they are. At its heart though, my job is to tell the compelling story of *Fellow Travelers*, a tremendous journey that is rich in all the big emotions that opera does best.

— Greg Pierce

### Director's Statement

As an openly gay artist, I believe that we stand on the shoulders of the generations that came before us and I feel a responsibility to share their stories. History books rarely mention the details of the "Lavender Scare" that drove the McCarthy era. I certainly did not learn about it in my high-school history class. President Eisenhower's Executive Order 10450, signed

April 27, 1953, declared that homosexual men and women, considered to be deviants suffering from "sexual perversion," were banned from working in the US government. Over 5,000 men and women lost their jobs and many took their own lives. Our opera *Fellow Travelers*, based on Thomas Mallon's compelling novel, tells a very intimate story set against the backdrop of the early 1950's witch-hunts. In 2018, the story seems prescient as North Korea, Russia, gender debates and prejudiced Executive Orders are all a daily feature of our news cycle.

As relevant and politically charged as the piece is, however, it's the deeply human love stories that make *Fellow Travelers* so poignant, especially as rendered by Gregory Spears's music and Greg Pierce's text. I say love stories because there are several intertwined in the opera. Tim and Hawk are a vibrant match for each other and we fall in love with them, root for them, even as we know that circumstances make a conventional relationship unsustainable, even dangerous. The love story between Tim and Mary is another relationship that I haven't often encountered onstage. Mary is a steadfast friend to Tim and stands up to the injustices of the time, even when everyone else turns their backs. Many of us have had a Mary in our lives, giving us strength in the face of rampant homophobia. I can imagine Mary if she were living today, at the front of the women's marches and heeding the activist call.

Developing and directing *Fellow Travelers* has been one of the highlights of my life, both professionally and personally. As a teenager coming of age during the AIDS crisis, I could only have dreamed of seeing positive examples of true love between two men onstage or onscreen. Being recognized for telling the stories I longed to see has been profound for me. The Gregs (as I call them) found a way to live inside this story, creating a new theatrical and musical language that leaps off the stage. I truly believe that art can change lives and open hearts and minds; I hope that, after seeing this show, audiences will look deeper into our shared history and, perhaps, treat outsiders with a bit more compassion and understanding.

— Kevin Newbury



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### Mission

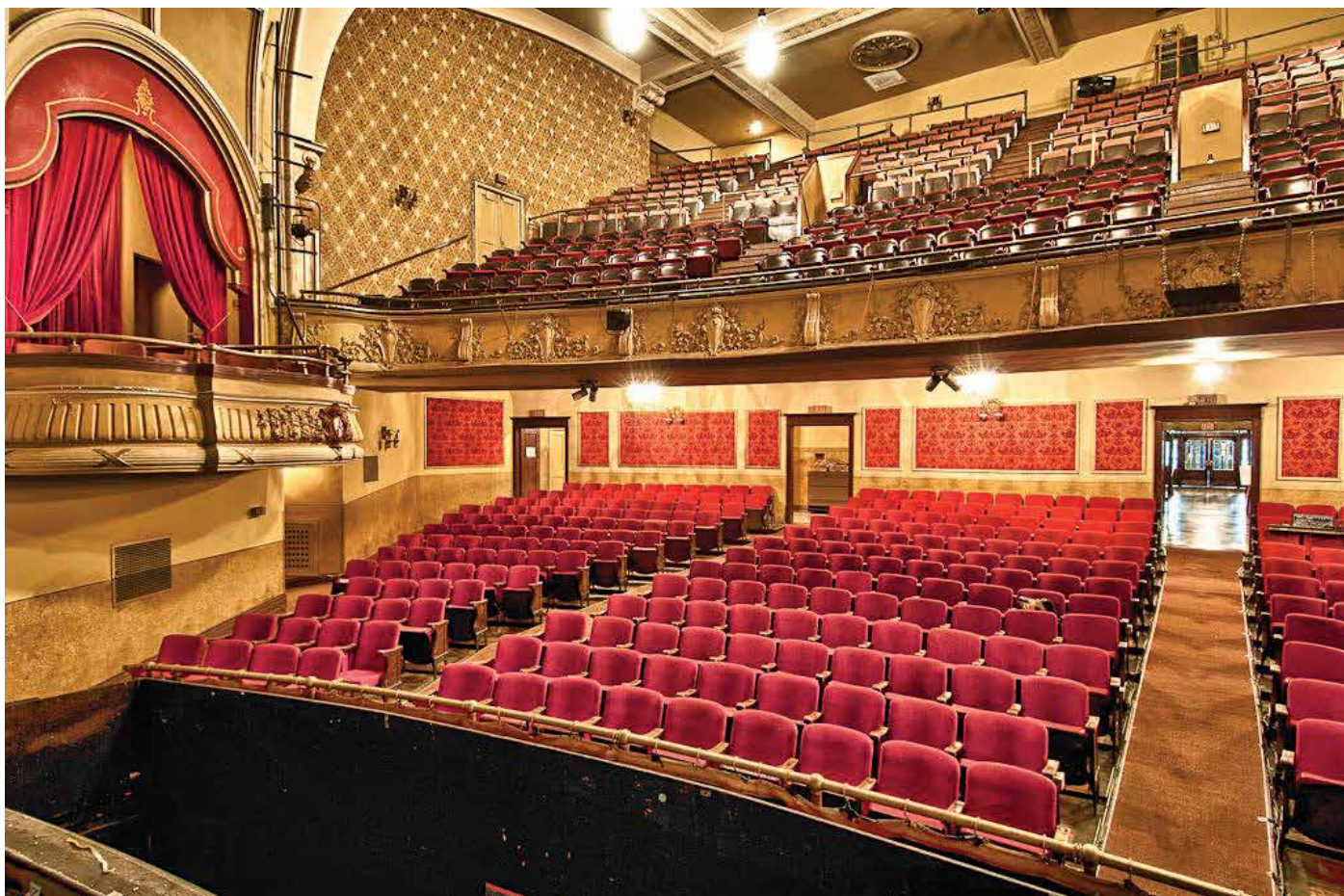
Athenaeum Theatre Productions provides the Chicago non-profit performing arts community a shared space to incubate projects and collaborations by providing high quality and low-cost performance, rehearsal, office and reception space supported by a staff of theatre professionals.

### History

The Athenaeum Theatre opened in 1911 as part of the campus of St. Alphonsus Catholic Church. Conceived as a “neighborhood playhouse,” by the original German-American parish, the Athenaeum Theatre Main Stage is the oldest continuously operating off-Loop theater in Chicago. The building has housed a diverse roster of organizations and functions in its lifetime. In addition to the main opera house there were meeting rooms, a four-lane bowling alley, a small bar and a billiard room. From 1926 - 1966 the St. Alphonsus Commercial High School, run by the Sisters of Notre Dame, took over. In 1939 a devastating fire resulted in the total reconstruction of the second floor and the addition of a third. Through the 70s, 80s and 90s the building housed day cares, credit unions and other businesses, eventually returning to its roots with the arts groups and studio theaters operating today.

### Today

Currently the Athenaeum Theatre has a Main Stage which seats 984 and three Studio Theatres seating 60, 81 and 87. The Curtain Call Club serves as a bar and reception room for cabaret, comedy, improv, lectures and other intimate events. All public spaces are available for rent. More than a dozen non-profit arts and education organizations now call the Athenaeum home, either for performance space, office space or both. Our partners reflect the exceptional diversity, artistry and talent that Chicago has to offer including: Teatro Vista Theatre, Chicago Improv Productions, the Chinese Fine Arts Society, DANCE Chicago, Inaside Dance, Emerald City Theatre, Full Spectrum Features, Jump Rhythm Jazz Project, Shattered Globe, Chicago a cappella, The Saints and more! With shared resources, space, and experiences, these artists have the opportunity to collaborate and thrive while creating their own unique art. A portion of every ticket sale goes towards the restoration and maintenance of this historic community arts center. Thank you for being a part of the Athenaeum’s rich legacy and bright future!







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