
Lyric

Lyric

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LYNN LANE/HOUSTON GRAND OPERA



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ROBERT KUSEL



ALL ABOUT LYRIC'S 2019/20 SEASON — pp. 12-16

On the cover:
Mikaela Bennett (*Maria*) and Corey Cott (*Tony*) in *West Side Story* at Lyric, photographed by Todd Rosenberg.

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MAGDA KRANCE

Administrative Offices:
20 NORTH WACKER DRIVE
SUITE 860
CHICAGO, ILLINOIS 60606

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From the General Director and Chairman

Welcome to Lyric! Whether you're a first-timer or a regular visitor at the Lyric Opera House, we're thrilled that you've joined us for *West Side Story*, a musical-theater masterpiece.

It was hugely gratifying to all of us at Lyric to witness the reaction of our audiences when it was announced that we would be producing *West Side Story* this season. From emails, letters, phone calls, and subsequently the conversations we've had with patrons throughout the season, we've felt tremendous excitement. It's been clear from the start that this show has created a special connection with people everywhere. In so many cases, that connection has been lifelong; whether seeing the show onstage or on film, it remains unforgettable.

The story the show tells is sadly very relevant and topical today, particularly in cities like ours. In creating *West Side Story*, Leonard Bernstein, Stephen Sondheim, Arthur Laurents, and Jerome Robbins made a very powerful statement. How devastatingly they bring out the absolute futility of the prejudice and conflict revealed by the passionate young men and women who populate this modern-day *Romeo and Juliet*. The hope that "there's a place for us" is so deeply moving, with Sondheim's simple, beautiful text complementing Bernstein's exquisite music.

And there is so much else to enjoy here – the incomparable melodies, the dancing, the romance. We're excited to bring it all to you with a thrilling young cast full of "triple-threat" performers. Everyone onstage has the talent to make something totally memorable of these wonderful characters. As the idealistic lovers, Tony and Maria, you'll see and hear two bright stars of musical theater: Corey Cott, a familiar face on Broadway, and Mikaela Bennett, who portrayed Maria last year for the BBC Proms in London. The other principals – Amanda Castro (Anita), Brett Thiele (Riff), and Manuel Stark Santos (Bernardo) – are spectacular dancers who will bring tremendous brilliance and electricity to Jerome Robbins's dances.

Francesca Zambello has directed some extraordinary productions here, including American works (*Porgy and Bess*, *Show Boat*). Francesca's staging of *West Side Story*, which has already triumphed at Houston Grand Opera, the Glimmerglass Festival, Lyric Opera of Kansas City, and Atlanta Opera, is truly astonishing in its dramatic impact. With a formidably gifted production team and the brilliant James Lowe – who led Lyric's wonderful *Oklahoma!* – again on the podium, *West Side Story* will thrill and exhilarate you, when it isn't breaking your heart.



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Props and Scenic Art Director

Charles Reilly
Property Master
Michael McPartlin
Properties Crew Head

Phil Marcotte
Prop Carpenter
Bob Ladd
Armorer
Rachel Boultinghouse
Upholsterer

Robert Hartge
Michael O'Donnell, Jr.
Richard Tyriver
Asistants Properties

Michael Buerger
Joseph Collins
Gordon Granger
Nick Malloy
Joe Mathesius
Kevin McPartlin
Properties

Brian Traynor
Charge Artist
Tim Morrison
Michael Murtaugh
Scenic Artists

Scott Marr

Wardrobe, Wigs, and Makeup Director

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

Louie Barrios
Molly Herman
James Herrity
Robert Hilliard
Kate Keefe
Cecylia Kinder
Krystina Lowe
Talia Newton
Kathy Rubel
Toni Rubino
Joanna Rzepka
Marguerite Scott
Rebecca Shouse
Ewa Szylak
Barbara Szylo
Carolina Tuazon
Isaac Turner
Maggie Zabierowski
Wardrobe Staff

Samantha Holmes
Wardrobe Crew Head

Kristine Anderson
Scott Barker
Lauren Crotty
Dawn Marie Hamilton
David Hough
Charlie Junke
Kim Kostera
Wendy McCay
Moiria O'Neil
John Salyers
Dulce Santillan
Lynn Sparber
Chris Valente
Roger Weir
Kristi Wood
Samantha Yonan
Dressers

Sarah Hatten
Wigmaster and Makeup Designer
The Maryls Beider Endowed Chair
Allison Burkholder
Department Coordinator

Chantelle Marie Johnson
Lynn Korouilis
Robert Kuper
Lana McKinnon
Claire Moores
Staff

Bridget Rzymiski
Wig Crew Head

Necole Bluhm
DeShawn Bowman
Martha Contreras
Brittany Crinson
Eric Daniels
June Gearon
David Grant
Alicja Klosek
Briette Madrid
Nelson Posada
Jada Richardson
Lela Rosenberg
Rick Salazar
Rebecca Scott
Kacy Tatus
Pat Tomlinson
Emily Young
Wig and Makeup Crew

CORY WEAVERS/SAN FRANCISCO OPERA



The leading trio of Verdi's *Luisa Miller*: (left to right) Krassimira Stoyanova (Luisa), Joseph Calleja (Rodolfo), and Quinn Kelsey (Miller).



ROBERT KUSEL



A Season to Sing About

Lyric's general director Anthony Freud introduces the delights of 2019/20

Excitement is building for the 2019/20 season at Lyric! With so many brilliant artists, so many unforgettably passionate stories, so much glorious music, and one memorable production after another, you're sure to be enthralled by every performance you attend. You can pick from the central composers of the repertoire – Mozart, Wagner, Verdi, Puccini – while also discovering works by such outstanding contemporary composers as Jake Heggie and Jeanine Tesori.

Lyric's general director Anthony Freud and music director Sir Andrew Davis aim to establish an artistic pattern within each season, and 2019/20 is no exception. For example, the company will be moving in two new directions: producing a new or recent work every season (more on that below) and inaugurating a series of early Verdi operas, which will continue for at least five seasons.

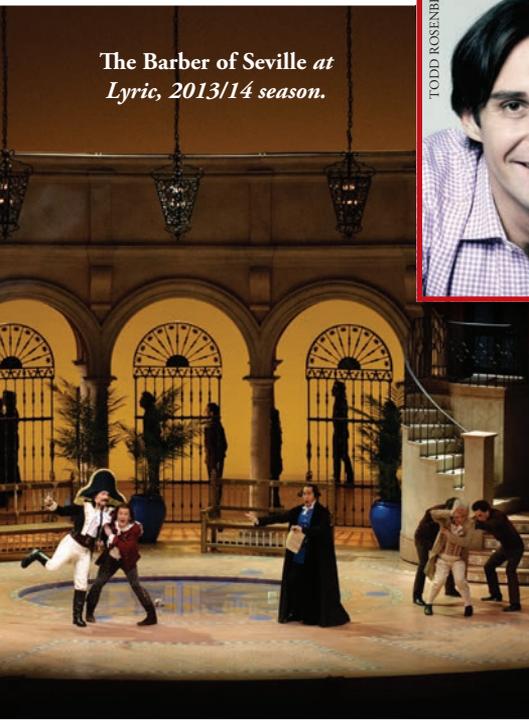
"The early operas of Verdi present a

fantastic range of repertoire," says Freud, "and they're not frequently performed. The finest among them have real dramatic coherence, and the music is fantastic! We can produce these operas at the highest level, with outstanding singing and conducting."

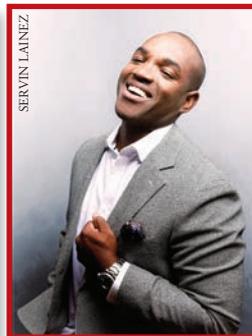
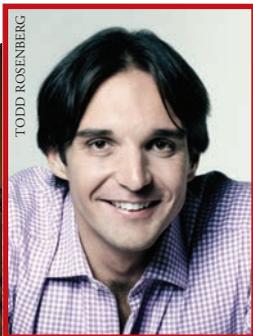
The early-Verdi series will be launched with *Luisa Miller*, not heard at Lyric since 1981. It's one of the strongest Verdi works of this period – a powerful romantic drama, in which an innocent village girl falls in love with a nobleman who's already engaged to be married. As with all the operas next season, "the cast is as good as it gets," declares Freud. He looks forward to Bulgarian soprano Krassimira Stoyanova's return in the title role, after her wonderful Lyric debut as Amelia in Verdi's *Simon Boccanegra*. Also returning to Lyric's stage are Joseph Calleja (Luisa's beloved Rodolfo), Quinn Kelsey (Miller, Luisa's father), and

Christian Van Horn (Count Walter, Rodolfo's father), all great favorites here. "To have Alisa Kolosova, our beautiful Olga in *Eugene Onegin* two seasons ago, in the small but important role of Federica is luxury casting," adds Freud, "and I'm very pleased that the marvelous young American bass Soloman Howard will debut with us as Wurm, the opera's villain – he'll also be Fafner in our *Ring* cycle." Enrique Mazzola, who brought such power, elegance, and energy to *Lucia di Lammermoor* and *I puritani* in recent seasons, returns to conduct *Luisa Miller*.

Two other hugely popular Italian works will also be part of 2019/20. "If you asked someone to name the greatest comic opera," says Freud, "most people would say Rossini's *The Barber of Seville*," which will open the season in exhilarating style. Broadway's Rob Ashford will return to



The Barber of Seville at Lyric, 2013/14 season.



Stars of The Barber of Seville: (left to right) Adam Plachetka (Figaro), Marianne Crebassa (Rosina), and Lawrence Brownlee (Almaviva).

direct the effervescent Lyric production that marked his operatic debut in 2013/14. Sir Andrew Davis will be on the podium for this comic gem.

Freud is eagerly anticipating the return of four remarkable artists in *Barber*, all of whom have recently delighted Lyric audiences. Adam Plachetka, who debuted at Lyric as the “other” Figaro (Mozart’s), will be back as Rossini’s ever-resourceful barber. Marianne Crebassa (Rosina) was previously Lyric’s irresistible Dorabella in *Così fan tutte* and impish Stéphano in *Romeo and Juliet*. Lawrence Brownlee (Almaviva) created a sensation in Lyric’s *La Cenerentola*, *I puritani*, and *Charlie Parker’s Yardbird*. Brownlee’s character in *Barber* has a spectacular final aria, so difficult that it’s often cut in stage performances, but “when you have an Almaviva like Lawrence Brownlee, of course you do that aria,” declares Freud. The king of Rossini comedy, legendary Italian baritone Alessandro Corbelli, returns to reprise his incomparable portrayal of pompous Dr. Bartolo, and the exceptionally gifted young Polish bass Krzysztof Bączky debuts as Don Basilio.

Another Italian work that invariably thrills Lyric audiences is Puccini’s exquisite romantic tragedy, *Madama Butterfly*, the tale of a Japanese geisha and the feckless American Navy lieutenant she loves. At the Met, the Vienna State Opera, and many other major houses internationally, the opera’s title role has brought ecstatic acclaim to one of Lyric’s most cherished artists, Ana



Butterfly and Suzuki await Pinkerton’s arrival: Michael Grandage’s production of Madama Butterfly, Houston Grand Opera.



Ana Maria Martinez (left) and Lianna Haroutounian (right) will share the title role of Madama Butterfly.

María Martínez, for whom *Butterfly* is her eighth role with the company. Brian Jagde (Pinkerton) returns to Puccini at Lyric, where he made a triumphant debut five seasons ago in *Tosca*. Starring in the March 5 and 8 performances will be two other world-renowned artists: the radiant Armenian soprano Lianna Haroutounian, a star of Covent Garden and San Francisco Opera, in her company debut, and Lyric favorite Brandon Jovanovich, in the first of four Lyric roles he sings in 2019/20. Henrik Nánási conducts the beautiful production originally directed by Olivier and Tony Award-winner Michael Grandage.

Mozart works are central to Lyric’s repertoire, and *Don Giovanni* is the Mozart opera most closely associated with the company (it launched Lyric in 1954, and new productions opened both the 50th- and 60th-anniversary seasons). Goodman Theatre

artistic director Robert Falls’s 2014/15 production is a riveting updating of the work, placing it in the period between World War I and the Spanish Civil War. There’s big news in the cast, with no fewer than seven Lyric debuts! Only Matthew Rose (Leporello) and Ryan Opera Center alumna Amanda Majeski (Donna Elvira) have appeared with the company before. Two uniquely charismatic artists, Ildar Abdrazakov and Davide Luciano, will share the title role. Others making eagerly awaited debuts are Rachel Willis-Sorensen (Donna Anna), Ying Fang (Zerlina), Ben Bliss (Don Ottavio), Brandon Cedel (Masetto), and Mika Kares (Commendatore). Returning to Lyric – and to Mozart – will be James Gaffigan, after his elegant conducting of *Così fan tutte* last season.

Bel canto fireworks will be highlighted in three semi-staged concerts starring Sondra

MICHAEL BROSHLOW

The Act One finale of Don Giovanni in the premiere of Robert Falls's Lyric production (2014/15).



GARRETT ENGLS



SIMON PAULY



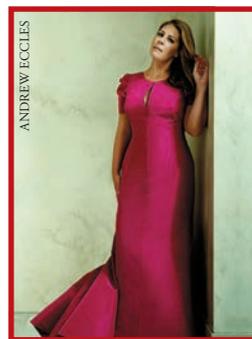
Three exciting Lyric debuts: Ildar Abdrazakov (left) and Davide Luciano (right) will sing Don Giovanni, with Rachel Willis-Sorensen as Donna Anna.

Radvanovsky. The awe-inspiring American soprano, who's triumphed repeatedly at Lyric, returns as Donizetti's "Three Queens." She'll sing the final scenes of *Anna Bolena* (a huge success for her here in 2014/15), *Maria Stuarda*, and *Roberto Devereux*, supported by artists from Lyric's Ryan Opera Center, directed by Matthew Ozawa and conducted by bel canto specialist Riccardo Frizza. This will be "an opera-lover's dream," enthuses Freud. The concerts offer a unique opportunity to see and hear Radvanovsky, today's foremost interpreter of these operas, portraying three of the most formidable women in English and Scottish history: Mary Stuart, Anne Boleyn, and Queen Elizabeth I.

Radvanovsky will be back onstage later in the season as leading lady of Tchaikovsky's *The Queen of Spades*. This opera's Lyric premiere 19 years ago inaugurated Sir Andrew Davis's tenure as music director. Sir Andrew, a passionate advocate of this work, will again be on the podium. Radvanovsky will make her role debut as the hapless Lisa, who hopelessly loves Gherman, a soldier obsessed with

learning the secret of winning at cards. Starring in that role – vocally and dramatically one of the toughest for a tenor in the entire repertoire – will be Brandon Jovanovich, whose role debut was an enormous success at last summer's Salzburg Festival. The distinguished American mezzo-soprano Jane Henschel debuts at Lyric as Lisa's formidable grandmother, the Countess, one of the most riveting character parts in opera. Lucas Meachem (Yeletsky) and Samuel Youn (Tomsy) join this outstanding cast, which also includes Elizabeth DeShong (Pauline) and Jill Grove (the Governess). Freud commissioned Richard Jones's astoundingly imaginative production at Welsh National Opera, where it premiered in 2000, subsequently earning acclaim at many other major houses internationally. Director of Lyric's *Jenůfa*, *Hansel and Gretel*, *La bohème*, and *Ariodante*, Jones collaborated on this production with John Macfarlane, designer of the company's acclaimed *Rusalka* and *Elektra*.

Lyric is recognizing the vital need to bring important contemporary works to



ANDREW ECCLES



TODD ROSENBERG



Sondra Radvanovsky offstage and at Lyric in the title role of Donizetti's Anna Bolena (2014/015), an opera that will be highlighted in the "Three Queens" concert.

audiences' attention by planning to include a new or recent opera in every mainstage season. In 2019/20 that work, presented in its long-awaited Lyric premiere, will be one of the most widely heard new American operas of recent years, Jake Heggie and Terrence McNally's riveting *Dead Man Walking*, based on the book by Sister Helen Prejan.

The opera examines Sister Helen's role as spiritual adviser to a convicted murderer on Death Row, and the nun's own personal crisis of faith. She will be portrayed by Patricia Racette (role debut), one of America's most remarkable singing actresses. Both a role debut (as the murderer Joseph De Rocher) and company debut will be made by Ryan McKinny, the brilliant young American bass-baritone. World-renowned Susan Graham, who created Sister Helen in the opera's 2000 world premiere and recently took on the role of Joseph's anguished mother at Washington National Opera, will reprise that hugely acclaimed portrayal at Lyric. The conductor will be Nicole Paiement (debut), rapidly ascending to the top rank among today's most outstanding young conductors. Freud, who presented director Leonard Foglia's production of *Dead Man Walking* at Houston Grand Opera, emphasizes that "the opera examines

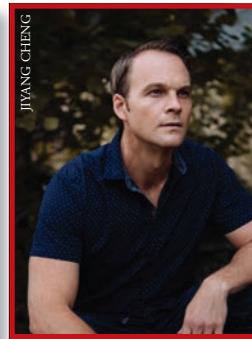


MICHAEL COOPER

The climax of Richard Jones's production of *The Queen of Spades* at the Canadian Opera Company.



DEVON CASS



JIYANG CHENG



MARIA ACOSTA

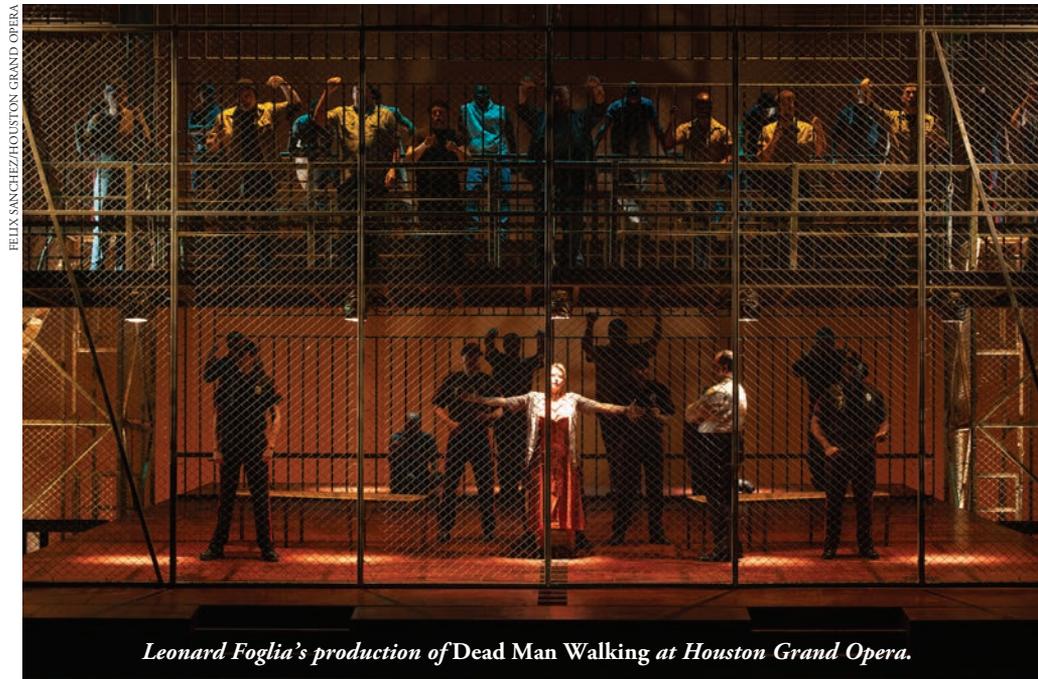
Three outstanding American singing actors lead the cast of *Dead Man Walking*: (left to right) Patricia Racette (*Sister Helen Prejean*), Ryan McKinny (*Joseph De Rocher*), and Susan Graham (*Mrs. De Rocher*).

the human issues surrounding the death penalty, exploring its impact on both the families of the victims and that of the prisoner awaiting execution.”

Of course, the crowning glory of the season will be the *Ring*, with complete cycles in three consecutive weeks, beginning April 13, 2020. Sir Andrew Davis will return to Wagner's masterpiece in Lyric's new production directed by David Pountney. Having proceeded with one opera each season since *Das Rheingold* premiered in 2016/17, the company will debut the new *Götterdämmerung* (*Twilight of the Gods*) in two performances, before the cycles begin. The third cycle will be exclusively matinees, a Lyric first for the *Ring*.

Götterdämmerung is a spectacular climax to the cycle. Theatrically the piece is more in the tradition of 19th-century grand romantic opera than the rest of the cycle, says Freud, but the music takes the opera to a whole new level of imagination. And, like the rest of the *Ring*, this final opera of the cycle presents Wagner's orchestra as a key protagonist, illuminating every scene with extraordinary beauty, power, and theatricality. The experience of hearing it in context – that is, preceded within the same week by *Das Rheingold*, *Die Walküre*, and *Siegfried* – is an essential experience for any operagoer.

The leading artists, all of whom received huge praise when the first three operas premiered, will all be returning: Eric Owens (*Wotan*), Christine Goerke (*Brünnhilde*),



FELIX SANCHEZ/HOUSTON GRAND OPERA

Leonard Foglia's production of *Dead Man Walking* at Houston Grand Opera.

Burkhard Fritz (*Siegfried*), Samuel Youn (*Alberich*), Tanja Ariane Baumgartner (*Fricka, Waltraute*), Brandon Jovanovich (*Froh, Siegmund*), and Elisabet Strid (*Sieglinde*; a rising star, Ryan Opera Center alumna Laura Wilde, sings the role in the third cycle). Together they will make this *Ring* truly unforgettable.

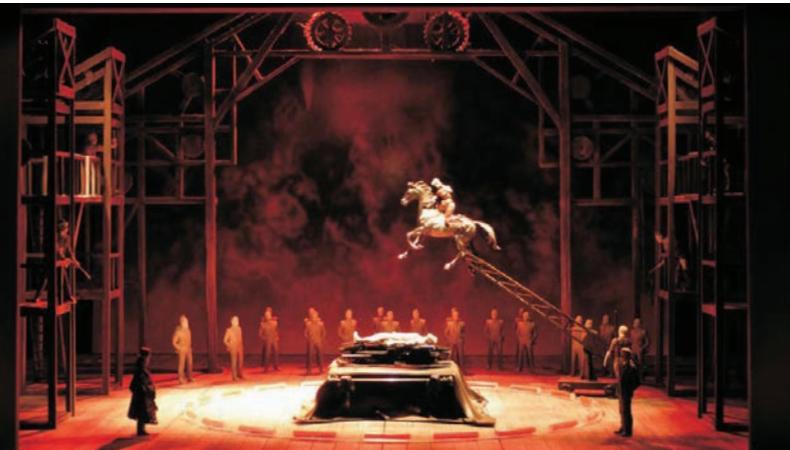
As has been the case for the past five years, Lyric Unlimited will enhance the season with a chamber opera, produced at Chicago Shakespeare Theater in Lyric's very first collaboration with CST. "The chamber operas," says Freud, "have been new and

topical, and each work has resonated deeply with audiences." The work next season will be Jeanine Tesori and Tazewell Thompson's *Blue* in its Midwest premiere, following the world premiere in July at the Glimmerglass Festival. This opera brings audiences into the emotional epicenter of an African-American family, in which the father is a police officer and the son a politically active teenager. Freud considers *Blue* "a wonderful opportunity to bring an important new work to the city in an ideal new venue for Lyric Unlimited performances."

TODD ROSENBERG



CORY WEAVER



TODD ROSENBERG



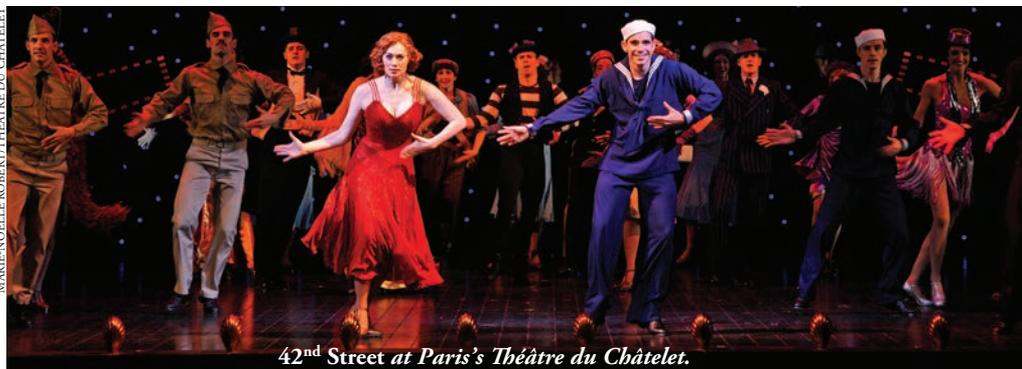
The Ring operas onstage at Lyric (clockwise from top left): Das Rheingold, Die Walküre, Siegfried; set model for the new Götterdämmerung.

MITCH JENKINS/BECCA



Sir Bryn Terfel, who returns to Lyric next season in recital.

MARIENOËLE ROBERT/THÉÂTRE DU CHÂTELET



42nd Street at Paris's Théâtre du Châtelet.

The annual musical next season is *42nd Street*, the dazzling, fabulously entertaining story of a chorus girl's leap to Broadway stardom. Harry Warren's songs have been highlights of the American songbook, including "You're Getting to Be a Habit with Me," "We're in the Money," "I Only Have Eyes for You," and of course, "Lullaby of Broadway." The show will be presented in an electrifying production directed and choreographed by Stephen Mear, rapturously received when it premiered in 2016 at Paris's Théâtre du Châtelet.

On February 2, Lyric's distinguished series of vocal recitals will continue with Welsh bass-baritone Sir Bryn Terfel, at Lyric for the first time in 15 years – his only Chicago-area appearance of the season. Recitals have always been essential in Terfel's

career, winning him as many admirers as his operatic roles. "Many longtime Lyric opera-goers have wonderful memories of Bryn's thrilling portrayals of Figaro, Don Giovanni, Falstaff, and Sweeney Todd, among others," notes Freud, "and will jump at the opportunity to hear his magnificently expressive voice here in recital."

Eleven operas, a special concert, a celebrity recital, and a spectacular Broadway musical – 2019/20 at Lyric is sure to be a season to sing about!

Roger Pines, dramaturg of Lyric Opera of Chicago, has appeared annually on the Metropolitan Opera broadcasts' "Opera Quiz" for the past 12 years and also contributes regularly to opera-related publications and recording companies internationally.

CORY WEAVER



Lyric's formidable Brünnhilde and Wotan, Christine Goerke and Eric Owens.

Lyric



West Side Story

Based on a conception by **JEROME ROBBINS**

Book by **ARTHUR LAURENTS**

Music by **LEONARD BERNSTEIN**

Lyrics by **STEPHEN SONDHEIM**

Entire Original Production Directed and
Choreographed by **JEROME ROBBINS**

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Lyric

- *West Side Story* is presented through special arrangement with Music Theatre International (MTI). All performance materials are also supplied by MTI.

- *West Side Story* is a coproduction of Lyric Opera of Chicago, Houston Grand Opera, and Glimmerglass Festival.

- New York principal casting by Tara Rubin Casting, Merri Sugarman, C.S.A. Chicago principal casting by Becca McCracken, C.S.A.

- Lyric Opera of Chicago wishes to thank its official airline, American Airlines.

- Lyric Opera of Chicago wishes to thank the Broadway at Lyric preferred housing provider, Corporate Suites Network.

- Lyric Opera of Chicago wishes to thank the Broadway at Lyric preferred physical therapy provider, Athletico.

- The videotaping or other video or audio recording of this production is strictly prohibited.

- Approximate timings of the performance:
Act One 80 minutes
Intermission 25 minutes
Act Two 40 minutes
Total 2 hours, 25 minutes



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.

Lyric Premiere

WEST SIDE STORY

Based on a conception of JEROME ROBBINS

Book by ARTHUR LAURENTS Music by LEONARD BERNSTEIN Lyrics by STEPHEN SONDHEIM

Entire Original Production Directed and Choreographed by Jerome Robbins

Originally Produced on Broadway by Robert E. Griffith and Harold S. Prince
 By Arrangement with Roger L. Stevens

First performed at the Winter Garden Theatre, New York, on September 26, 1957
 First performed by Lyric Opera of Chicago on May 3, 2019

Cast

	<i>Tony</i>	COREY COTT*		
	<i>Maria</i>	MIKAELA BENNETT*		
	<i>Anita</i>	AMANDA CASTRO*		
The Jets				
<i>Riff</i>	BRETT THIELE*		<i>Bernardo</i>	MANUEL STARK SANTOS*
<i>Action</i>	ADAM SONIAK*		<i>Chino</i>	JULIO REY*
<i>A-Rab</i>	TAYLOR SIMMONS*		<i>Pepe</i>	MARK DELER*
<i>Baby John</i>	JARRED MANISTA*		<i>Indio</i>	JOSHUA LaMAR*
<i>Big Deal</i>	WESLEY RYAN*		<i>Luis</i>	JOSEPH A. HERNANDEZ
<i>Diesel</i>	JEFFREY C. SOUSA*		<i>Anxious</i>	GREG BLACKMON*
<i>Snowboy</i>	CALLAN BERGMANN*		<i>Nibbles</i>	MICHAEL J. RIOS*
<i>Gee-Tar</i>	PAUL HEE-SANG MILLER*		<i>Juano</i>	MARTÍN ORTIZ TAPIA*
<i>Tiger</i>	JUAN CABALLER*		<i>Toro</i>	SEBASTIAN GARCIA*
Their Girls				
<i>Graziella</i>	KYRA SORCE*		<i>Rosalía</i>	LINEDY GENAO*
<i>Velma</i>	VERONICA SOFIA BURT*		<i>Consuelo</i>	ALEXANDRA MATTEO*
<i>Minnie</i>	PAIGE FRASER*		<i>Francisca</i>	ADDIE MORALES*
<i>Clarice</i>	SHANNON ALVIS		<i>Teresita</i>	KAYLA MONIZ*
<i>Pauline</i>	ALYSSA SARNOFF		<i>Estella</i>	ANTONIA RAYE*
<i>Anybods</i>	ALEXA MAGRO*		<i>Margarita</i>	CAROLINA VILLARAOS*
The Adults				
	<i>Doc</i>	DAVID ALAN ANDERSON*		
	<i>Schrank</i>	BRET TUOMI*		
	<i>Krupke</i>	JERRY KERNION*		
	<i>Glad Hand</i>	ED KROSS*		

Ensemble: Hoss Brock, Matthew Carroll, William M. Combs, Desirée Hassler, Tyler Samuel Lee, Kenneth Nichols, Maia Surace, Corinne Wallace-Crane, Ron Watkins, Sherry Watkins, Nikolas Wenzel, Michelle Wrighte

Understudies: Sam Simahk – *Tony*; Vanessa Becerra – *Maria*; Alexandra Matteo – *Anita*, *Francisca*; Adam Soniak – *Riff*; Paul HeeSang Miller – *Action*; Mark Deler – *Bernardo*; Juan Caballer – *Chino*; Michael J. Rios – *Baby John*; Addie Morales – *Rosalía*; Carolina Villaraos – *Anybods*; Jerry Kernion – *Schrank*; Kenneth Nichols – *Doc*; Nikolas Wenzel – *Krupke*; Matthew Carroll – *Glad Hand*;
Swings: Olivia Barbieri, Matthew Steriti

<i>Conductor</i>	JAMES LOWE
<i>Director</i>	FRANCESCA ZAMBELLO
<i>Set Designer</i>	PETER J. DAVISON
<i>Costume Designer</i>	JESSICA JAHN
<i>Lighting Designer</i>	MARK McCULLOUGH
<i>Sound Designer</i>	MARK GREY
<i>Chorus Master</i>	MICHAEL BLACK
<i>Choreographer</i>	JEROME ROBBINS*
<i>Original Choreography Reproduced by</i>	JULIO MONGE*
<i>Assistant Choreographer</i>	OLIVIA BARBIERI*
<i>Dance Captain</i>	MATTHEW STERITI*
<i>Wigmaster and Makeup Designer</i>	SARAH HATTEN
<i>Associate Director</i>	ERIC SEAN FOGEL
<i>Assistant Director</i>	JORDAN LEE BRAUN
<i>Stage Manager</i>	JOHN W. COLEMAN
<i>Assistant Stage Manager</i>	RACHEL C. HENNEBERRY
	RACHEL A. TOBIAS
<i>Musical Preparation</i>	WILLIAM C. BILLINGHAM, NOAH LINDQUIST, BRETT ROWE*
<i>Fight Director</i>	NICK SANDYS
<i>Diction Coach</i>	KATE DEVORE*
<i>Sound Mixing Engineer</i>	STEPHANIE FARINA

* Lyric debut

WEST SIDE STORY

The Story

MUSICAL NUMBERS

ACT ONE

Prologue Orchestra (danced by Jets and Sharks)

The Jet Song Riff and Jets

Something's Coming Tony

Dance at the Gym Jets and Sharks

Maria Tony

Tonight Maria and Tony

America Anita, Rosalia, and Shark Girls

Cool Riff and Jets

One Hand, One Heart Maria and Tony

Tonight Quintet Maria, Anita, Tony, Riff, Bernardo, Jets, and Sharks

The Rumble Orchestra (danced by Riff, Bernardo, Jets, and Sharks)

ACT TWO

I Feel Pretty Maria, Rosalia, Francisca, and Consuelo

Somewhere Maria (danced by Company)

Gee, Officer Krupke Action and Jets

A Boy Like That/I Have a Love Anita and Maria

Finale Company

Orchestra

Violin

Sharon Polifrone, *concertmaster*
 Alexander Belavsky
 Katie Brauer
 Pauli Ewing
 Bing Grant
 Laura Miller

Irene Radetzky, *principal*

Teresa Fream
 Peter Labella
 Ann Palen
 David Volfe
 Albert Wang

Cello

Mark Brandfonbrener, *principal*
 Ethan Brown
 Laura Deming
 Andrew Hesse
 Sonia Mantell

Bass

Greg Sarchet, *principal*

Flute/Piccolo

Mimi Tachouet
 Rachel Blumenthal
 Alyce Johnson

Oboe/English Horn

Judith Zunamon Lewis

Clarinet

Charlene Zimmerman, *principal*
 Susan Warner, *clarinet/E flat clarinet*
 Linda Baker, *clarinet/bass clarinet*

Sax/Bass Clarinet

Steven Leinheiser, *alto sax/bass clarinet*
 Scott Burns, *tenor sax/bari sax/bass clarinet*
 Jim Gailloro, *soprano sax/bass sax*

Bassoon

Preman Tilson

Horn

Robert Johnson, *principal*
 Neil Kimel

Trumpet

Bill Denton, *principal*
 Matthew Comerford
 Rob Parton

Trombone

Mark Fisher, *principal*
 Jeremy Moeller, *bass trombone*

Percussion

Ed Harrison, *timpani/percussion*
 Mike Green
 Doug Waddell
 Eric Millstein
 Jim Widlowski, *drum set/percussion*

Piano/Celeste

Jo Ann Daugherty, *piano/celeste*

Guitar/Electric Guitar/Mandolin

Tom Logan

Orchestra Contractor

Christine Janicki

***Lyric debut**

Creators



ARTHUR LAURENTS

(*Librettist*) was for more than half a century one of America's most distinguished figures in the arts. He moved in the theater between writing to directing, while also scoring great successes as a Hollywood screenwriter. Laurents began his career writing for radio, prior to the production of his first Broadway play, *Home of the Brave* (1945). Other plays included *A Clearing in the Woods* (1957) and *Invitation to a March* (1960). Laurents's association with composer/lyricist Stephen Sondheim includes, in addition to *West Side Story*, the musicals *Gypsy* (book), *Anyone Can Whistle* (direction, book), and *Do I Hear a Waltz?* (book). He also directed several other Broadway musicals, including *I Can Get It for You Wholesale* in 1962, *La Cage aux Folles* in 1983 (for which he won a Tony Award), the 2008 revival of *Gypsy*, and the 2009 bilingual revival of *West Side Story*. Among his screenwriting credits are *Rope* (for Alfred Hitchcock), *Anastasia*, *Bonjour Tristesse*, *The Way We Were*, and *The Turning Point*. He wrote two memoirs, *Original Story by Arthur Laurents* and *The Rest of the Story*. He died in 2011.



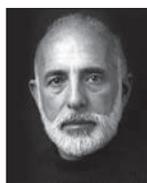
LEONARD BERNSTEIN

(*Composer*) transformed the way Americans and people everywhere hear and appreciate music. Bernstein's successes as a composer ranged from Broadway (*West Side Story*, *On the Town*, *Wonderful Town*, *Candide*) to major concert works, such as his three symphonies – subtitled *Jeremiah* (1944), *The Age of Anxiety* (1949), and *Kaddish* (1963) – and *Serenade* for violin, strings and percussion (1954); *Chichester Psalms* (1965); *Mass: A Theater Piece for Singers, Players and Dancers* (1971); *Songfest* (1977); *Concerto for Orchestra: Jubilee Games* (1989); and *Arias and Barcarolles* (1988). Bernstein also composed two operas, *Trouble in Tahiti* (1952) and *A Quiet Place* (1983), and three ballets, *Fancy Free* (1944), *Facsimile* (1946), and *Dybbuk* (1975). He received an Oscar nomination for the score of *On the Waterfront* (1954). Bernstein conducted the world's greatest orchestras for almost half a century. He enjoyed special relationships with the New York Philharmonic (music director, 1958-69, thereafter permanent laureate conductor), the Israel Philharmonic, and the Vienna Philharmonic. Among Bernstein's many honors were the American Academy of Arts and Letters' Gold Medal, a Kennedy Center Honor, 11 Emmy Awards, a special Tony Award, a Lifetime Achievement Grammy Award, and the Japan Arts Association's Praemium Imperiale. Bernstein died in 1990.



STEPHEN SONDHEIM

(*Lyricist*) wrote the music and lyrics for *A Funny Thing Happened on the Way to the Forum*, *Anyone Can Whistle*, *Company*, *Follies*, *A Little Night Music*, *Sweeney Todd*, *The Frogs*, *Pacific Overtures*, *Merrily We Roll Along*, *Sunday in the Park with George*, *Into the Woods*, *Assassins*, *Passion*, and *Road Show*, as well as lyrics for *West Side Story*, *Gypsy*, *Do I Hear a Waltz?*, and additional lyrics for *Candide*. Anthologies of his work as composer and lyricist include *Side by Side by Sondheim*, *Marry Me a Little*, *You're Gonna Love Tomorrow*, *Putting It Together*, and *Moving On*. He composed film scores for *Stavisky* and *Reds*, and songs for *Dick Tracy* (Academy Award). Sondheim has won six Tony Awards for best score for a musical, and eight of his shows have won the New York Drama Critics Circle Award. *Sunday in the Park with George* received the Pulitzer Prize for Drama in 1985. Sondheim was elected to the American Academy of Arts and Letters in 1983. In 1990 he was the first Visiting Professor of Contemporary Theatre at Oxford University. He has received a Kennedy Center Honor and the Praemium Imperiale, Japan's highest honor, for a lifetime of artistic achievement.



JEROME ROBBINS* (*Original Director and Choreographer*)

began his career as a dancer, winning particular praise as a soloist at Ballet Theatre (later known as American Ballet Theatre). Once he ended his performing career, he achieved world renown as a choreographer of ballets, as well as for directing and choreographing in theater, movies, and television. His Broadway shows included *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *West Side Story*, *The King and I*, *Gypsy*, *Peter Pan*, *Miss Liberty*, *Call Me Madam*, and *Fiddler on the Roof*. His last Broadway production, *Jerome Robbins' Broadway* (1989), won six Tony Awards, including best musical and best director. Among Robbins's more than 60 ballets are *Fancy Free*, *Afternoon of a Faun*, *The Concert*, *Dances At a Gathering*, *Other Dances*, *Glass Pieces*, and *Ives, Songs*, which are in the repertoires of New York City Ballet and other major companies worldwide. Robbins received two Academy Awards, four Tony Awards, five Donaldson Awards, an Emmy Award, the Screen Directors' Guild Award, and the New York Drama Critics Circle Award. He was a 1981 Kennedy Center Honors recipient and was awarded the French Chevalier dans l'Ordre National de la Legion d'Honneur. Robbins died in 1998.

Principals



COREY COTT* (*Tony*), a

graduate of Carnegie Mellon School of Drama, received critical acclaim on Broadway for his performance in the Tony Award-winning musical *Bandstand*. He made his Broadway debut as Jack Kelly in Disney's *Newsies* and played the role for two years, followed by the revival of *Gigi* starring opposite Vanessa Hudgens. On television, he appeared opposite Christina Ricci in the Amazon series *Z: The Beginning of Everything* and costarred alongside Hattie Morahan in the BBC/PBS mini-series *My Mother and Other Strangers*. He can also be seen in a recurring role on *The Good Fight* (CBS All Access). Other credits include *The Interestings* (Amazon pilot), *Madam Secretary*, *Public Morals*, *Law and Order: SVU*, and recently completed filming a role in the new Fox pilot, *Filthy Rich*. A native of Chagrin Falls, Ohio, Cott previously starred in Francesca Zambello's staging of *West Side Story in Concert* with the National Symphony Orchestra at The Kennedy Center, conducted by Steven Reineke. He recently made his Carnegie Hall debut singing with the New York Pops.



MIKAELA BENNETT* (*Maria*)

is a graduate of The Juilliard School and is celebrated as a singer and actress for her work on stage and in the concert hall. In 2019 she was honored with a Lincoln Center Award for Emerging Artists. On stage, she made her professional debut starring as Penelope/*The Golden Apple* at City Center Encores! She originated the role of *Normal/Renascence* in Dick Scanlan and Carmel Dean's new musical in New York City, and at the Prototype Festival she originated the title role/*Acquanetta* in a new opera composed by Michael Gordon. In the concert hall she has made her debuts with some of the world's leading orchestras, including the John Wilson Orchestra (as *Maria/West Side Story*, concert performance at the BBC Proms), the New York Philharmonic under Leonard Slatkin, the Philadelphia Orchestra under Yannick Nézet-Séguin, and both the San Francisco Symphony Orchestra and Los Angeles Philharmonic under Michael Tilson Thomas. She has also appeared as a soloist at the Kennedy Center and Carnegie Hall.



AMANDA CASTRO* (*Anita*) has previously appeared in *West Side Story* as both Anita (Atlanta Opera, Glimmerglass Festival) and Consuelo (Lyric Opera of Kansas City, Houston Grand Opera). Castro has performed

widely in America and also abroad (London, Germany, South Africa). A California Institute of the Arts alumna, she was a principal dancer of the renowned Brooklyn-based company Urban Bush Women for four years. In the Run the Night competition at New York's Highline Ballroom, she won in 2016 and placed second in 2017 with Soles of Duende, her all-female percussive trio. Other New York credits include a recently completed year-long creative residency with Soles of Duende at Dixon Place Theatre; assisting choreographer Nick Kenkel at BC Beat; working as a model and movement specialist in New York Fashion Week; and dancing at Radio City Music Hall for the Ellie Awards. Castro was dance captain at Geva Theater (Rochester, New York) for *In the Heights*. Choreography credits include the American Dance Awards, several works for Urban Bush Women, and multiple set pieces for Northeast competition studios.



BRETT THIELE* (*Riff*) has appeared in multiple Broadway productions including *Escape to Margaritaville*, *Miss Saigon*, and *Spiderman: Turn Off the Dark*. A native of New Orleans, Thiele has appeared off-Broadway in *Clueless*, *The Musical* at the New Group. Regionally, he has appeared as Tulsa/*Gypsy* at the Maltz Jupiter Theatre, *The First Wives Club* at the Oriental Theatre in Chicago, *Follies* at the Repertory Theatre of St. Louis, and as Dakin/*The History Boys* at the Uptown Players in Dallas. His previous *West Side Story* performances include Riff with the St. Petersburg Opera Company and Action at the Asolo Theatre in Florida.



MANUEL STARK SANTOS (*Bernardo*) previously played this role at Ogunquit Playhouse. He has also portrayed Chino at New York's Palace Theatre and Riff at Carnegie Hall. Santos has appeared on Broadway as Kassim/*Aladdin* (subsequently on the production's first national tour), Bonfil/*Gigi*, and S. Uperman/*On the Town*. In New York he has also been seen at the Public LAB (*Venice: A New Musical*), City Center Encores! (*Do I Hear a Waltz*, *Little Me*, *Applause*, *Irma La Douce*, *The Most Happy Fella*), Paper Mill Playhouse (Paul San Marco/*A Chorus Line*), New York Music Theater Festival (*Rio*), Houston's Theater Under the Stars (*Disney's When You Wish*), Atlanta's Alliance Theatre (world premiere of *Bull Durham*), and Pittsburgh Civic Light Opera (Ren/*Footloose*). He was also seen in 14 episodes of the NBC television series *Smash*.

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ADAM SONIAK* (*Action, w/s Riff*) comes to Lyric following the national tour of the American-premiere production of Andrew Lloyd Webber's *Love Never Dies*. No stranger to *West Side Story*, he has played

Riff at Casa Mañana and the Westchester Broadway Theatre, as well as in major cities across Europe with the international touring company. Regionally, he has appeared at Paper Mill Playhouse (*The Sound of Music*) Walnut Street Theatre (*Saturday Night Fever*), and Riverside Theatre (*Hello, Dolly!*). To honor this production, Soniak has made a donation to the Illinois Coalition for Immigrant and Refugee Rights.

Jets



CALLAN BERGMANN* (*Snowboy*) has been seen on Broadway in *Cats*, *Rodgers and Hammerstein's Cinderella*, and most recently *Kinky Boots*. Off-Broadway credits include *Silence! The Musical*, *Lucky Guy*, and, at New York City Center, *A Chorus Line*, *Brigadoon*, and *Gentlemen Prefer Blondes*. Bergmann has appeared in the first national tours of *Pippin and Mary Poppins*; at Pittsburgh Civic Light Opera (14 productions), Paper Mill Playhouse, The Muny, and North Shore Music Theatre; and at Vienna's Vereinigten Bühnen Wien. Television and film appearances include *Isn't It Romantic*, *Smash*, *Lovestruck: The Musical*, *Late Night with David Letterman*, and *Sorority Row*.



JUAN CABALLER* (*Tiger, w/s Chino*) previously appeared in *West Side Story* as Action (Barrington Stage Company) and Bernardo (Candlelight Pavilion). Other credits include *Guys and Dolls* (Old Globe, Asolo Repertory Theatre), *Evita* (Asolo Repertory, Riverside Theatre), *Empire* (new musical, La Mirada Theatre), *Pablo/Sister Act* (Theatre By The Sea, Arkansas Repertory Theatre), *Huck Finn/Big River* (Performance Riverside), *American Idiot* (La Mirada), *Big Fish* (Moonlight), and *Singing in the Rain* (Musical Theatre West). Caballer has performed in New York at the Guggenheim Museum and Radio City Music Hall. He is an alumnus of the American Musical and Dramatic Academy.



JARRED MANISTA* (*Baby John*) is a senior at Milwaukee's Dominican High School, where he has played leading roles in *Newsies*, *The Spitfire Grill*, *Big Fish*, and *The Little Mermaid*. In Milwaukee he has also portrayed Fender/*Hairspray* (Skylight Music Theatre) and numerous roles at First Stage Children's Theater. Manista has been featured in

The Nutcracker with North Shore Dance Studio, and is an award-winner in the New York City Dance Alliance competition and the RADIX, 24 Seven, and Nuvo dance conventions. He has appeared in film productions by Collaborative Cinema, Flexible Films, Milwaukee Film, and Life Productions, Inc.



PAUL HEE-SANG MILLER* (*Gee-Tar, w/s Action*) has appeared on Broadway in the recent revival of *Miss Saigon*, *The King and I* at Lincoln Center Theater (performed Lun Tha), and as Eddie/*Mamma Mia!* at the Winter Garden and Broadhurst theaters. Regionally he was in the premiere of *Soft Power* with Center Theatre Group at the Ahmanson Theater (Los Angeles) and the Curran Theater (San Francisco). Other regional credits include *Walnut Street*, North Shore Music Theater, Kansas City Starlight, Pittsburgh Civic Light Opera, Four Seasons Theatre in Toronto, Music Theatre of Wichita and The Weston Playhouse and St. Michael's Playhouse, both in Vermont.



WESLEY RYAN* (*Big Deal*) has performed such roles as Simba/*Festival of the Lion King* (Hong Kong Disneyland); Ritchie/*13: The Musical* (world premiere, Centre Theatre Group at the Mark Taper Forum of the Los Angeles Music Center); Feet/*Red Car News Boys* (Disney California Adventure); Dennis/*All Shook Up*, Joseph/*Joseph and the Amazing Technicolor Dreamcoat*, and the Artful Dodger/*Oliver* (all at the James Armstrong Theatre in Torrance, California); and Baby John/*West Side Story* (Torrance Theatre Company). He also appeared in the ensemble for the U.S. regional premiere of *Disney's The Little Mermaid* at Tuacahn Amphitheatre in Ivins, Utah.



TAYLOR SIMMONS* (*A-Rab*) previously appeared in *West Side Story* as Snowboy (Atlanta), Gee-Tar (Kansas City), Luis (Houston), and Baby John (San Diego). He has toured nationally with Herrick Entertainment's production of *Peter Pan 360*, playing the title role. Other roles include Tommy Djilas/*The Music Man* at Theatre by the Sea (Rhode Island); the title role/*Peter Pan* and the Boy/*Peter and the Starcatcher*, both with freefall Theatre (Florida); Wayne Frake/*State Fair* and Rolf/*The Sound of Music* at Sierra Repertory Theatre (California).



JEFFREY C. SOUSA* (*Diesel*) has appeared on Broadway in *Aladdin*, *Gigi*, and *An American in Paris*. He played Bolo in Lin-Manuel Miranda's revision of *West Side Story* for a national tour that played in more than 40 cities, and he has also toured nationally in the Troika Entertainment production of *Evita*. Among the dance companies with which he has performed are Armitage Gone! Dance in New York, the Pennsylvania Ballet, and the LifeDance Company. Sousa earned a B. F. A. degree at the University of the Arts in Philadelphia.

Jet Girls



SHANNON ALVIS (*Clarice*) has appeared in six Lyric productions, most recently *My Fair Lady*. After training at Butler University and the University of Utah, she began her career with the second company of Hubbard Street Dance Chicago, then danced with HSDC for nine years. In 2009 she joined Nederlands Dans Theater, touring nationally and internationally. She has taught at the Joffrey Academy, Interlochen School for the Arts (summer faculty), and currently with Chicago's Visceral Dance Center. A winner of the Joffrey's Winning Work's Choreographic Competition, she has choreographed for VDC, Thodos Dance Chicago, and DanceWorks Chicago.



VERONICA SOFIA BURT* (*Velma*) is a Brooklyn-based, Los Angeles bred artist. Burt has performed with the Shakespeare Theatre Company (*Camelot*) and Washington National Opera (*Eugene Onegin*, *La traviata*) as well as in summer stock at the beloved New London Barn and as a singer/dancer for Norwegian Cruise Lines. A Dartmouth College graduate, she also trained at the London Academy of Dramatic Art, the University of North Carolina School of the Arts, and Alonzo King's LINES Ballet. She also currently works in the burgeoning field of intimacy direction and advocating for arts education in public schools and beyond.



PAIGE FRASER* (*Minnie*) graduated *cum laude* from the Ailey/Fordham B. F. A. program. A founding dancer of Visceral Dance Chicago and former member of Ailey II, she has guested with Deeply Rooted Dance Theater and Ruth Page Civic Ballet. Fraser has done commercial work for Beyoncé and Chanel Iman, and was featured in international campaigns with INTEL, ESPN Latin America, and ELLE Magazine. She received a 2016 Dance Fellowship from the Princess Grace Foundation-

USA and was cited among *Dance Magazine's* "25 to Watch" in 2017.



ALEXA MAGRO* (*Anybodys*) has appeared in 17 productions at Houston's Theatre Under the Stars, among them *Memphis*, *All Shook Up*, *Into the Woods*, and *Oliver*. She danced in *Sleeping Beauty* with Lythgoe Family Panto (Los Angeles) and onstage for the John Kander 90th birthday celebration at Broadway's Ambassador Theatre. In the high-school editions of musicals produced by iTheatrics in New York, she portrayed Anita/*West Side Story* (choreographed by Julio Monge) and Kristine/*A Chorus Line* (choreographed by Baayork Lee). Magro just completed her freshman year as a musical theater major/dance minor at Otterbein University (Westerville, Ohio).



KYRA SORCE* (*Graziella*) attended Roosevelt University's Chicago College of Performing Arts, working towards a B. F. A. degree in musical theater and dance. She has also participated in summer programs of Joffrey Jazz and Contemporary Dance and Alonzo King's LINES Ballet. Important performance credits include *Symphony of Psalms* (Netherlands Dans Theatre at the Dorothy Chandler Pavilion, Los Angeles), *Mamma Mia* (Drury Lane Theatre), *Oklahoma!* and *Sweet Charity* (Marriott Theatre), *Lysistrata Jones* (Refuge Theatre project), *Chess* (Porchlights Revisits Series), *West Side Story*, *Mamma Mia*, and *Newsies* (Rocky Mountain Repertory Theatre), and the Jacob's Pillow Dance Festival.



ALYSSA SARNOFF (*Pauline*), who has appeared at Lyric in *Carousel* (debut) and *The Merry Widow*, previously appeared in *West Side Story* as Graziella at Connecticut Repertory Theatre, where she also portrayed Hannah/*Newsies*. She was associate director/choreographer for Charlotte d'Amboise's production of *Chicago* at the Show Palace Theatre (Hudson, Florida), and has served as associate choreographer to Christopher d'Amboise on the new musical *Me...Jane*, premiering last season at the Kennedy Center. She performed with the Metropolitan Opera Children's Chorus in more than a dozen productions, including several featured roles. Sarnoff is an alumna of Northwestern University.

Sharks



GREG BLACKMON* (*Anxious*) has performed in the Chicago area at Drury Lane Theatre (*Beauty and the Beast*), Chicago Repertory Ballet, and DanceWorks Chicago (he is the first DWC alumnus to choreograph for the company). He has also appeared in New York (Complexions Contemporary Ballet, Opus Dance Theater Company), Memphis (Collage Dance Collective), Kansas City (Owen/Cox Dance Group), and Detroit (Eisenhower Dance). He trained at The Ailey School (including two summer intensives, the fellowship program, and independent study), Dance Theatre of Harlem (scholarship program and ensemble apprentice) and Deeply Rooted Dance Theater (summer program).



MARK DELER* (*Pepe, w/s Bernardo*) reprises a role previously performed at the Guthrie Theatre. He appeared as both Inca and Bernardo in Troika Entertainment's national *West Side Story* tour, and was part of the Shark ensemble for the developmental lab of director Ivo van Hove's and choreographer Anne Teresa de Keersmaecker's upcoming Broadway production. Deler has also been seen as Goodspeed Musicals (*Joe/Oklahoma!*) and Lubbock Musicals (*Macavity* and *Admetus/Cats*). He trained at the University of Illinois Urbana-Champaign, where he earned a B. F. A. in dance. He continues to train in New York with choreographer Max Stone.



SEBASTIAN GARCIA* (*Toro*) is currently completing his training at the Rock School for Dance Education, having previously studied at the American Ballet Theater Jacqueline Kennedy Onassis School and the Harlem School of the Arts. New York appearances include Jessica Lang's *The Gift* (Lincoln Center, world premiere); Saks Fifth Avenue's Holiday Spectacular; three Alvin Ailey galas; and *The SomeWhere* Project (Carnegie Hall). Garcia has worked with such major dancers and choreographers as Alessandra Ferri, Julio Bocca, Julio Bonge, and Alexei Ratmansky. He received the En Avant Award in 2017 from classical ballet's En Avant Foundation.



JOSEPH A. HERNANDEZ (*Luis*) debuted at Lyric this season in *Cendrillon*. In New York he has appeared with The Metropolitan Opera Ballet, Dušan Týnek Dance Theatre, and Kate Weare Company. He has also appeared in Chicago with River North Dance Chicago, in Boise with LED Boise, and in San Francisco with ODC/Dance, Amy Seiwert's Imagery, and Opera Parallèle. Hernandez graduated *magna cum laude* with a B.F.A. in dance from Western Michigan University. He also trained in programs at Springboard Danse Montréal, Alonzo King LINES Ballet, San Francisco Conservatory of Dance, and Gus Giordano Dance Center.



JOSHUA LAMAR* (*Indio*) has been seen at Ogunquit Playhouse in *An American in Paris* and as a company dancer with Deeply Rooted Dance Theatre (Chicago), Collage Dance Collective (Memphis), and Debbie Allen Ensemble, directed by Kevin Jeff, Kevin Thomas, and Debbie Allen. He has performed on television in *Save The Planet* (Interface/Atlanta Film Studios), a Michael Jackson tribute (ABC), the *PAC10 Halftime Show* (Fox), and the *Tonight Show with Jay Leno* (NBC). He trained at Dance Theatre of Harlem, the University of the Arts, and California's Charter High School of the Arts (Sherman Oaks, California).



JULIO REY* (*Chino*) has appeared in a diverse musical-theater repertoire, with roles including Sawyer/*Holiday Inn* (Merry-Go-Round Playhouse in Melrose Park, New York); Mike/*Oklahoma!* (Ogunquit Playhouse); Valentin/*Kiss of the Spider Woman*, Gene Kelly/*S Wonderful*, and Dickon/*The Secret Garden* (all at Penn State Centre Stage); Gabey/*On the Town* (Penn State Philharmonic); and Davey/*Newsies* (New York's Forestburgh Playhouse, where he has also appeared in *The Little Mermaid*, *Funny Girl*, *The Who's Tommy*, and *The Addams Family*). Rey graduates this year from Penn State University, majoring in musical theater.



MICHAEL J. RIOS* (*Nibbles, uls Baby John*) has been seen in national tours as Henry/*Newsies*, Pouncival/*Cats*, and in the ensembles of *Hello, Dolly!* (50th-anniversary tour) and *The Wizard of Oz*. In *Cats* he played Pouncival in a Canadian and Latin American tour with Ocesca Teatro and Mistoffeles in Royal Caribbean Cruise Lines' production. He also played Henry/*Newsies* in the Disney Theatricals film and Brad/*Hairspray* at Florida's Maltz Jupiter Theater. He has also been seen in *Peter Pan* at

Vermont's Northern Stage and *Fiddler on the Roof* at Syracuse Stage. Rios is an alumnus of Syracuse University.



MARTÍN ORTIZ TAPIA* (*Juano*) has appeared at Aurora's Paramount Theater as Victor/*Cabaret*; at the Marriott Theatre as Tommy Boy/*Newsies*; at the Drury Lane Theatre as Gabriel and Cesar/*Saturday Night Fever*; and in Wisconsin at the Northern Star Theater as Chino/*West Side Story* and the Cumberland ETC Ruppel Family Theater as Lamar/*Godspell*. Tapia has toured nationally as a principal dancer with Giordano Dance Chicago. He graduated *magna cum laude* from the University of Wisconsin-Stevens Point with a B. F. A. in music and dance.

Shark Girls



LINEDY GENAO* (*Rosalía*) reprises a portrayal previously seen at Barrington Stage in Massachusetts. She debuted on Broadway in 2015 as Rachel/*On Your Feet!*, subsequently appearing in over 70 performances of the show in the leading role of Gloria Estefan. She has been featured as Ramona Calderon/*Havana Music Hall* (Actors' Playhouse, Coral Gables), Agnes Crookshank/*A Taste of Things to Come* (Chicago's Broadway Playhouse), and Vanessa/*In the Heights* (Olney Theatre Center, Maryland). She holds a B. A. in business from the University of Connecticut.



ALEXANDRA MATTEO* (*Consuelo, uls Anita, Francisca*) has been seen on Broadway in *A Bronx Tale* and *Annie* (performed Grace, Lily and Star to Be). She has been seen in the Equity National-tours of *Anything Goes*, *The Addams Family* (performed Wednesday), and *Dirty Dancing* (performed Baby, Lisa, Elizabeth). Regional appearances include Diana Morales/*A Chorus Line* (Westchester Broadway Theatre), Stephanie Manganol/*Saturday Night Fever* (Riverside Theatre, Walnut Street Theatre) and other roles at Goodspeed Musicals and Delaware Theatre Co. She graduated from the Boston Conservatory with a B. F. A. in musical theater.



ADDIE MORALES* (*Francisca, uls Rosalía*) has portrayed Marial West Side Story in Julianne Boyd's production at the Barrington Stage Company and Eric Woodall's production at Casa Mañana. Other Casa Mañana credits include *The Buddy Holly Story*, *Cats*, *Sweeney Todd*, *The Wizard of Oz*, *Cinderella*, and *Peter Pan*. Morales has also been seen in *Tick, Tick... Boom!* at Playhouse Square, *Bring It On: The*

Musical at the Beck Center for the Arts (Lakewood, Ohio), and *Fiddler on the Roof* at Lyric Stage (Irving, Texas).



KAYLA MONIZ* (*Teresita*), who has toured internationally as Francisca/*West Side Story*, has also been seen in *Chicago* (Marc Robin's production at the Fulton Theatre in Lancaster, Pennsylvania, also at the Highlands Playhouse in Highlands, North Carolina), *Evita* and *An American in Paris* (both at Arts Center of Coastal Carolina in Hilton Head). Moniz has performed extensively with Ballet Hawaii, including *The Nutcracker*, Septime Webre's *Alice in Wonderland* and *Peter Pan*, and George Balanchine's *Serenade*. She trained at Ballet Hawaii and at Broadway Dance Center (New York) and Applause! Performance Academy (Washiawa, Hawaii).



ANTONIA RAYE* (*Estella*) has appeared in four productions by Norwegian Creative Studios in Florida, working with renowned choreographer Warren Carlyle. She has also appeared in four Royal Caribbean productions. Raye has been seen in many dance concerts nationwide, working with choreographers Wayne St. David, Hope Boykin, Sidra Bell, and Ayo Jackson, among others. Raye earned a B. F. A. degree in dance performance at the University of the Arts in Philadelphia. She also trained at the summer sessions of Alonzo King LINES Ballet in San Francisco and the American Dance Festival in Durham, North Carolina.



CAROLINA VILLARAOS* (*Margarita, uls Anybody's*) previously appeared in Francesca Zambello's production of *West Side Story* portraying Estella at Atlanta Opera and Lyric Opera of Kansas City. She also played that role at Vermont's Weston Playhouse Theatre Company. Other musical-theater appearances include Goodie/*Song and Dance* (New York's 13th St. Repertory Theatre) and Louise/*Carousel* (Glimmerglass Festival). Villaraos is a graduate of the Boston Conservatory, where she danced in works choreographed by Dwight Rhoden, Daniel Pelzig, Adam Baruch, and Gianni DiMarco. She has also been seen in Miami with the Angel Fraser-Logan Dance Company and Miami Youth Ballet.

Adults



DAVID ALAN ANDERSON* (*Doc*) has been featured at major theaters nationwide, performing such formidable roles as Othello (Great Lakes, Idaho, and Pennsylvania Shakespeare festivals), Macbeth (St. Louis Black Rep), Troy/*Fences* (Indiana Rep, Arizona Theater Company Theatre Center, Denver Theatre Center, Milwaukee Repertory Theater), and Walter Lee/*A Raisin in the Sun* (Guthrie Theatre, Penumbra Theatre, Arizona Theatre, Cleveland Playhouse, Kansas City Rep). Anderson has also been seen at Actors Theatre of Louisville, Court Theatre, and Writers Theatre, among other prestigious companies. Television credits include *The Chi* (Showtime), *Chicago PD* (NBC), *Prison Break* (Fox), and *Mike Hammer* (CBS), among other productions. Anderson was a 2013 recipient of one of America's most coveted honors for actors, the Lunt-Fontanne Fellowship.



ED KROSS* (*Glad Hand*) has appeared in many Chicago-area productions, including *The Jungle Book* (Goodman Theatre), *Hazel* (Drury Lane Oakbrook), *I Love Lucy: Live On Stage* (Broadway Playhouse), *Sex, Love, & The Second City* (Second City's UP), *Side Man* (American Blues Theater), and, for three years, *I Love You, You're Perfect, Now Change* (Royal George). On camera he has made more than 75 commercials, has been seen in episodes of *Chicago Fire*, *Patriot*, *Sirens*, and *Boss*, and shares one-on-one scenes with Tom Hanks in *Road to Perdition* and George Clooney in *Ocean's 12*.



BRET TUOMI* (*Schrank*) has been seen on Broadway as Hertz/*Rock of Ages*, which he also played in the production's national tour. He is familiar to Chicago audiences from roles at TimeLine Theatre (Victor/*The Price*, Skilling/*ENRON*), Chicago Shakespeare Theater (Killagrew/*Nell Gwynn*, Bloody Sergeant/*Macbeth*, Montano/*Othello*, Bardolph and Williams/*Henry V*), Drury Lane Theatre (Mac/*42nd Street*, Mr. Braithwaite/*Billy Elliot*), and the Goodman Theatre (Salesman/*Ab, Wilderness*, Lieb/*The Iceman Cometh*). He has also been seen at Theatre at the Center as the Pap King/*Big River*. Among his television and film appearances are *Chicago PD* (NBC Universal), *Mind Games* (ABC/20th Century Fox), *Maydays* (independent), *Keep the Change* (TBS), and *Save the Mavericks* (STM LLC).



JERRY KERNION* (*Krupke, uls Schrank*) was recently seen at Chicago's Broadway Playhouse as Col. Tom Parker/*Heartbreak Hotel*. His more than 50 television appearances include recurring and guest-starring roles on *Chicago Fire*, *Rebel*, and *Mad Men*, and the role of Bobby Corso/*Grey's Anatomy*. He was also a series regular on John Landis's television series *Campus Cops*. His film appearances include Henry Fenner/*The Princess and the Frog* and Hutch/*Last Call at Murray's*. He has been seen in two Cirque du Soleil shows and has performed around the world as a member of The Reduced Shakespeare Company for the past 15 years.

Ensemble



HOSS BROCK, a Lyric Opera Chorus member, has had solo roles in the company's productions of *La traviata*, *My Fair Lady*, *The Sound of Music*, and *Oklahoma!*. The tenor has portrayed Almaviva/*The Barber of Seville* with Lyric Unlimited's Opera in the Neighborhoods program and recently appeared as Alfredo/*La traviata* with the Lake Geneva Symphony Orchestra. Brock has performed on San Francisco Opera's mainstage (*Der Rosenkavalier*) and with the Chicago Symphony Orchestra, Peninsula Music Festival, Northwest Indiana Symphony, and Grant Park Music Festival.



MATTHEW CARROLL (*uls Glad Hand*) has been a member of the Lyric Opera Chorus for 15 years and has been featured in many Lyric productions, including *My Fair Lady*, the world premiere of *Bel Canto*, and most recently *La traviata*. In addition to Lyric, he has performed roles with Michigan Opera Theatre, Opera Colorado, Central City Opera, Toledo Opera, Opera Omaha, Ohio Light Opera, and Chicago Folks Operetta. He was a Pittsburgh regional winner of the Metropolitan Opera National Council Auditions.



WILLIAM M. COMBS, a 24-year veteran of Lyric Opera of Chicago, has combined opera and musical theater throughout his career. From Matt/*The Fantasticks* for its Russian premiere in Moscow to Mike/*Oklahoma!* at Lyric and the Beast/*Disney's Beauty and the Beast*, the tenor has enjoyed performing in multiple genres while treading the stage at Lyric in its mainstage opera productions. Combs is a member of the music staff at Christ Church of Oak Brook.



DESIRÉE HASSLER has performed in everything from commercial and film soundtracks to opera/opera, musical theater, and even progressive heavy metal albums. This season Hassler has been heard onstage at Lyric as the Fourth Maid/*Elektra* and First Spirit/*Cendrillon*. Other career highlights include Violetta/*La traviata* (Lake Geneva Symphony Orchestra), Ellen/*Oklahoma!* (Lyric), Beethoven's Symphony 9 (Illinois Symphony Orchestra), Bach's *B Minor Mass* (Chicago Bach Project), the Brahms *Requiem* (Los Angeles), Barber's *Knoxville: Summer of 1915* (Prairie Ensemble). An alumna of the University of Illinois at Urbana-Champaign, Hassler is an Associate Professor of Music at Chicago's Moody Bible Institute.



TYLER SAMUEL LEE made his Lyric solo debut earlier this season in *Il trovatore*, having previously appeared as Jason/*Jason and the Argonauts* with Lyric Unlimited. The tenor's orchestral appearances include Richard Einhorn's *Voices of Light* (Baltimore Symphony). Lee was a series regular on *Out of the Box* (Disney Channel), has been a guest on *The Tonight Show with Jay Leno*, and was a writer and voice actor for *Dexter's Laboratory* (Cartoon Network). He is an alumnus of both the Peabody Conservatory of Music (*Gianni Schicchi*, *Postcard from Morocco*) and NYU Steinhardt (title role/*The Student Prince*).



KENNETH NICHOLS (*uls Doc*) has appeared in ten solo roles at Lyric since 2002/03, most recently in this season's *Elektra* and *Il trovatore*. Among the bass-baritone's roles in Chicago have been the King and the Herald/*The Love for Three Oranges* (Chicago Cultural Center) and Leporello/*Don Giovanni* (DuPage Opera Theatre). In Harold Prince's *Show Boat* production, he was an ensemble member and sang many performances of the featured role of Joe in New York, Toronto, Chicago, and London. Since 1998 Nichols has made seven appearances with "Night of 1,000 Voices," the annual charity concert at London's Royal Albert Hall.



MAIA SURACE, a member of the Lyric Opera Chorus, has been a soloist in Lyric productions of *Die Meistersinger von Nürnberg*, *Show Boat*, and *Katya Kabanova*. The mezzo-soprano has sung Tisbe/*Cinderella* with Lyric's "Opera in the Neighborhoods" program. She has appeared as A Secretary/*Nixon in China* (Chicago Opera Theatre), Cherubino/*The Marriage of Figaro* (DuPage Opera Theater), title role/Handel's *Orlando* and Rosalinde/Offenbach's *Bluebeard* (both with Glimmerglass Opera), Jenny Diver/*The Beggar's Opera* (Castleton Festival), and various roles with Cincinnati Opera's outreach program.



CORINNE WALLACE-CRANE, a Roosevelt University alumna, sang the Second Nightmaid/*My Fair Lady* at Lyric during the 2016/17 season. She has participated in the young-artist programs of Sarasota Opera (*Tisbe/La Cenerentola*, *Dame Quickly/Falstaff*, *Giovanna/Rigoletto*), Natchez Opera Festival, and Central City Opera (featured roles in *Vanessa* and *L'incoronazione di Poppea* – she subsequently returned as a featured artist to sing Assunta/*The Saint of Bleecker Street*). She portrayed Madame de la Haltiere/*Cendrillon* with Chicago's Petite Opera. She has also been heard at Chamber Opera Chicago and Milwaukee's Florentine Opera.



RON WATKINS, a Lyric Opera Chorus member since 1992, has performed seven solo roles at Lyric, most recently in *Der Rosenkavalier*, *The King and I* (both 2015/16), and *Carousel* (2014/15). He has also appeared at DuPage Opera Theatre as Marcello/*La bohème*, at the Grant Park Music Festival as Samuel/*The Pirates of Penzance*, and at Light Opera Works as Captain Corcoran/*HMS Pinafore* and Sir Richard Cholmondeley/*The Yeomen of the Guard*, as well as with Chicago Opera Theater, Madison's Opera for the Young, Eastman Opera Theater, and College Light Opera Company in Falmouth, Massachusetts.



SHERRY WATKINS just completed her 21st season at Lyric. Her appearances during past Lyric seasons have included such roles as Pepi/*The Cunning Little Vixen* (company premiere), First Madrigalist/*Manon Lescaut*, and A Woman/William Bolcom's *A View from the Bridge* (world premiere). Also at Lyric, she has appeared in the ensembles of six musicals, most recently *Jesus Christ Superstar* and *My Fair Lady*. Watkins also performs with the Grant Park Symphony Chorus, is soprano soloist at Second Presbyterian Church, and has performed roles with Intimate Opera, Petite Opera, and concerts with the Lakeshore Symphony Orchestra.



NIKOLAS WENZEL (*u/s Krupke*), a member of the Lyric Opera Chorus since the 2016/17 season, has been heard in solo roles in four Lyric productions, most recently *La traviata*. The bass has also appeared with Lyric Unlimited as Sarastro/*The Magic Flute*. Among his other appearances have been *Dead Man Walking* and *Tosca* (Madison Opera) and *Das Rheingold* (Union Avenue Opera in St. Louis). Wenzel is an alumnus of the young-artist programs of Opera Theatre of Saint Louis (*Alice in Wonderland*, *Carmen*) and Chicago Opera Theater (*Médée*), and a three-time Metropolitan Opera National Council Auditions regional finalist.



MICHELLE WRIGHTE is an alumna of Lyric's professional artist-training program, The Ryan Opera Center, with which she created the role of Lucy Cross/Michael John LaChiusa's *Lovers and Friends*. Prominent among the mezzo-soprano's six mainstage roles at Lyric have been Emilia/*Otello*, Mercédès/*Carmen*, and the Tango Singer/*The Great Gatsby* (company premiere). Other credits include Cherubino/*The Marriage of Figaro* (Chicago's Opera Piccola), Isabella/*L'italiana in Algeri* (Pamiro Opera), Armindo/*Partenope* (Glimmerglass Festival), Ino/*Semele* (Spoleto Festival), Dinah/*Trouble in Tahiti* (Tampa Opera), Ramiro/*La finta giardiniera* (San Francisco Opera Center), and the Fox/*The Cunning Little Vixen* (Tulsa Opera).

Understudies



SAM SIMAHK (*u/s Tony*) made his Lyric debut during the 2015/16 season as Lun Tha/*The King and I* and his Broadway debut last season as Captain Watson/*Carousel*. He has also appeared in national tours of *The King and I* and *Miss Saigon*. Off-Broadway performances include Alvaro Vigna/*Icon*, Abraham/*Sweetie*, and Mihai/*Blind*. His extensive regional credits include productions at Theatre Under the Stars (*Curly/Oklahoma!*), Ocean State Theatre Company (as Lun Tha), Rocky Mountain Rep (Enoch Snow/*Carousel*), Lyric Stage Company of Boston (four featured roles, among them Anthony/*Sweeney Todd*), Pittsburgh Civic Light Opera, and Ogunquit Playhouse. He appeared in *Ragtime* on Ellis Island, has sung the National Anthem at Boston's Fenway Park, and has appeared in "Broadway's Future Songbook" and "American Songbook," both at New York's Lincoln Center.



VANESSA BECERRA (*u/s Maria*), who portrayed Miss Lightfoot/*Fellow Travelers* in Lyric Unlimited's production last season, has been featured at the Glimmerglass Festival as Bernstein's Maria, as well as Laurey/*Oklahoma!* and Musetta/*La bohème*. The soprano is an alumna 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*. While in the program, Becerra was a Regional finalist of the Metropolitan Opera National Council Auditions and the recipient of a top award from the Pasadena Opera Guild. Recent highlights include debuts with the Los Angeles Philharmonic (Papageno/*The Magic Flute*), the San Francisco Symphony Paquette/*Candide*), Opera San José (title role/Alma Deutscher's *Cinderella*), Glauce/*Medea* (Opera Omaha), and Johanna/*Sweeney Todd* (Atlanta Opera).



OLIVIA BARBIERI* (*Female Swing, Assistant Choreographer*) has appeared in *West Side Story* as Graziella (The Kennedy Center), Teresita (The Glimmerglass Festival), and Francisca (Lyric Opera of Kansas City, Atlanta Opera). Other Glimmerglass performance credits include Dream Laurey and Sylvie in *Oklahoma!*, and a principal dancer in *Candide*, *The Cunning Little Vixen*, and *The Magic Flute*. Barbieri choreographed Francesca Zambello's production of *The Barber of Seville* at Glimmerglass and has toured to Bordeaux and Toulouse as a principal dancer in Zambello's production of *Candide*. She earned a B. F. A. degree in musical theater at Syracuse University.



MATTHEW STERITI* (*Male Swing, Dance Captain*) has appeared in Francesca Zambello's *West Side Story* production at Atlanta Opera and Lyric Opera of Kansas City (portraying Big Deal) and the Glimmerglass Festival (portraying Pepe). He earned a B. F. A. degree in musical theater at Syracuse University, where he appeared in many productions and was featured in *Crazy for You* and *Ragtime*. He has portrayed Rapunzel's Prince/*Into the Woods* (Stoneham Theater in Massachusetts) and Scott/*Dear Edwina* (Quisiana Resort in Maine), and has performed in the ensembles of *Mary Poppins* (Syracuse Stage) and *My Fair Lady* (Syracuse Opera).

Production Team



JAMES LOWE (*Conductor*) debuted at Lyric in 2012/13 leading *Oklahoma!*. On Broadway he was music director and conductor of the recent revival of *Les Misérables* and the revival of *Anything Goes* (Grammy nomination), starring Sutton Foster. Lowe made his Broadway debut conducting *Gypsy*, starring Patti LuPone. He led the first national tour of *The Light in the Piazza*, and was music director and conductor for the touring National Theatre production of *My Fair Lady*. Operatic engagements this season include *La bohème* (Houston Grand Opera), Jeanine Tesori's *The Lion, The Unicorn, and Me* (Washington), *Show Boat* (Glimmerglass Festival), and Rachel Portman's *The Little Prince* (Utah Opera). Lowe has also appeared at the San Francisco, Tulsa, New York City, and Wolf Trap opera companies. His close relationship with Houston Grand Opera includes productions of works of Mozart, Bizet, Copland, Sondheim, Portman, and Heggie. He debuted in Europe with *Candide* (Toulouse, subsequently Bordeaux). Lowe has also led the Houston Symphony, Memphis Symphony, Jacksonville Symphony, and American Composers Orchestra. He has performed as piano soloist with the Rochester Philharmonic Orchestra and has given recitals at such distinguished venues

as the Aspen Music Festival, the Chautauqua Institute, and the University of Texas-San Antonio New Music Festival.



FRANCESCA ZAMBELLO (*Director*) has triumphed at Lyric with her productions of *Tristan und Isolde* (1999/00), *Salome* (2006/07), *Porgy and Bess* (2008/09, 2014/15), and *Show Boat* (2011/12). She returns to

Lyric next season for *Luisa Miller*. General director of The Glimmerglass Festival since 2010 and artistic director since 2012 at Washington National Opera (where she recently directed a much-acclaimed *Ring* cycle, also seen twice at the San Francisco Opera), she has also served as artistic advisor to the San Francisco Opera (2005 to 2011) and artistic director of Skylight Music Theatre (1987 to 1992). Following *West Side Story* at Lyric, Zambello will conclude her 2018/19 season with *Carmen* (San Francisco), *Show Boat* and *La traviata* (both at Glimmerglass). Zambello has worked at more than 50 major opera houses and theaters in America and internationally, from Houston Grand Opera and the Metropolitan Opera to La Scala, the Opéra National de Paris, the Bolshoi, the Bavarian State Opera, Covent Garden, and Opera Australia. She is a Chevalier des Arts et des Lettres and has received two French Grand Prix des Critiques, three Olivier Awards, two Evening Standard Awards, the Golden Mask from Russia, the Russian Medal for Service to Culture and the San Francisco Opera Medal for San Francisco Opera's highest award for artistic excellence. (See "A Message from the Director," p. 33.)



PETER J. DAVISON (*Set Designer*) earned critical praise at Lyric for *Porgy and Bess* (2014/15, 2008/09) and *Show Boat* (2011/12). The British designer's productions with prestigious companies throughout

Europe and the U.K. include *The Marriage of Figaro* (Vienna); *Die Gezeichneten*, *Falsstaff*, and *Die schweigsame Frau* (Zurich); *Capriccio* (Berlin, Turin); *Der Rosenkavalier*, *Carmen*, and *Mary Stuart* (English National Opera); *Anna Bolena* (Bavarian State Opera); *Mitridate*, *Re di Ponto* and *Carmen* (Salzburg); *The Queen of Spades* (Covent Garden); *Guillaume Tell* (Opéra National de Paris); and *Cyrano de Bergerac* (La Scala), among many other productions and venues. In addition to *The Rake's Progress*, *The Marriage of Figaro*, and *Cyrano de Bergerac* at the Metropolitan Opera, his work has also been seen in America at Washington National Opera (eight productions), San Francisco Opera, Houston Grand Opera, The Dallas Opera, and the Glimmerglass Festival. His theater credits include productions for Broadway (*Medea*, *Hamlet*, *Deuce*, *Copenhagen*, *Democracy*, *Is He Dead*, *Blythe Spirit*), the Royal Shakespeare Company, the National Theatre, London's West End, and the Chichester Festival Theatre. Among his many important musical-theater productions are *Jesus Christ Superstar*

(U.K./U.S.A. tour, Broadway) and *Show Boat* (Royal Albert Hall). Davison is a former Tony, Drama Desk, and Olivier Award nominee.



JESSICA JAHN (*Costume Designer*), whose work was previously seen at Lyric's productions of *Anna Bolena* (2014/15) and *Norma* (2016/17), has collaborated with directors Francesca Zambello, Diane Paulus, Tina

Landau, Tommy Kail, Charles Randolph Wright, Kevin Newbury, and Michael Cavanaugh, as well as artist Michael Counts; writers Nora Ephron, Eisa Davis, Charles Busch, Charles Fuller, Gene Scheer, and Mark Campbell; and composers Ricky Ian Gordon, Jake Heggie, and Kevin Puts. Some of her past projects include *Gloria: A Life* (Daryl Roth Theatre), *Love, Loss and What I Wore* (Westside Theatre), *Die Mommie Die!* (New World Stages – Lucille Lortel Award winner), *Once On This Island* (Paper Mill Playhouse), *One Night...* (world premiere – Cherry Lane Theatre), *Life Is A Dream* (world premiere – The Santa Fe Opera), *Monodramas* and *Mosè in Egitto* (New York City Opera), *The Crucible* (Glimmerglass Festival), *The Manchurian Candidate* (world premiere – Minnesota Opera), *Maria Stuarda* (Seattle Opera), *Dead Man Walking* (Washington National Opera), *Norma* (Canadian Opera Company, Barcelona's Gran Teatre del Liceu), *West Side Story* (Houston Grand Opera, Glimmerglass), and *Moby Dick* (Utah Opera). In addition, Jahn also adjuncts at Brandeis University's theater arts department. *Jessica Jahn is supported by the Richard P. and Susan Kipbart Costume Designer Endowed Chair.*



MARK McCULLOUGH (*Lighting Designer*) has created lighting for Lyric's *Porgy and Bess* (2008/09, 2014/15) and *Show Boat* (2011/12). Other notable achievements include productions at the Metropolitan Opera (*The Marriage of Figaro*), Vienna Staatsoper (*Macbeth*); Bolshoi Theatre (*La traviata*); Beijing's National Centre for the Performing Arts (*Les contes d'Hoffmann*); La Scala (*Cyrano de Bergerac*); Madrid's Teatro Real (*Luisa Miller*); the Royal Opera House Covent Garden (*The Queen of Spades*); and the major companies of Washington (*Ring* cycle, *Porgy and Bess*), Strasbourg (*The Beggar's Opera*), and Boston, Miami, Seattle, Dallas, San Diego, and St. Louis, as well as Bard College's Fisher Center and the Glimmerglass Festival. Among McCullough's theater credits are the revival of *Jesus Christ Superstar* (Broadway and U.K. tour); *Whistle Down the Wind* (Aldwych Theatre, London); *The White Devil* and *Don Carlos* (Royal Shakespeare Company); *Der Besuch der alten Dame* (Ronacher Theatre, Vienna); *Artus* (St. Gallen, Switzerland) and *Rebecca* (St. Gallen and Stuttgart's Palladium Theater); and Off-Broadway productions including *Old Money*, *How I Learned to Drive*, and *The Long Christmas Ride Home*. McCullough's regional-theater work has been seen at the La Jolla Playhouse, Mark Taper Forum, Hartford Stage,

Steppenwolf, and Center Stage, among others. *Mark McCullough is supported by the Mary-Louise and James S. Aagard Lighting Director Endowed Chair.*



MARK GREY (*Sound Designer*)'s association with Lyric has encompassed seven productions since 2007-08, most recently *My Fair Lady* (2016/17), *The King and I* and *The Merry Widow* (both 2015/16), and *Carousel* (2014-

15). Grey made history as the first sound designer of the New York Philharmonic (2002) and the Metropolitan Opera (five productions since 2015, most recently *Iolanta/Bluebeard's Castle*). For more than two decades, professional sound design relationships have led Grey to premiere works by such artists and organizations as John Adams, Steve Reich, Philip Glass, Peter Eötvös, Terry Riley, Boosey & Hawkes Music Publishers, and many others. Productions include *St. Matthew Passion* (Berlin Philharmonic/Simon Rattle/Peter Sellars at the Park Avenue Armory, New York, 2015). He designed and toured extensively with Kronos Quartet for nearly 15 years and is also a longtime collaborator of composer John Adams. As a composer, Grey has recently undertaken commissions for the Atlanta Symphony Orchestra and the Los Angeles Philharmonic. His opera *Frankenstein* premiered at the Théâtre Royal de la Monnaie (Brussels) on June 14, 2016.



MICHAEL BLACK (*Chorus Master*) has been chorus master at Lyric since the 2013/14 season. Chorus master from 2001 to 2013 at Opera Australia in Sydney, Black prepared the OA chorus for more than 90 operas and many concert works. He has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), and, in Australia, the Sydney Symphony Orchestra (including Rachmaninoff's *The Bells*, led by Vladimir Ashkenazy), the Philharmonia Choir, Motet Choir, and Cantillation chamber choir. Black has also worked with the Melbourne Symphony Orchestra in Australia with Sir Andrew Davis. His recent activities include preparing the *Damnation of Faust* chorus, which continued his association with Grant Park Music Festival, where he has worked for two seasons. As one of Australia's most prominent vocal accompanists, Black has regularly performed for broadcasts and recordings (he has been heard numerous times in Australian Broadcast Corporation programs). He has served as chorus master on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, and for many HD productions in movie theaters as well as on television. *Michael Black is the Howard A. Stotler Chorus Master Endowed Chair.*



JULIO MONGE* (*Choreographer*) recently revived the original choreography of *West Side Story* at Houston Grand Opera, the Glimmerglass Festival, Pittsburgh Ballet, and the Sydney Harbour outdoor stage for Opera Australia (associate director). He has been performing for more than 30 years on stage, film and television. On Broadway he has performed in *Jerome Robbins' Broadway*, *On Your Feet*, *Man of La Mancha*, *Lincoln Center's Twelfth Night*, *Chronicle of a Death Foretold*, *Fosse*, and Paul Simon's *The Capeman*. Choreography credits include *The Somewhere Project*, celebrating Carnegie Hall's 125th anniversary; Tony Kushner's translation of *Mother Courage and her Children*, starring Meryl Streep, and the musical *Radiant Baby*, both directed by George C. Wolfe; *The Threepenny Opera*, starring Betty Buckley, at Williamstown Theater Festival; José Rivera's premiere of *Referencias to Salvador Dali Make Me Hot*, starring Rosie Pérez; and the revival of Pablo Cabrera's *La Verdadera Historia de Pedro Navaja* in San Juan, Puerto Rico. Directing credits include *Hedwig and the Angry Inch* (also producer and translator) at Puerto Rico's Gay and Lesbian Theater Festival (Best Production Award, 2010). Monge is a collaborator and consultant on Steven Spielberg's upcoming film version of *West Side Story*.



SARAH HATTEN (*Wigmaster and Makeup Designer*), who has held this position at Lyric since 2011/12, has worked in a wide repertoire at Des Moines Metro Opera and Michigan Opera Theatre, as well as Columbus Opera, Toledo Opera, the Cabrillo Music Festival, and the University of Cincinnati College-Conservatory of Music. She has also worked at the Glimmerglass Festival and the major opera companies of Los Angeles, Omaha, Cleveland, Sarasota, and Central City, as well as Wisconsin's American Players Theatre and, in Los Angeles, the Pantages Theatre and the Geffen Playhouse. Hatten earned a B.A. in music at Simpson College. *Sarah Hatten is the Marlys Beider Wigmaster and Makeup Designer Endowed Chair.*



ERIC SEAN FOGEL (*Associate Director*) was last at Lyric with *Show Boat* as associate choreographer in 2012. This season his work can be seen in *Porgy and Bess* (Seattle Opera), *Romeo and Juliet* (Shakespeare Theatre Company), *The Marriage of Figaro* (San Diego Opera), *The Lion, The Unicorn, and Me* (Kennedy Center), *Florencia en el Amazonas* and *The Pearl Fishers* (both at Houston Grand Opera). Fogel is currently on staff at the Glimmerglass Festival as head of stage movement and choreography. He will choreograph *Show Boat* and *The Ghosts of Versailles* for the 2019 season. Next fall Fogel will return to the Metropolitan Opera as an assistant

stage director. He has created new productions for Atlantic Theatre II, Opéra Bordeaux, Chicago Opera Theater, Hawaii Opera Theatre, Lyric Opera of Kansas City, LA Opera, the Metropolitan Museum of Art, Opera Philadelphia, Théâtre du Capitole (Toulouse), Theater St. Gallen, XSBN (China), and Washington National Opera at the Kennedy Center.



JORDAN LEE BRAUN (*Assistant Director*) has been with Lyric since the 2015/2016 season (*An American Dream*, *La traviata*, *La bohème*, *Il trovatore*, *Jesus Christ Superstar*, *The Pearl Fishers*, *Rigoletto*, *Charlie Parker's Yardbird*, and more). Braun frequently works with young artists through Lyric's Ryan Opera Center, directs student matinees for Atlanta Opera and Opera Colorado, and collaborates with DePaul University's Opera Department. She has directed *Rigoletto* at Toledo Opera and Opera Carolina, and has also assistant-directed for the Colorado and Atlanta companies, as well for Charlottesville Opera. Braun has worked in stage management at Wolf Trap Opera, Washington National Opera, Opera Omaha, Fort Worth Opera, and others.



NICK SANDYS (*Fight Director*) has supervised the stage fights for more than 40 productions at Lyric, most recently *Il trovatore* this season. A certified teacher and fight director with The Society of American Fight Directors, Sandys has created fight choreography throughout the Chicago area, including for the Goodman (more than 25 productions), Steppenwolf, Lookingglass, Northlight, Victory Gardens, Remy Bumppo, Timeline, First Folio, Shattered Globe, Light Opera Works, Silk Road Rising, and The Theatre School at DePaul University (adjunct since 1995). His work outside Chicago includes the Metropolitan Opera, Portland Opera, and Dallas Opera, as well as numerous major theater companies nationwide. Sandys's fight choreography has received four Joseph Jefferson Award nominations, winning in 2008 (*Requiem for a Heavyweight*). He is also producing artistic director of Remy Bumppo Theatre Company. As an actor he has appeared with numerous Chicago theaters, receiving another nine Jeff nominations for acting and two for directing. He holds a 2011 Meier Foundation Award for Artistic Achievement and was a 2018 APA Audie Award Finalist.



KATE DEVORE* (*Diction Coach*), one of Chicago's most successful voice coaches and speech pathologists, is the founder and master trainer of Total Voice, Inc., which provides voice, speech, and presence coaching. DeVore teaches at The School at Steppenwolf, Columbia College, and Acting Studio Chicago. She

has presented at numerous conferences and workshops nationwide and is author of *The Voice Book: Caring For, Protecting, and Improving Your Voice*, and the eBook *Accent Modification: Neutral American Dialect*. Select coaching credits include *Sweat*, *A Christmas Carol*, *Support Group for Men*, *The Wolves*, *A View From the Bridge*, *Uncle Vanya*, *Another Word For Beauty*, *Feathers and Teeth*, *The Jungle Book*, and *Sweet Bird of Youth* (Goodman Theatre); *The Curious Incident of the Dog in the Night-time* (Steppenwolf); *Mamma Mia!* and *Beauty and the Beast* (Drury Lane); and *Small Mouth Sounds*, *Evening at the Talk House*, *The Opponent*, *Butcher of Baraboo*, and *Abigail's Party* (A Red Orchid Theatre).



JOHN W. COLEMAN (*Stage Manager*) has been a member of Lyric Opera's production staff for 29 seasons. Among his more than 100 Lyric productions have been five world premieres, two *Ring* cycles, and over 40 new productions, for which he has collaborated with many distinguished directors, including Robert Altman, Götz Friedrich, Richard Jones, Sir Peter Hall, George C. Wolfe, and Graham Vick. Coleman is former production stage manager of Opera Theatre of Saint Louis, Chicago Opera Theater, Portland Opera, and Texas Opera Theater. Other credits include productions with the major companies of San Francisco, Pittsburgh, Houston, Santa Fe, and Miami. An alumnus of the University of Illinois at Urbana-Champaign, he has served as adjunct faculty at DePaul University. Coleman is President of the American Guild of Musical Artists.



RACHEL C. HENNEBERRY (*Assistant Stage Manager*) has been involved in more than 40 productions with San Francisco Opera, working with such distinguished directors as Francesca Zambello (*Ring* cycle), David Pountney (*Macbeth*), Sir David McVicar (*Don Giovanni*), and Graham Vick (*Lucia di Lammermoor*, *Tannhäuser*). A graduate in stage management from both the University of Cincinnati College-Conservatory of Music and DePaul University, Henneberry has also stage-managed for Seattle Opera, Utah Symphony and Opera, Pittsburgh Opera, and Wolf Trap Opera.



RACHEL A. TOBIAS (*Assistant Stage Manager*) has been a stage manager and assistant stage manager at Lyric for 18 seasons. Since 2009 she has spent part of each summer as lead stage manager for opera programming at the Ravinia Festival in Highland Park. Tobias has held similar stage-management positions with San Francisco Opera, Michigan Opera Theatre, Glimmerglass Festival, and Chicago Opera Theater, among others.

Hot and Cool: The Creation of West Side Story

By Roger Pines

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The first Maria, Carol Lawrence, and the first Tony, Larry Kert, on location in New York City (West 56th Street between 9th and 10th Avenue) for a West Side Story publicity shoot.

The 1958 Tony Awards included five Best Musical nominees. Three of those shows – seldom, if ever, performed today – were memorable chiefly as vehicles for major stars: Tony Randall (*Oh, Captain!*), Lena Horne (*Jamaica*), and Gwen Verdon (*New Girl in Town*). The fourth show, *The Music Man*, which ultimately won the award, was an affectionate depiction of turn-of-the-century Iowa that turned journeyman actor Robert Preston into a Broadway headliner. The fifth nominee was the “odd show out.” To begin with, the principals were unknowns, not stars. It was a gritty show, colored by both the cruelty and the ecstasy of young people living and loving in a vibrant but dangerous urban setting. It also had a tragic ending, unprecedented for a Broadway musical. But it abounded with awe-inspiring talent, and everything about it communicated the excitement of the new.

This was *West Side Story*.

The show’s many miracles began with

its creators, as formidable a team as any musical-theater production has ever seen. Leonard Bernstein (music), Arthur Laurents (book), and Jerome Robbins (director/choreographer) had all triumphed on Broadway before. Stephen Sondheim (lyrics), then only 25 years old, was working on his first Broadway show, although he was certainly as acutely intelligent and stupendously gifted as his three colleagues. But however savvy each man may have been, in this case they were all very much feeling their way into a show unlike anything seen previously on Broadway.

On January 6, 1949, Bernstein wrote that Robbins had called him with “a noble idea”¹: a contemporary *Romeo and Juliet*, refashioned as a conflict between Jews and Irish Catholics, “set in slums at the coincidence of Easter-Passover celebrations” on New York’s Lower East Side (the title, in fact, was originally *East Side Story*). Robbins proposed Laurents as the right person to

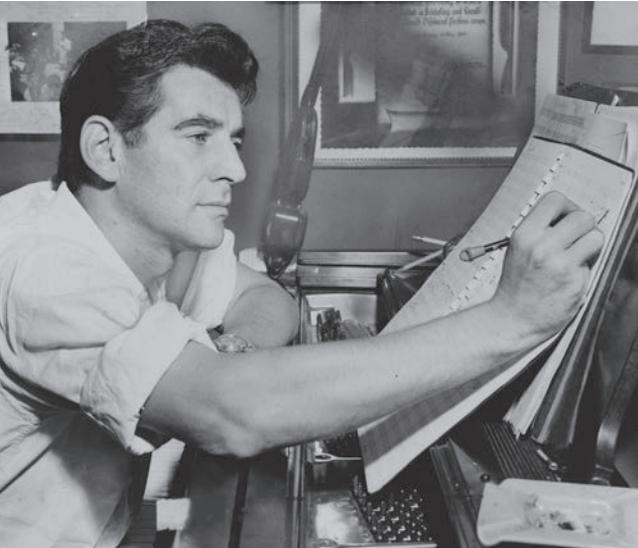
create the adaptation. But those three were among the busiest people on the American performing-arts scene, and the project was eventually shelved. In 1955, however, when Bernstein encountered Laurents in California, it came up again. The idea of a Jewish/Catholic *Romeo and Juliet* was now abandoned, in favor of an “American” gang (the Jets) vs. a Puerto Rican one (the Sharks). And so to work, with Sondheim now on board as the fourth collaborator.

Known as a playwright, director, and screenwriter, Laurents later described his *West Side Story* dialogue as “my translation of adolescent street talk into theater: it may sound real, but it isn’t.”² In his brilliantly constructed libretto, several situations parallel Shakespeare’s play:

- the Capulet/Montague ball becomes the “Dance at the Gym,” where Tony and Maria meet;

¹ Quoted in Nigel Simeone, Leonard Bernstein: *West Side Story*, Routledge, 2017, p. 17.

² From interview for *Musikspill*, Norwegian television series hosted by Harold Tusberg, 1980.



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Leonard Bernstein at the time of West Side Story.

In rehearsal for the first production of West Side Story: left to right, lyricist Stephen Sondheim, librettist Arthur Laurents, co-producer Harold Prince, co-producer Robert E. Griffith (seated), composer Leonard Bernstein, and director/choreographer Jerome Robbins.

- the equivalent of Shakespeare’s “balcony scene” happens on a fire escape;
- although the lovers don’t have a modern-day Friar Laurence to marry them, they do exchange vows on their own in the bridal shop where Maria works;
- a confrontation between the gangs results in their leaders’ deaths: Riff (counterpart of Shakespeare’s Mercutio) is killed by Bernardo (Tybalt), Maria’s brother, and the enraged Tony (Romeo) – who’d formerly been a member of the Jets – kills Bernardo.

Laurents’s ending departs from Shakespeare, which must have stunned 1950s audiences, accustomed in musicals to seeing conflicts happily resolved in time for the finale. Shakespeare’s Romeo and Juliet both commit suicide, but in *West Side Story* only Tony dies – shot by Chino, Bernardo’s vengeful friend. The gang members are bitterly castigated by Maria, who accuses them all of Tony’s murder. It’s clear that their feud has now ended, but one wonders whether the young but disillusioned and emotionally scarred Maria will ever find love again.

The show progresses seamlessly from one scene to the next, with five extended dance sequences beautifully integrated into the drama. The dances begin with the young

men of the Prologue; with both arms and one leg outstretched as they strut down a New York street, they present one of the most recognizable images from any American musical. Created by Robbins (with the great show dancer Peter Gennaro as his uncredited co-choreographer), the original *West Side Story* choreography remains enthralling today, whether the Jets, the Sharks, and their girlfriends mambo-ing in an explosion of incendiary sexual electricity in “The Dance at the Gym”; Anita and her cheeky sidekicks in “America” (Bernstein, inspired by a particular Mexican folk dance, marked the music “tempo di huapango”); Riff urging his anxious Jet buddies to stay “Cool,” in the show’s most overtly jazzy number; and the touching ballet that leads into “Somewhere,” midway in Act Two.

Bernstein’s universally beloved score is arguably the greatest of his career. Early in the show, breathless alterations between hushed eagerness and all-out exuberance support Tony’s premonition that “something’s coming.” Later, his joyous repetitions of his new love’s name (“Maria”) illuminate that name through the melodic line’s eloquent use of the tritone. The Latin rhythms of Maria’s “I Feel Pretty” sparkle, the ideal expression of her irresistible girliness. The audience follows her star-crossed romance with Tony from the delicate, luminous cha-cha in the orchestra accompanying their first dance to the combination of impetuosity and tenderness in “Tonight,” the quiet serenity of “One Hand, One

Heart,” and the lovers’ desperate, anguished phrases preceding the “Somewhere” ballet (the song itself, assigned in the original production to Consuelo, one of the Shark girls, is sung by Maria in Lyric’s production.)

In the wild flamboyance of “America” we’re captivated by the worldly, deliciously sarcastic Anita. Later, after Bernardo – who had been her fiancé – is killed by Tony, Anita berates Maria in the scathing “A Boy Like That” (to which Maria responds with sweet restraint in “I Have a Love”). Bernardo has no song of his own, but Riff dominates both the “Jets’ Song” and “Cool.” Together those numbers depict a fearless, charismatic troublemaker who gives new meaning to the adjective “streetwise.” Midway in Act Two, the Jets – now without their murdered leader – provide the show’s only episode of genuine hilarity in “Gee, Officer Krupke,” their endearingly obnoxious justification of their own delinquency.

Bernstein had no objection to opera (he’d written a successful one, *Trouble in Tahiti*, just five years earlier), but a purely operatic *West Side Story* wasn’t his aim, as he admitted when summing up the challenge facing him and his colleagues:

Chief problem: to tread the fine line between opera and Broadway, between realism and poetry, ballet and “just dancing,” abstract and representational. Avoid being “messagy.” The line is there, but it’s very fine, and sometimes takes a lot of peering around to discern it.³



"I Feel Pretty": Stephen Sondheim (at the piano) and Leonard Bernstein rehearsing Carol Lawrence (Maria, far right) and the ensemble of Shark girls.

Although he did impose certain rhythmically complicated musical structures on a musically and vocally inexperienced cast (as in the electrifying quintet reprise of "Tonight"), Bernstein took pains to create a score that would be technically manageable and wouldn't tempt his singers into overtly operatic expression.

The casting process proved challenging. There was none of Broadway musicals' usual "dancing chorus" and "singing chorus"; everyone needed to act the dialogue convincingly, master the music and lyrics, and dance the extraordinary new stylistic fusion developed by Robbins. Grover Dale, who created the role of Snowboy, noted years later that "one of the most amazing things about the choreography is that it starts in naturalism and within seconds naturalism is transformed into a form of ballet and jazz. Making that transition, finding dancers who are capable of doing that, was one of the main casting elements as that show got produced."⁴

The rehearsal period was immensely exciting, if also unnerving, thanks to Robbins, an almost terrifyingly strict taskmaster in preparing the dances. He also wanted tension

and competition between Jets and Sharks, insisting not only that they avoid socializing together, but that they rehearse in different rooms! For Chita Rivera, a stunning dancer and the first Anita, it wasn't just Robbins's work on the show that made a lifelong impact on her – it was Bernstein's as well:

It was great to walk into that rehearsal hall and hear that music. When I heard the cha-cha, I couldn't stop crying, it was so perfect for the scene, perfect for the book, and beautiful to listen to. My heart was totally involved with his music. He gave me the library that's in my head of knowing what a wonderful score is all about. Smart and musical and complicated and passionate scores, where the lyrics work beautifully with the music and you can leave the theater humming a beautiful melody.⁵

As for Stephen Sondheim, *West Side Story* is hardly a favorite among his own works. Five decades after the premiere, he declared with typical frankness: "There aren't

any fantastic rhymes in *West Side Story*. They're almost all day and may, go and show. It would have been betraying the characters if they'd rhymed too well. 'I Feel Pretty' still bothers me. It's just too elegant for a girl like Maria to sing. I mean, "It's alarming how charming I feel"? That wouldn't be unwelcome in Noël Coward's living room."⁶

But Sondheim has never denied the show's uniqueness, noting that "its importance lies in its theatricality. It was a more sophisticated blending of music, dance, song, and dialogue than anything that had been done before."⁷

The creators didn't start out anticipating success; they were simply eager to do something genuinely bold, regardless of the outcome. Having no idea what to expect, everyone involved in the show was consequently astounded on opening night of the Washington tryout, when the audience literally screamed with enthusiasm during the curtain calls. In New York, where *West Side Story* premiered on September 26, 1957, the most astute critics thoroughly understood the show – especially *The New York Times's* Brooks Atkinson, who hailed the creative team:

³ *Ibid.*, p. 31

⁴ YouTube video posted by Grover Dale, April 20, 2012.

⁵ From interview on WNYC, Oct. 4, 2008.

⁶ From interview for "How We Made *West Side Story*," *The Guardian*, Sept. 18, 2017.

⁷ From interview for *Musikspill*, Norwegian television series hosted by Harald Tuschberg, 1980.

LEOKHARIBIAN



Pooling imagination and virtuosity, they have written a profoundly moving show that is as ugly as the city jungles and also pathetic, tender and forgiving. [Tony and Maria’s] balcony scene on the firescape [*sic*] of a dreary tenement is tender and affecting. From that moment on, *West Side Story* is an incandescent piece of work that finds off bits of beauty amid the rubbish of the streets. Everything contributes to the total impression of wildness, ecstasy and anguish.⁸

West Side Story is one of the world’s most honored and most often performed shows, and exciting productions like Francesca Zambello’s – produced at Glimmerglass, Houston, now at Lyric – continue to renew its hold on audiences. Much ink has been spilled in explaining why it remains a seminal work of American musical theater. Among today’s commentators on the show, Jamie Bernstein, the composer’s daughter, has been particularly eloquent and deserves the last word:

[Bernstein] was somebody who was always trying to make the world a better place. The best vehicle was through his own music. *West Side Story* was his most successful attempt to use his music to explore the difficulties we all live within our world and to use music as almost a kind of healing process. *West Side Story* is about hatred, intolerance, fear of strangers arriving in your neighborhood – these are issues as urgent for us today as they were back then. My father’s music really gives us a language with which to explore these issues and find ways to resolve them.⁹

Roger Pines, dramaturg of Lyric Opera of Chicago, has appeared annually on the Metropolitan Opera broadcasts’ “Opera Quiz” for the past 13 years. He contributes regularly to opera-related publications and recording companies internationally. He has recently presented lectures at the inaugural Teatro Nuovo bel canto opera festival (New York), the Newberry Library, and DePaul University’s Opera Department.

⁸ The New York Times, Sept. 27, 1957.
⁹ From interview with Clive Gillinson for Google Arts & Culture, Nov. 1, 2017.

The electrifying Chita Rivera onstage in West Side Story as Anita, the role she created in 1957.

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A Message from the Director



LYNN LANE/HOUSTON GRAND OPERA

Anita (Gabrielle McClinton, in red) and the Shark girls in “America”: Francesca Zambello’s production, Houston Grand Opera.

“Two households, both alike in dignity...” Thus begins Shakespeare’s tale of *Romeo and Juliet*, in which we see “ancient grudge break to new mutiny.” When Arthur Laurents first conceived a modern, musical version of the play, he imagined a rivalry between Catholic and Jewish communities on the Lower East Side; only later did he and his collaborators move the story uptown, pitting a gang of “native” New Yorkers against those more recently arrived.

Although America is a country of immigrants, we continue to struggle with issues around immigration and migration, which makes *West Side Story* an important tale for today. (As Sondheim’s lyric neatly put it, “Nobody knows in America / Puerto Rico’s in America.”) The creators of

West Side Story, although well-intentioned, didn’t get everything right; later critics have pointed out lapses into stereotype. (This is true in so many “period pieces” that we put on the stage today, and as always, I look forward to the opportunity to engage in a dialogue about some of the thorny issues presented by the piece, both with my colleagues and with our audience members.)

Lapses aside, by putting the tragic cost of two warring tribes center stage, the authors made an important statement about the human tendency to organize ourselves into factions. Especially with the rise of social media, we have all become more tribal in our outlook. I think the story of two warring “tribes” challenges all of us to look at how we define and mar-

ginalize “the other.” Perhaps we find it easy to engage with people of different cultural backgrounds. But what about differences in education? Religion? Resources? Politics?

Leonard Bernstein scrawled “an out and out plea for racial tolerance” across the first page of his copy of *Romeo and Juliet*. As we approach this piece in 2019, in the midst of a world immigration and refugee crisis, I hope we can make that plea reverberate in a new way. I also hope we can challenge ourselves to think broadly about ways in which we arbitrarily dismiss the experiences and opinions of those who are not like us.

—Francesca Zambello

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PHOTO: MARIE-NOELLE ROBERT/THÉÂTRE DU CHÂTELET

West Side Story After the Curtain Falls

Your musical-theater experience doesn't have to end here!
When the performance is over, you can continue your exploration of *West Side Story*
in conversation with your companions:



*Maria (Andrea Carroll) meets Tony (Norman Reinhardt)
during the dance at the gym: West Side Story
at Houston Grand Opera, 2018.*

- How did you respond to the unusually strong emphasis on dance in this show? How do the dance sequences enhance the drama?
- What song did you enjoy the most?
- Bernstein didn't intend to compose an opera, but are there any moments in the music that actually *seem* operatic to you?
- If you're familiar with Shakespeare's *Romeo and Juliet*, are there any scenes in the play for which you wish Bernstein, Sondheim, and Laurents had created equivalents in the musical?
- Of the six principal characters, Bernardo is the only one we don't hear doing any major singing. If you were going to create a song for him, what do you think it would be about?
- If you've seen both the musical and the film version of *West Side Story*, which do you prefer and why?

To continue enjoying *West Side Story*, Lyric dramaturg and program editor Roger Pines suggests the following performances:

CD: Carol Lawrence, Larry Kert, Chita Rivera, Mickey Calin; cond. Max Goberman (Sony Classics – original Broadway cast)

CD: Alexandra Silber, Cheyenne Jackson, Jessica Vosk, Kevin Vortmann; San Francisco Symphony, cond. Michael Tilson Thomas (SFS Media)

CD: Tinuke Olafimihan, Paul Manuel, Caroline O'Connor, Nicholas Warnford; National Symphony Orchestra, cond. John Owen Edwards (TER/Jay Productions)

DVD: Natalie Wood, Richard Beymer, Rita Moreno, George Chakiris, Russ Tamblyn; cond. Johnny Green, dir. Robert Wise and Jerome Robbins (MGM)

ALSO OF INTEREST:

Musicals composed by Leonard Bernstein

CD: *On the Town* – John Reardon, Adolph Green, Betty Comden, Nancy Walker (Columbia)

CD: *Wonderful Town* – Alysha Umphress, Danielle de Niese, Nathan Gunn (LSO Live)

CD: *Candide* – Robert Rounseville, Barbara Cook, Irra Petina (Masterworks Broadway – Original Broadway cast)

Operas composed by Leonard Bernstein

CD: *Trouble in Tahiti* – Rod Gilfry, Kim Criswell (BR Klassik)

DVD: *Trouble in Tahiti* – Karl Daymond, Stephanie Novacek (Opus Arte)

CD: *A Quiet Place* – Claudia Boyle, Joseph Kaiser, Lucas Meachem (Decca Classics)

Other musicals with lyrics by Stephen Sondheim

CD: *Gypsy* – Ethel Merman (Masterworks Broadway)

Sondheim wrote both music and lyrics for:

CD: *Anyone Can Whistle* – Lee Remick, Angela Lansbury (Masterworks Broadway)

CD: *A Funny Thing Happened on the Way to the Forum* – Zero Mostel (Hallmark)

CD: *Company* – Dean Jones, Elaine Stritch (Masterworks Broadway)

CD: *Follies* – Jan Maxwell, Bernadette Peters, Ron Raines, Danny Burstein (P. S. Classics)

CD: *Into the Woods* – Bernadette Peters, Joanna Gleason (Masterworks Broadway)

DVD: *Into the Woods* – Bernadette Peters, Joanna Gleason (Image Entertainment)

DVD: *Into the Woods* – Meryl Streep, Emily Blunt (Disney)

Films with screenplays by Arthur Laurents

DVD: *The Way We Were* – Barbra Streisand, Robert Redford (Sony Pictures Home Entertainment)

DVD: *Anastasia* – Ingrid Bergman, Yul Brynner, Helen Hayes (20th Century Fox)

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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 24 Lyric productions, including this season's new coproduction of *La bohème*. Abbott has championed Lyric's achievements by making a leadership commitment to the Breaking New Ground Campaign. "Lyric is one of the treasures that make Chicago the world-class city that it is. We're proud to be associated with it," says Miles D. White, Abbott's Chairman and Chief Executive Officer and a valued member of Lyric's Board of Directors.



JULIE and ROGER BASKES

Lyric treasures the exemplary leadership and dedication of Julie and Roger Baskes. Subscribers for more than four decades, they have generously supported Lyric's Ryan Opera Center activities as previous cosponsors of Rising Stars in Concert, and currently underwrite the Ryan Opera Center Recital Series on 98.7WFMT. They have cosponsored numerous productions including, most recently, last season's *Rigoletto* and this season's *Elektra*. They also made a leadership commitment to the Breaking New Ground Campaign to help safeguard the future of Lyric Opera. Lyric is honored to have Julie Baskes serve on its Board of Directors and Executive Committee. Julie is also Chairman of the Production Sponsorship Committee, and is a past President of the Ryan Opera Center Board.



ADA and WHITNEY ADDINGTON

Ada and Whitney Addington are dedicated Lyric subscribers and donors. They have contributed generously to the Annual Campaign and the Breaking New Ground Campaign, and have made a leadership gift in support of Lyric's new *Ring* cycle, including this season's *Siegfried*. The Addingtons have also invested in the company's future through their planned gift to Lyric. Lyric is fortunate to have Dr. Whitney Addington as a member of its Board of Directors and Executive 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), and has committed generous leadership gifts to cosponsor two of Lyric's new *Ring* cycle productions including *Das Rheingold* (2016/17) and next season's *Götterdämmerung*.



Franco Tedeschi

AMERICAN AIRLINES

This season we celebrate 37 years of vital corporate partnership with American Airlines, the Official Airline of Lyric Opera of Chicago. In recognition of the company's significant contribution to the Building on Greatness Capital Campaign, the mezzanine level of the Lyric Opera House is named the American Airlines Mezzanine. American Airlines provides important in-kind support for Lyric's programs and special events. Franco Tedeschi, Vice President of American Airlines, proudly serves on Lyric's Board of Directors and Lyric Unlimited Committee.



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. "It's part of Chicago for us. It enriches the city and the community, and we like to be part of that," says Melvin. The Berlins have contributed significantly to the Annual Campaign and made a leadership gift to the Breaking New Ground Campaign. Melvin and Randy have cosponsored several productions including last season's *Così fan tutte* and this season's *West Side Story*. Lyric is honored to have Melvin Berlin serve on its Board of Directors.

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 loyal supporter of Lyric's Annual Campaign and Lyric Unlimited programming and has generously committed to a high level of multi-year support.



Richard Pomeroy

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For over 200 years, BMO has been financing economic expansion and supporting the communities it serves. BMO Harris is proud to support the Lyric Opera through the Lyric's Annual Campaign and join the production sponsorship family for this season's *La traviata*. Lyric is honored to have Richard Pomeroy, Senior Managing Director, BMO Wealth Management U.S., serve on its Board of Directors and Investment Committee. "Opera is truly an inspiration. It affects how we see and interpret the world around us, and it's our hope that the support we provide Lyric will help increase exposure to such a beautiful form of artistic expression."



ANONYMOUS CONTRIBUTORS

Lyric Opera is extremely grateful for Aria Society support received from ten anonymous contributors during the 2018/19 season.



HENRY and GILDA BUCHBINDER FAMILY FOUNDATION

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, and are cosponsors of this season's production of *Il trovatore*. "I really do believe that Lyric is the best opera company in the world," is Gilda's heartfelt assessment, to which Hank adds, "the productions are done so well, and stage sets are marvelous." Lyric is honored to have Gilda Buchbinder serve on its Board of Directors and the Production Sponsorship Committee.



AVRAMOVICH CHARITABLE TRUST

Michael and Susan Avramovich were ardent supporters of theater, opera, and classical music in Chicago. Longtime subscribers, the Lyric was a special favorite. Michael had deep roots in Italy, and his mother, Margherita, was from Rome. In a salute to that heritage and to many years of Lyric, the Trust is pleased to cosponsor *La bohème* and *La traviata* this season.



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 made possible The Lyric Opera Broadcasts from 2006-18. "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."



MRS. JOHN V. CROWE

Peggy and the late Jack Crowe are generous and passionate members of the Lyric family, evidenced by their major support of the Breaking New Ground Campaign and the Renée Fleming Initiative. Jack and Peggy Crowe's significant contribution to Lyric was recognized in naming the Isabelle Cavagnaro Crowe Foyer on the fifth floor in memory of Jack Crowe's mother. Lyric was very fortunate to have Jack Crowe serve as an esteemed member of the Executive Committee of Lyric's Board of Directors.



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Founded in 1891, Bulley & Andrews is one of the Midwest's most trusted and accomplished construction companies. The fourth generation, family-owned firm offers clients a full range of construction services including general contracting, construction management, design/build, and masonry and concrete restoration. Bulley & Andrews has, for many seasons, supported Lyric Unlimited's *Performances for Students* programs, and is a cosponsor of Lyric's *Ring* cycle, including this season's *Siegfried*. Lyric is pleased to have Allan E. Bulley, III as a member of its Board of Directors.



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 generous gifts to Lyric's Annual Campaign and Breaking New Ground Campaign. Mrs. Crown is a past President of the Women's Board and is this season's Renée Fleming 25th Anniversary Gala Chair. 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.

Lester and Renée Crown



THE BUTLER FAMILY FOUNDATION

Longtime subscribers from Dubuque, Iowa, John and Alice Butler recently made a leadership gift to Lyric's Breaking New Ground Campaign's stage improvement project. John says, "When Alice and I heard that Lyric was unable to share productions with other houses due to our outdated and unreliable stage technology, we understood that to be a serious problem that needed to be addressed. We believe in Lyric's mission to be the best opera company in North America, and in order to be the best, we must have access the best productions." Lyric Opera is honored to have John Butler serve on its Board of Directors and Investment Committee.

John and Alice Butler

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 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. The Davee Foundation provided critical preliminary support to enhance amplification and sound systems used in the Musical Theater Initiative, and has generously cosponsored each production in the initiative, including this season's *West Side Story*.



DAVID and ORIT CARPENTER

David and Orit Carpenter have been staunch supporters of Lyric for many years and 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 has helped secure eight production cosponsorships, including this season's company premiere of *Ariodante*, through Sidley Austin LLP, where he was a Partner for more than 30 years. Orit is a valuable resource for the Ryan Opera Center, working with the artists on performance psychology. Lyric is honored to have David serve on its Board of Directors and Production Sponsorship Committee.



STEFAN T. EDLIS and GAELE 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 cosponsored six mainstage operas, including last season's *Faust* and this season's *Siegfried*. Stefan and Gael 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.



ELIZABETH F. CHENEY FOUNDATION

Lyric remains deeply grateful for the long-term generosity of the Elizabeth F. Cheney Foundation, one of Chicago's nonprofit leaders in arts support. The Cheney Foundation has made a multi-year commitment to the Ryan Opera Center/Lyric Opera. During the 2018/19 season, the Cheney Foundation is supporting the Director of Vocal Studies faculty position; the singer sponsorship of tenor Mario Rojas, and Guest Master Teacher and Artist residencies. Lyric is honored to have foundation director Allan Drebin serve on its Board of Directors, and the Ryan Opera Center Board.

Elizabeth F. Cheney

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 *Rusalka* (2013/14), Lyric's second mariachi opera, *El Pasado Nunca Se Termina* (2014/15), and *The Marriage of Figaro* (2015/16). This season, Exelon is generously cosponsoring Lyric's production of *Elektra*. Lyric is fortunate to have Exelon as an outstanding corporate partner.





Julius Frankel

JULIUS FRANKEL FOUNDATION

A founding patron of Lyric Theatre (now Lyric Opera of Chicago) and a Lyric 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. 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. "Mr. Frankel was particularly interested in making Chicago one of the greatest places in the world to live and enjoy life," Nelson Cornelius once said. "The foundation's giving supports things that enhance the reputation of Chicago; which, of course, Lyric does." Lyric has named Mezzanine Box 25 in honor of Julius Frankel in grateful recognition of the Foundation's significant gift to the Breaking New Ground Campaign. This season, the Julius Frankel Foundation is a generous cosponsor of Lyric's new coproduction of *La bohème*.



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. 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 Elizabeth Morse Genius. Along with its sister trust, The Elizabeth Morse Charitable Trust, the Genius Trust has sponsored many mainstage productions. In addition to production sponsorship, the Trust has helped underwrite Lyric's ongoing efforts to diversify its various boards and preserve Lyric's history through support of its Archives project. Most recently, Lyric named one of its key meeting rooms in its executive offices as the Elizabeth Morse Genius Conference Room in order to show its grateful appreciation for the Trust's significant gift to the Breaking New Ground Campaign, as well as to recognize the Trust's commitment over many years to helping build the company's core capacities and institutional infrastructure.



BRENT and KATIE GLEDHILL

Brent and Katie are proud supporters of numerous causes in Chicago, and they have made a leadership gift to Lyric's Breaking New Ground Campaign. Last season, Brent and Katie were sponsors of Lyric Unlimited's youth opera, *The Scorpion's Sting*, and Lyric's 30th Anniversary Wine Auction. 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 Brent serve on its Board of Directors, Executive Committee, and Audit 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 are members of Lyric's Production Sponsorship family, most recently cosponsoring Lyric's new production of *Faust* last season. They have also made a leadership gift to the Breaking New Ground Campaign. Lyric is thrilled to have Ethel Gofen as a member of the Board of Directors and Lyric Unlimited Committee.



HOWARD L. GOTTLIEB and BARBARA G. GREIS

Among Lyric's most devoted subscribers and patrons, Howard Gottlieb and Barbara Greis have generously supported Lyric Opera through major contributions to the Annual Campaign and the Breaking New Ground Campaign. They have cosponsored many productions, including this season's production of *La bohème*. Mr. Gottlieb is the retired chairman of the Glenwood Investment Corporation and an accomplished violinist. In 2018, Mr. Gottlieb was given Lyric's highest honor, the Carol Fox Award, for his many years of generous service. Lyric is honored to have him serve as an active member of Lyric's Board of Directors and Executive Committee.

GRAMMA FISHER FOUNDATION

With an unparalleled record as sponsor of more than 28 new Lyric 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, continuing with *Siegfried* this season. Lyric is sincerely grateful for the enduring friendship and leadership of Christine Hunter and other members of the Fisher family. Lyric is fortunate to have Matthew Fisher serve on its Board of Directors and Stephanie Fisher as an esteemed member of the Women's Board.



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

Lyric is deeply grateful for the friendship and support of Karen Z. Gray-Krehbiel and John Krehbiel. A devoted member of the Women's Board, Karen has served on several committees, most recently as the 2016 Board of Directors' Annual Meeting Chair. In addition, she contributed a very generous gift to the Breaking New Ground Campaign in support of stage renovations. The Krehbiel family plays a prominent role in the continued success of the company. Karen and John joined the production sponsor family with their generous support of *Carmen* and last season made a leadership gift to Wine Auction 2018.



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 24 Lyric productions since 1987/88, including last season's *Die Walküre* and this season's *Siegfried*. Lyric is honored to name Mezzanine Box 20 in grateful recognition for their leadership gift to the Breaking New Ground Campaign. 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 granting 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.



Caryn and King Harris of the Harris Family Foundation

THE HARRIS FAMILY FOUNDATION

The Harris Family Foundation, represented by Pam Szokol and King and Caryn Harris, is a valued member of Lyric's production sponsorship family, most recently cosponsoring last season's *Faust* and this season's *Siegfried*. The Harris Family Foundation also supports the Annual Campaign, and made a generous commitment to the Breaking New Ground Campaign to help secure Lyric's future. Lyric is thrilled to have Vice President of the Foundation Pam Szokol as a member of its Board of Directors and serving on its Production Sponsorship Committee. Lyric is also grateful for the dedicated involvement of Caryn Harris. Caryn is an active member of the Women's Board and has held many leadership positions, most recently as Co-Chair of Opening Night/Opera Ball in 2015.



J. THOMAS HURVIS and ANN ANDERSEN

Tom Hurvis and Ann Andersen are avid opera fans and longtime Lyric subscribers. Tom and Ann sponsor the Renée Fleming Initiative and made a generous leadership gift in support of Lyric's Chicago Voices initiative during the 2016/17 season. Most recently, they have given a generous gift to the Ryan Opera Center, endowing a singer in perpetuity in memory of dear friend Dick Kiphart. 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. Lyric gratefully acknowledges the Hurvis family's more than 20 years of contributions to the Annual Campaign, including several production sponsorships, as well as their support of The Lyric Opera Broadcasts. "Opera enriches lives. That is why it is so important to introduce young people to opera, and for them to experience productions done by the best in their fields. How fortunate we are to have all this right here in Chicago." Lyric is honored to have Tom Hurvis serve on its Board of Directors, Executive, Lyric Labs, and Lyric Unlimited Committees.



Dan Draper

INVESCO QQQ

Invesco QQQ, represented by Dan Draper, Managing Director and Head of Global Exchange Traded Funds, is proud to sponsor the arts as a corporate partner of Lyric Opera. They previously cosponsored the productions of *Cinderella* and *Romeo and Juliet* (2015/16), *The Magic Flute* (2016/17), and *Turandot* (2017/18). This season Invesco QQQ is a generous cosponsor of Lyric's premiere of *Cendrillon*. Invesco

QQQ global network recognizes the value in helping investors around the world, but with headquarters in Downers Grove, "We are proud supporters both of Lyric's innovative programming and community engagement, and we laud their efforts to foster a rich artist culture locally."



Scott Santi

ITW

Lyric Opera deeply appreciates the long tradition of sustaining support from Illinois Tool Works Inc. (ITW). The company has made vital contributions to the Annual Campaign and the Breaking New Ground Campaign, and since 2002, has cosponsored the Opera Ball, one of Lyric's most important traditions. ITW has cosponsored many productions, last season's new production of *Faust* and this season's production of *La traviata*. Lyric is proud to have Chairman and CEO Scott Santi on its Board of Directors and Executive Committee, along with past ITW Chairmen and CEOs W. James Farrell, John Nichols, and the late David Speer.



EDGAR D. JANNOTTA

Lyric is extremely grateful for the longstanding support of Ned Jannotta and his beloved late wife Debby. A lifelong opera lover, Ned has been an integral part of the Lyric Opera family, joining the Board of Directors in 1987, serving as President and CEO of Lyric Opera from 1996 to 2000, and is currently serving as Co-Chairman Emeritus. Lyric is honored to have received a leadership gift from the Jannottas for the Breaking New Ground Campaign to create the Ryan Opera Center Music Director Endowed Chair, in addition to their generous gifts to the Annual Campaign.



Craig C. Martin

JENNER & BLOCK

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



PATRICIA A. KENNEY and GREGORY J. O'LEARY

Pat Kenney and Greg O'Leary are longtime subscribers and generous donors to Lyric, with a particular passion for supporting the emerging artists of The Patrick G. and Shirley W. Ryan Opera Center. Greg serves on the Ryan Opera Center Board on its Fundraising Committee, and Greg and Pat have cosponsored the season-culminating Rising Stars in Concert for six consecutive years. Greg was recently elected to the Lyric Board of Directors. Pat and Greg joined the Aria Society last season with their generous Mainstage Singer Sponsorship of celebrated Ryan Opera Center alumnus Matthew Polenzani in his appearances in *The Pearl Fishers*. Lyric is grateful for their longstanding friendship. "We are thrilled to help Lyric Opera and the Ryan Opera Center with their mission of providing world class opera and training for singers, respectively. Every time we think they hit the high plateau, they ascend to another."



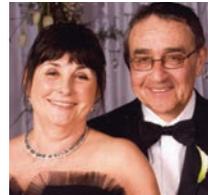
THE RICHARD P. and SUSAN KIPHART FAMILY

Susie Kiphart is an esteemed member of the Lyric Opera family. She is a member of Lyric's Board of Directors and immediate past President of the Ryan Opera Center Board, Chair of the Ryan Opera Center Nominating Committee, and serves on the Lyric Unlimited Committee. Along with her beloved late husband Dick Kiphart, Susie is a passionate philanthropist. They have made leadership contributions to the Campaign for Excellence, of which Dick served as chairman, and the Breaking New Ground Campaign. They have given major support for Lyric's radio programming as members of the broadcast consortium, sponsorship of Ryan Opera Center Ensemble members, and have been generous sponsors of the Renee Fleming Initiative. Lyric will forever be grateful for the visionary leadership of the late Dick Kiphart. He was a past President and CEO as well as Chairman of Lyric's Board of Directors, Chairman of the Nominating/Governance Committee, and a member of the Executive, Finance and Production Sponsorship Committees. The Kipharts' enthusiasm for opera and heartfelt commitment to Lyric are tremendous assets to the company, and in recognition of their passion and immense dedication they received the Carol Fox Award, Lyric's highest honor, in 2013.



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 Wine Auction, the Annual Campaign, and the Breaking New Ground Campaign. Kay Krehbiel is a leading and cherished member of Lyric's Women's Board, and Fred Krehbiel is a National Director of Lyric's Board of Directors.



JOSEF and MARGOT LAKONISHOK

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



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. Kirkland & Ellis LLP has cosponsored several operas, most recently *The Merry Widow* (2015/16), and was Lead Corporate Sponsor of the Chicago Voices Gala Benefit (2016/17). Lyric Opera is fortunate to have Linda K. Myers, a Partner at Kirkland & Ellis LLP, as a member of its Board of Directors, Executive, and Production Sponsorship Committees.

Linda K. Myers

KIRKLAND & ELLIS



NANCY W. KNOWLES

Opera always played an important role in the life of the late 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 recalled, "so classical music was always in my home." Nancy Knowles generously invested 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. In recognition of her extraordinary gift to the Campaign for Excellence, Lyric named the Nancy W. Knowles Lobby in 2007. Ms. Knowles once again made a significant gift in support of the Breaking New Ground Campaign to support the Nancy W. Knowles Student and Family Performances fund. Ms. Knowles generously underwrote several mainstage operas. In recognition of her outstanding generosity and enthusiasm, she received the Carol Fox Award, Lyric's highest honor, in 2014. Lyric will forever be grateful for Nancy's extraordinary generosity.



NIX LAURIDSEN and VIRGINIA CROSKERY LAURIDSEN

Nix Lauridsen and Virginia Croskery Lauridsen of Des Moines, Iowa, join the Aria Society this year with special gifts to The Patrick G. and Shirley W. Ryan Opera Center, including cosponsorship of Rising Stars in Concert and Lead Sponsorship of the 2018 Ryan Opera Center Final Auditions. As an alumna of the Ryan Opera Center, Virginia is thrilled that she and her husband Nix are able to support these incredible emerging artists. Nix is the chairman of LGI (Lauridsen Group Inc.) and a recent inductee into the Iowa Business Hall of Fame. He is a relative newcomer to the opera world but loves the excitement of the genre. The Lauridsens are pleased to be part of the Lyric family and look forward to an exciting new season.

JOHN D. and CATHERINE T. MacARTHUR FOUNDATION

The John D. and Catherine T. MacArthur Foundation supports creative people, effective institutions, and influential networks building a more just, verdant, and peaceful world. MacArthur is placing a few big bets that truly significant progress is possible on some of the world's most pressing social challenges, including over-incarceration, global climate change, nuclear risk, and significantly increasing financial capital for the social sector. In addition to the MacArthur Fellows Program, the Foundation supports creativity in Chicago through its arts and culture grantmaking. The Foundation's support helps create powerful performances and exhibitions, educate young people, and engage communities, while providing arts and culture organizations the flexibility to innovate and experiment. Lyric is very grateful for the ongoing support of the MacArthur Foundation.



NANCY and SANFRED KOLTUN

Close members of the Lyric family as longtime subscribers and generous supporters, Nancy and Sanfred were Ryan Opera Center Singer Cosponsors for many years and cosponsored the Lyric Unlimited family opera *The Magic Victrola*. Last season they joined the production sponsorship family with their generous support of *Così fan tutte*, and enjoyed the experience so much they are cosponsors of this season's *La traviata*. "In the fall of 1954, I attended *Carmen*, staged by the precursor of the Lyric. That night I fell in love with *Carmen*, opera, and my date. We were married shortly thereafter. Nancy and I have loved Lyric Opera and have always supported one of the most cherished cultural institutions of Chicago. It is our hope that our children, grandchildren and those beyond will be able to attend the Lyric and appreciate what a gem is in their midst." Lyric is honored to have Sanfred serve on the Board of Directors.



Robert H. Malott

MALOTT FAMILY FOUNDATION

Robert H. Malott, Retired Chairman and CEO of FMC Corporation, was a fervent fan of opera and music, and Lyric was delighted to call him a longtime friend, staunch leader, and generous supporter. The Malott Room was named in his family's honor in recognition of their gift to the Building on Greatness Capital Campaign, and in recognition of the Malott Family's commitment to the Breaking New Ground Campaign, Box 18 is named in perpetuity in honor of Robert H. Malott for his extraordinary generosity and steadfast dedication to Lyric Opera. He also played 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 for many years, 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 last season's new production of *Die Walküre* and this season's production of *Elektra*.



Fred and Nancy McDougal

LAUTER McDOUGAL CHARITABLE FUND

Nancy and her late husband Alfred have provided longstanding, vital support to the Annual Campaign as well as The Patrick G. and Shirley W. Ryan Opera Center, including Rising Stars in Concert. This season, Nancy generously gave additional support as a cosponsor of *La traviata*, and Lyric Unlimited's second year of the Chicago Urban League arts immersion partnership *Empower Youth!* and *An American Dream*.

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 premieres. During the 2012/13 season, the Mellon Foundation provided leadership funding to launch Lyric's visionary new Lyric Unlimited programming, which included the Chicago premiere of *Cruzar la Cara de la Luna*, the world's first Mariachi opera. The Andrew W. Mellon Foundation continued its generous partnership with Lyric Unlimited by providing outstanding support for Lyric's world premiere mariachi opera *El Pasado Nunca Se Termina*, and continued its unparalleled legacy by cosponsoring Lyric's world premiere of mainstage production *Bel Canto*. Most recently, the Mellon Foundation has provided generous leadership funding for Lyric's *Chicago Voices* initiative, specifically focused on the Community Created Performances component, which plays a vital role in bringing together Chicago's diverse communities and vocal traditions in celebration of the human voice.



THE MONUMENT TRUST (UK)

Lyric is grateful for the generosity of The Monument Trust and its Chairman of trustees Stewart Grimshaw, who initiated their support for the cosponsorship of *Rusalka* (2013/14) and cosponsored *Anna Bolena* (2014/15), *Wozzeck* (2015/16), *The Magic Flute* (2016/17), and *Orphée et Eurydice* (2017/18). The Monument Trust is a passionate supporter of the arts in the U.K. and U.S. and cosponsors Lyric's new coproduction of *Ariodante* 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 Morrises 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

Breaking New Ground Campaign and were cosponsors of Lyric's production of *Turandot* last season. Proud supporters of Lyric's Musical Theatre Initiative, Susan and Bob have cosponsored many of Lyric's musicals including this season's *West Side Story*. "Lyric reaches patrons at every level. People are here because they love it. They're welcomed, embraced, and made to feel part of a family."



Elizabeth Morse Genius

THE ELIZABETH MORSE CHARITABLE TRUST

Lyric sincerely appreciates the tremendous ongoing support of The Elizabeth Morse Charitable Trust, as well as the invaluable leadership of the Trust's Co-Trustees JPMorgan Chase Bank, N.A. and James L. Alexander. One of two trusts established in memory of Elizabeth Morse Genius, daughter of 19th-century industrialist Charles Hosmer Morse, The Elizabeth Morse Charitable Trust supports non-profit organizations that reflect the values of thrift, humility, industry, self-sufficiency, and self-sacrifice, such as Lyric. The Elizabeth Morse Charitable Trust, along with its sister trust, the Elizabeth Morse Genius Charitable Trust, has cosponsored many mainstage productions. To show its grateful appreciation for The Trust's generous gift to the Breaking New Ground Campaign, as well as to recognize The Trust's commitment for more than fifteen years to helping build the company's core capacities and institutional infrastructure, Lyric named one of its key meeting rooms in its executive offices the Elizabeth Morse Conference Room.

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

NATIONAL ENDOWMENT for the ARTS

Our support from the National Endowment for the Arts: 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, serving the public good by fostering creativity and artistic excellence in America. 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 last season's *I Puritani*, and this season's *Siegfried*.



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 last season's productions of *Così fan tutte* and *Jesus Christ Superstar*. This season the foundation is the lead sponsor of both *Idomeneo* and *West Side Story*. 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 benefiting from The Negaunee Foundation's leadership and financial commitment. Lyric is honored to have The Negaunee Foundation's president serve as a member of its Board of Directors and Audit Committee.



SYLVIA NEIL and DANIEL FISCHEL

Sylvia and Dan have been loyal Lyric Opera subscribers and donors for many years, and have cosponsored several mainstage opera productions, including last season's *The Pearl Fishers* and this season's *Elektra*. They made a generous gift to the Breaking New Ground Campaign to help secure Lyric's future. "It has been very enjoyable to become part of the Lyric family and to give back to a

place that has given us so much pleasure. There have been many moments for both Dan and me when we have said, tonight is incredible, it is one of the memorable performances of our lifetime. Lyric Opera of Chicago is an international star and it is evidenced by the people who choose to be involved here." Lyric is honored to have Sylvia Neil serve on its Board of Directors, Executive, 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 and Elaine Nerenberg

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.



NIB FOUNDATION

Founding owners/managers of former radio station WNIB, Sonia and the late William Florian established the NIB Foundation to extend their support to many worthwhile arts and environmental causes. Sonia is a devoted member of the Lyric family, having subscribed to Lyric for more than four decades. The NIB Foundation continues to cosponsor many mainstage productions including this season's production of *Cendrillon* and Anna Netrebko in recital, and made a major commitment to the

Sonia Florian

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 Lyric Opera House. Sonia is a vital member of Lyric's Board of Directors, Executive Committee, and Production Sponsorship Committee, and was awarded the Carol Fox Award, Lyric's most prestigious honor, in 2015 for her outstanding commitment to the company.



JOHN D. and ALEXANDRA C. NICHOLS

Longtime enthusiasts of arts and culture in Chicago, John D. and Alexandra C. Nichols have steadfastly supported the Annual Campaign, and are generous sponsors of the Renée Fleming Initiative. 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. They have also provided a generous gift endowing Lyric's Music Director position, the John D. and Alexandra C. Nichols Endowed Chair, currently held by Sir Andrew Davis. 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. "Our involvement with the opera company is a deeply rewarding experience for both of us", John said. Lyric is immensely grateful for the unwavering generosity of John and Alexandra Nichols.

NORTHERN TRUST

A leading global financial services provider, Northern Trust has enjoyed a longstanding and significant relationship with Lyric. Based in Chicago, the firm has played a major role supporting the Annual Campaign and Lyric Unlimited. Northern Trust also provides vital leadership contributions to Lyric as presenting sponsor of the triennial Wine Auction since 2000, and as cosponsor of the Opera Ball (annually since 1998). In addition, Northern Trust has cosponsored several mainstage productions including this season's *West Side Story*. Lyric is honored to have William A. Osborn, Northern Trust's retired chairman and CEO, serve as a member of Lyric's Board of Directors and Executive Committee. "Being a good corporate citizen is very important," William Osborn once said. "It allows us to do our part to help keep the City of Chicago strong and viable and, in the end, this is beneficial to everyone."



OGILVY

Ogilvy is one doorway to a creative network, re-founded to make brands matter in a complex, noisy, hyper-connected world. Lyric is grateful for the significant in-kind contribution in 2018 to launch a new marketing campaign "Are You Opera Enough?". The Ogilvy Chicago team was tasked with changing the perception of Lyric to make it more appealing and accessible to millennials. They needed to highlight the "all too human" core of opera in a different, more compelling, and contemporary way. The resulting series of print, poster, and billboard adverts illustrated the interesting cultural and historical aspects of opera. Ogilvy Chicago's informative and humorous execution of the campaign provided prospective opera goers with a large set of tools to not be intimidated by their first experience, and to better understand any aspect of the opera art form.



MR. and MRS. DAVID T. ORMESHER

Lyric 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 seven consecutive years. Most recently, David and Sheila generously provided an Operathon Challenge Grant, supported the Opera Ball, and made a leadership gift towards the Breaking New Ground Campaign. Lyric is proud to have David T. Ormsher serving as its Chairman of the Board of Directors, on the Executive Committee, and on all sub-committees of the Board.



MR. and MRS. WILLIAM A. OSBORN

Bill and Cathy Osborn are devoted members of the Lyric Opera family. They have subscribed to Lyric for over 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 and the Breaking New Ground Campaign.

Cathy Osborn, a valued member of Lyric's Women's Board, was Co-Chairman of Lyric's highly successful Wine Auction 2009, and Chairman of Opera Ball 2013. William A. Osborn, Northern Trust's Retired Chairman and CEO, is a leading member of Lyric's Board of Directors and Executive Committee.



Mr. and Mrs. 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 is honored to have Life Member Mrs. Jay A. Pritzker and M. K. Pritzker serve on its esteemed Women's Board.



J. CHRISTOPHER and ANNE N. REYES

Anne and Chris Reyes are prominent members of the Lyric family. A 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, and she is the Co-Chair of the Development Committee. Chris is an esteemed past member of the Board of Directors. Together they have made important

contributions to Lyric as cosponsors of several mainstage productions, including last season's *Jesus Christ Superstar*. They have staunchly supported the Wine Auction and are major supporters of the Annual Campaign, Breaking New Ground Campaign, and Lyric Unlimited.



CANDY AND GARY RIDGWAY

Candy and Gary Ridgway are devoted members of the Lyric family. They have provided continued support of the Annual Campaign for many years and made a significant gift to the Breaking New Ground Campaign. Candy and Gary recently joined Lyric's Production Sponsorship family with their sponsorship of Verdi's *Rigoletto* last season. Candy's love for opera came from her mother, Mary Sue. They shared a mutual love for their favorite art form here at Lyric. In talking about Candy and Gary's sponsorship of *Rigoletto*, Candy stated, "this one's for mom."

their favorite art form here at Lyric. In talking about Candy and Gary's sponsorship of *Rigoletto*, Candy stated, "this one's for mom."



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, Wine Auctions (which Mrs. Ryan initiated in 1988 and was the Honoree in 2018), and the Breaking

New Ground Campaign in support of the Innovation Initiative. In recognition of his leadership role in the Building on Greatness Capital Campaign, Pat Ryan was a recipient of the 1994 Carol Fox Award. For many seasons, they have sponsored Lyric Opera Commentaries, underwriting this special project to honor the memory of their parents. The Ryans are sponsors of the Renée Fleming Initiative and Lyric's premier artist development program was renamed The Patrick G. and Shirley W. Ryan Opera Center in recognition of their extraordinary gift to the Campaign for Excellence. Pat and Shirley serve as Honorary Co-Chairs of the Ryan Opera Center Board. A Vice President and a member of the Executive, Nominating/Governance, and Lyric Labs of Lyric's Board of Directors and a distinguished former President of the Women's Board, Shirley Welsh Ryan was awarded the 2007 Carol Fox Award, Lyric's most prestigious honor, in recognition of her many years of devoted service to the company.



RICHARD O. RYAN

A passionate supporter of The Patrick G. and Shirley W. Ryan Opera Center, Lyric's premier artist-development program, Richard cosponsors Ryan Opera Center soprano Ann Toomey and tenor Eric Ferring, as well as the Ryan Opera Center Gala. An ardent opera lover, Richard has been a Lyric subscriber for more than 45 years. He recently made a generous leadership commitment to Lyric's Breaking New Ground Campaign for the stage improvement project. Richard proudly serves as a member of the Ryan Opera Center Board, and was formerly a Guild Board member. Lyric is grateful for the munificent support of Richard Ryan.



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 Lyric Opera of Chicago reach audiences of junior high and high school students, many of whom are experiencing opera for the first time. 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 and the Breaking New Ground Campaign. The Foundation has cosponsored several mainstage productions, including this season's *Il trovatore*. Lyric is honored to have Brenda Shapiro serve on the Board of Directors as well as the Executive, Production Sponsorship, and Lyric Unlimited Committees.

SHURE INCORPORATED

Founded in 1925, Shure Incorporated is widely acknowledged as the world's leading manufacturer of microphones and audio electronics. Over the years, the Company has designed and produced many high-quality professional and consumer audio products that have become legendary for performance, reliability, and value. Shure's diverse product line includes world-class wired microphones, wireless microphone systems, in-ear personal monitoring systems, conferencing and discussion systems, networked audio systems, award-winning earphones and headphones, and top-rated phonograph cartridges. Today, Shure products are the first choice whenever audio performance is a top priority. Lyric is honored to have partnered with Shure Incorporated for many years. Shure Incorporated generously provided major in-kind audio support for last season's Broadway at Lyric premiere of *Jesus Christ Superstar* and will again for this season's premiere of *West Side Story*.



Larry Barden

SIDLEY AUSTIN LLP

A leader in the international legal arena, the law firm of Sidley Austin is a generous corporate contributor to arts and culture in Chicago. Lyric deeply appreciates Sidley Austin's cosponsorship of Lyric's new productions of *Orfeo ed Euridice* (2005/06), *Lulu* (2008/09), *Hercules* (2010/11), *Werther* (2012/13), *Rusalka* (2013/14), *The Passenger* (2014/15), and *Les Troyens* (2016/17).

This season, Sidley Austin LLP generously cosponsors Lyric's company premiere of *Ariodante*. Lyric is proud to have Larry Barden, Chairman of the firm's Management Committee, on its Board of Directors and Compensation Committee.



LIZ STIFFEL

A passionate devotee of opera and loyal subscriber at Lyric, Liz is a prominent member of Lyric's Women's Board and a longstanding member of the Guild Board of Directors. She has cosponsored many mainstage productions, most recently last season's new production of *Orphée et Eurydice*, *Faust* and the *Celebrating 100 Years of Bernstein* concert. This season Liz has generously sponsored the new coproduction of *La bohème* and is a sponsor of the Renée Fleming 25th Anniversary Concert & Gala. Lyric has named Mezzanine Box 1 in recognition of her significant gift to the Breaking New Ground Campaign. Liz Stiffel was awarded the 2017 Carol Fox Award, Lyric's most prestigious honor, in recognition of her continuing dedication to Lyric. "I believe that Lyric and all art forms are beacons of light that shine as examples of the best that mankind has to offer to our children, our nation, and ourselves."



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. The Vances have generously sponsored/cosponsored several Lyric premieres and new productions, including this season's *West Side Story*. For many years, the Vances have supported emerging singers through their sponsorship of Ryan Opera Center Ensemble members. In addition, Mr. and Mrs. William C. Vance contributed to the Breaking New Ground Campaign, and are generous sponsors of the Renée Fleming Initiative. Mr. Vance is Vice President and an esteemed member of Lyric's Board of Directors and Executive Committee. He also serves as a life member of the Ryan Opera Center Board, of which he is a past President. Bill Vance was awarded the 2016 Carol Fox Award, Lyric's most prestigious honor, in recognition of his leadership, steadfast support, and many years of devoted service to Lyric Opera.



Donna Van Eekeren

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 as 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. The Donna Van Eekeren Foundation has cosponsored several mainstage productions including Lyric's premiere of *Les Troyens* (2016/17), last season's production of *I Puritani*, and this season's *La traviata*. Donna also made a leadership gift to the Breaking New Ground Campaign to help 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 Finance 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 is the recipient of a multi-phase grant as part of the Foundation's Building Audiences for Sustainability initiative; the grant is funding research and analysis of Lyric audiences, and will reveal ways in which Lyric can maximize its reach in the community. Lyric's work will inform lessons that will be shared with the broader field.



The Wallace Foundation®



ROBERTA L. and ROBERT J. WASHLOW

Roberta and Bob Washlow are cherished members of the Lyric family. For more than four 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 together sponsored more than 20 Lyric productions. The Washlows made a generous commitment to the Breaking New Ground Campaign to support Lyric Unlimited activities. Roberta and Bob have annually remained valued members of the production sponsorship family, and generously cosponsor this season's production of *La bohème*, their eleventh opera cosponsorship, continuing a beloved family tradition. Lyric is honored to have Roberta Washlow as an esteemed member of its Board of Directors and Lyric Unlimited Committee. "Opera has always touched me," Roberta once said. "I love the drama, passion, music, and excitement of a live performance at Lyric. Nothing can replace it, and I hope this beautiful art form will continue for generations."



HELEN and SAM ZELL

Helen and Sam Zell are passionate supporters of Chicago's vibrant cultural scene. They are longtime subscribers to Lyric Opera and have contributed to the Annual Campaign for many years. Helen and Sam have cosponsored several new productions, most recently all four installments of Lyric's new *Ring* cycle, including this season's *Siegfried* and next season's *Götterdämmerung*.



ANN ZIFF

Ann Ziff is one of the country's leading arts supporters, serving as Chairman of the Metropolitan Opera, Vice Chair of Lincoln Center for the Performing Arts, and a member of the board of the Los Angeles Opera and Los Angeles County Museum of Art. Previously at Lyric, Ann sponsored Dmitri Hvorostovsky in Recital, and in honor of her close friendship with Renée Fleming, Ms. Ziff co-sponsored her Lyric appearances in concert with Dmitri Hvorostovsky in 2012 and Jonas Kaufmann in 2014. This season, she is a Platinum Sponsor of the Renée Fleming 25th Anniversary Concert Gala. Lyric is a grateful beneficiary of Ann Ziff's munificent generosity and friendship.

SAVE THE DATE

STARS OF LYRIC OPERA AT MILLENNIUM PARK

Friday, September 6 at 7:30pm

Join us for a free concert under the stars! Pack your picnic basket and bring your friends to enjoy a performance featuring acclaimed Lyric star voices with the Lyric Opera Orchestra and Chorus.



Supporting Our Future – Endowments at Lyric

As a perpetual fund, annually distributing a designated portion of earnings and investment income, endowments provide a steady source of funding so Lyric can be a leader in the opera world – now and into the future.

This list includes endowments that have received partial funding and endowments that will be funded with a future commitment - to learn more about contributing to an existing endowment or establishing your own endowment please contact Lyric's Gift Planning Office at 312.827.5654 or email: gift_planning@lyricopera.org.

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Generous endowment gifts help to make possible productions such as Massenet's *Cendrillon*, directed by Laurent Pelly. Pictured is Marie-Eve Munger as the Fairy Godmother.

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Lyric is grateful to the following generous donors for their support of special events and projects. Listings include contributors whose gifts of \$5,000 and above were received by March 1, 2019.

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After a wonderful opening-night performance, guests enjoy the dancing at the 2018 Opera Ball, hosted by the Lyric Opera Women's Board, at Hilton Chicago.

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PHOTOS: KYLE FLUBACKER

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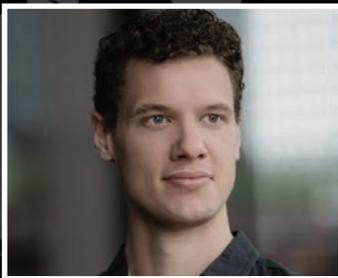
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Lyric Opera of Chicago is tremendously proud that Ryan Opera Center alumni – bass Patrick Guetti (representing the U. S.), tenor Mingjie Lei (representing China), and bass-baritone Richard Ollarsaba (representing the U. S.) – have been selected as three of the 20 competitors in the BBC Cardiff Singer of the World competition, taking place in Cardiff, Wales in June 2019.



PATRICK GUETTI



MINGJIE LEI



RICHARD OLLARSABA

Lyric is equally proud that two current members of the Ryan Opera Center, American contralto Lauren Decker and Mexican tenor Mario Rojas, have been selected to participate in Plácido Domingo's Operalia competition, taking place in Prague in July 2019.



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Welcome to the Lyric Opera House! Here are a few guidelines designed to ensure all of our audience members have the best experience possible.

- Please remain silent during the performance.
- As a gesture of respect for other audience members and the performing artists, please remain seated until intermission or the end of the show. If you need to leave the auditorium, you may not be readmitted while the performance is in progress.
- Program and artists are subject to change without notice.
- Please turn off or silence all electronic and personal devices and refrain from using any device with a glowing screen at any time during the performance.

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



Patrons with Disabilities:

The Lyric Opera House is accessible to persons with physical disabilities, with elevator service to all floors except the Opera Club. The Ardis Krainik Theatre contains seating that is accessible to persons in wheelchairs, as well as seats with removable armrests. The Lyric Opera House has automatic door-openers on exterior doors, and accessible drinking fountains and public telephones. A TTY phone is available in the Box Office for outgoing calls only.



Restroom facilities for female patrons with disabilities are located on all levels except the Opera Club. For male patrons, these facilities are located on all levels except the Opera Club and the sixth floor.

Assistive listening devices for persons desiring amplification are available at no cost at the Main Floor coat check. A valid driver's license or state identification is required as a security deposit.

Large print and Braille programs may be available at the Main Floor coat check.

Audio description, touch tours, and American Sign Language interpretation is available for select performances; please see www.lyricopera.org/accessibility for dates and details.

Lost and Found:

Please email lostandfound@lyricopera.org and give us a detailed description of your item. If it was turned into Lost and Found, we will contact you. We make every attempt to hold items for the entire opera season.

Other important policies:

Photography and/or audio and video recording of any kind are prohibited during the performance. You are

encouraged to take photographs and share your experience on social media from the lobby and other parts of the public, non-performance spaces in the house, as well as the house itself, but not during the performance.

Lyric, for safety reasons, has the right to inspect any large bags or packages and insist that all large backpacks, bags, luggage, etc. be stored at coat check.



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

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



Photos by Jaclyn Simpson and Todd Rosenberg.

Front of House Managers: Sheila Matthews, Chuck Tucker
 Food & Beverage Manager: Geri LaGiglio
 Box Office Manager: Gregg Brody

Box Office Assistant Treasurers: John Thor Sandquist and Joseph Dunn
 Restaurant Manager: David Adelsperger
 Usher Supervisors: Lena Reynolds-Sneed, Nate Tuttle

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Photos: Robert Kasal, Cory Weaver/San Francisco Opera, Felix Sanchez/Houston Grand Opera, Todd Rosenberg
Andrew Eccles, Muth, Berlin, Courtesy of Deutsche Grammophon, Mike Nobile/Robert Theatre & Chapel



ROSSINI
THE BARBER OF SEVILLE
SEP 28 - OCT 27, 2019



VERDI
LUISA MILLER
OCT 12 - 31, 2019



HEGGIE/McNALLY
DEAD MAN WALKING
NOV 2 - 22, 2019



MOZART
DON GIOVANNI
NOV 14 - DEC 8, 2019



DONIZETTI
THE THREE QUEENS,
starring **SONDRA RADVANOVSKY**
DEC 1 - 7, 2019



SIR BRYN TERFEL IN RECITAL
FEB 2, 2020



PUCCINI
MADAMA BUTTERFLY
FEB 6 - MAR 8, 2020



TCHAIKOVSKY
THE QUEEN OF SPADES
FEB 15 - MAR 1, 2020



WAGNER
GÖTTERDÄMMERUNG
APR 4 - 11, 2020



WARREN/DUBIN
42ND STREET
MAY 29 - JUN 21, 2020

Lyric
