



Lyric

Fiddler on the Roof

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Lyric



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On the cover

The working title of *Fiddler on the Roof* remained *Tevye* deep into the creation of the musical. Indeed, the milkman was the main character in the Sholem Aleichem stories that provided the work's source material. "But when it came time to start publicizing the show," says Alisa Solomon, a Columbia University journalism professor and author of *Wonder of Wonders: A Cultural History of Fiddler on the Roof*, "they didn't have a title." Seeking inspiration for the show's look—and for a winning name—Jerry Bock, Sheldon Harnick, and Joseph Stein, the main creators, had been "talking about Chagall a lot, and had a long list of possibilities," but it seems to have been the original production's director and choreographer, Jerome Robbins, who steered the group toward the final moniker. Robbins even asked the Russian-born painter to provide set design for the show. Chagall was not interested, and the job went to his associate Boris Aronson, whose original curtain paintings bear strong resemblance to Chagall's style. It seems certain that the musical's creative team would have known *Green Violinist*, a treasure of the Guggenheim's collection, though it is just one of numerous works that not only reference Chagall's homeland, but include images of violinists. Was this exact painting the title's true origin? "No one knows," Solomon says. "And new productions have very different aesthetics. But Chagall was definitely hovering over the original."

Green Violinist, 1923-24
Oil on canvas, 77 3/4 x 42 3/4 in.
Solomon R. Guggenheim Museum, New York
(Gifted to the Solomon R. Guggenheim Founding Collection)
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Anthony Freud
*General Director,
President & CEO*

Enrique Mazzola
Music Director

Lyric

Welcome to your Lyric

From the Chair and the General Director

Dear Lyric Family,

Welcome to the opera house to celebrate and enjoy a piece that has been part of many of our lives for as long as we can remember: *Fiddler on the Roof*. This wonderful work, with its focus on tradition, family, community, prejudice, persecution, and enforced exile tells a story which is both specific and completely universal. It is both timeless and highly topical.

Barrie Kosky's magnificent and highly-acclaimed production was conceived for a full-scale opera company and had its premiere at the Komische Oper Berlin in 2017, performed in German. Lyric is proud to be presenting its North American and English language premiere. For Barrie, *Fiddler on the Roof* is an intensely personal work, his family having emigrated to Australia from a shtetl very like Anatevka. His identification with the characters and community of Anatevka is palpable.

Kosky brings this very familiar piece to life in a way that confounds its familiarity. It offers us everything we expect from a performance of *Fiddler on the Roof*, but it also takes us by surprise through portraying the characters, their relationships, and their community with a powerful freshness and vividness. Kosky hopes we will laugh and cry, and he wants us to experience his production as if we are "seeing an old friend, who is speaking the truth."

We are delighted that you are joining us for *Fiddler on the Roof*, a work that is both grand in scale and incredibly intimate in its power to move and transform. As with so many of the shows that we produce, from *Hansel and Gretel* to *West Side Story*, we hope this performance will remind you of the incredible resilience of the human spirit and just how relevant this work remains to all of us.

L'chaim! To Life!



Sylvia Neil

SYLVIA NEIL
Chair



Anthony Freud Obe

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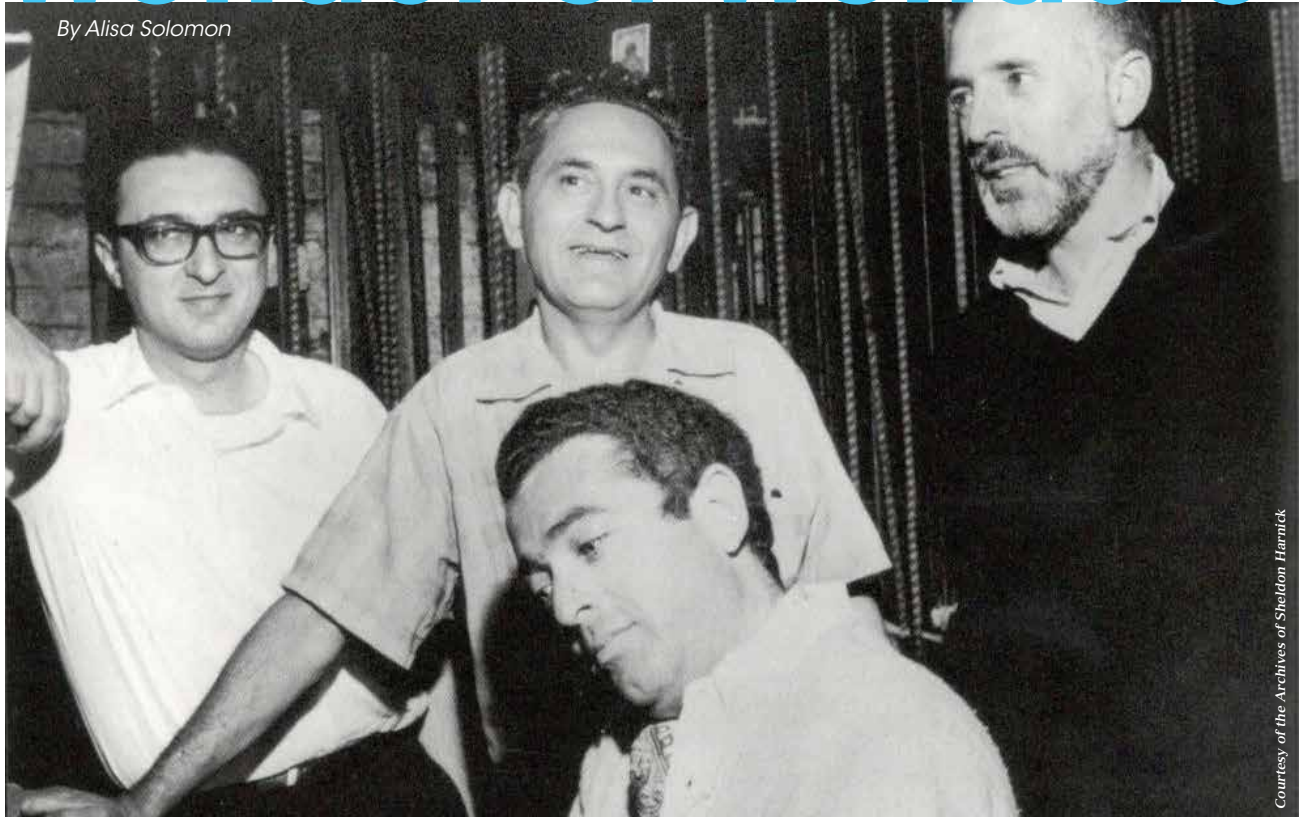
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Wonder of Wonders

By Alisa Solomon



Courtesy of the Archives of Sheldon Harnick

The creative team behind *Fiddler on the Roof*, from left: Sheldon Harnick, Joe Stein, Jerry Bock (at piano), and Jerome Robbins.

Introduction: A Little Bit of This, A Little Bit of That

Glenn Beck was welling up as he neared the conclusion of his Restoring Courage rally in Jerusalem in August 2011. The conservative, conspiracy-mongering talk show host choked back tears as he bade his audience farewell. As he left the stage, exit music swelled: “Sabbath Prayer” from *Fiddler on the Roof*.

A few weeks later, Occupy Judaism was planning an outdoor radical Yom Kippur service as an extension of the demonstrations taking place in Lower Manhattan that fall. To get the word out, one of the organizers made a poster that adapted one of the Occupy Wall Street logos. He took the original image—a ballerina balancing on the back of the bronze *Charging Bull* statue that lurches in a park in New York’s financial district—and Photoshopped the dancer out. In her place, he substituted the silhouette of a tottering violinist: another invocation of *Fiddler on the Roof*.

There could hardly be more clashing sensibilities than those of Glenn Beck and Occupy activists—Beck condemned the movement as “worse than Robespierre”—yet both staked a claim to the Broadway musical about the affable dairyman Tevye and his three marriageable daughters living in the Jewish Pale of Settlement in 1905. Beck’s use of the song from the show was naive and even kitschy, while Occupy’s appropriation of the image winked with postmodern irony, but both operated from the assumption that *Fiddler* bears talismanic power to endow an event or object with a warm glow of Jewish authenticity.

The show—created by Jerry Bock (music), Sheldon Harnick (lyrics), Joseph Stein (book), and Jerome Robbins (direction and choreography)—was an instant blockbuster success when it opened in 1964, smashing all box office records in its day. The initial production played 3,242

performances—the longest-running show on Broadway for years. It won Tony Awards in nine categories in 1965. National Public Radio featured *Fiddler* as one of the “100 most important American musical works of the 20th century.” The American Film Institute named Norman Jewison’s movie version among the “100 most inspiring films of all time.” There have been four Broadway revivals, countless national tours, and probably more local productions than the licensing agency can count—more than it even knows about. Some two hundred schools across the country put it on each year. The show has survived censorious dictators, bad productions, and highbrow scolds.

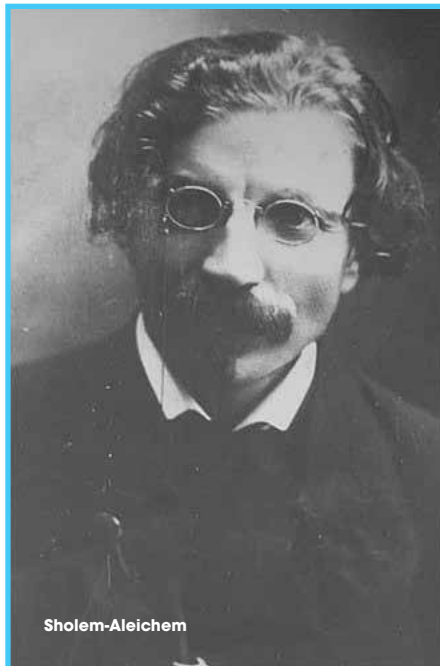
As the first work of American popular culture to recall life in a shtetl—the Eastern European market towns with large Jewish populations—*Fiddler* felt tender, elegiac, even holy. It arrived just ahead of (and helped to instigate) the American roots movement. It was added to multicultural curricula and studied by students across the country in Jewish history units, as if *Fiddler* were an artifact unearthed from a destroyed world rather than a big-story musical assembled by showbiz professionals.

Beyond its continuing vibrant life in the theater, *Fiddler*, like no other musical before or since, has seeped into the culture more widely, functioning in sometimes contradictory ways—which makes sense, since the show’s essential gesture is dialectical: it looks backward and forward, favors both community and individual needs, honors the particular and the universal, struggles between stasis and change, bewails and celebrates. Tevye seems to be constantly caught in these opposing forces and, before our eyes, weighs the arguments of every dilemma—on the one hand, on the other hand . . .

Fiddler has served as a Jewish signifier: “Now, I know I haven’t been the best Jew,” Homer tells a rabbi from whom he is trying to borrow money in an episode of *The Simpsons*, “but I have rented *Fiddler on the Roof* and I intend to watch it.” And Tevye or the Fiddler can often

be found sharing a rooftop with Santa Claus on interfaith winter holiday cards.

The show has operated as a barometer of Jewish political status: In 1974, Augusto Pinochet banned *Fiddler* in Chile as a “Marxist inspired” work containing “disruptive elements harmful to the nation.” Thirty-five years later, in 2009 in Venezuela, Hugo Chavez defunded the orchestra for a theater presenting *Fiddler* because it wasn’t Marxist enough. *Fiddler* has been a powerful intertextual work, commenting from within in Joseph Cedar’s movie *Footnote* (a family torn by generational conflict goes to see a performance), David Bezmozgis’s novel *The Free World* (a Soviet émigré family with a Stalinist patriarch sees the movie while stuck in Rome, waiting for visas), and Nadia Kalman’s novel *The Cosmopolitans* (*Fiddler* as a structuring device), to name just a few cases.



Fiddler has become ritual: kids at summer camps sing “Sabbath Prayer” on Friday evening as they light candles in place of the Hebrew blessing, and for decades weddings didn’t feel complete without a rendition of “Sunrise, Sunset.”

And more. The show is a global touchstone for an astonishing range of concerns: Jewish identity, American immigrant narratives, generational conflict, communal cohesion, ethnic authenticity, and interracial bridge building, among them. It also solidified the origin story of American Jews as flight from persecution in Eastern

European shtetls—never mind the actual origins of those from urban centers or from Sephardic and Middle Eastern backgrounds.

How could a commercial entertainment do all this? The answer lies in large part in where *Fiddler* came from and how it was made. My book sets out to tell that tale: to look at what prepared the way for the musical historically, culturally, and aesthetically, how it turned into a show with such abiding power, and where it has been a catalyst for cultural shifts. It is a story about ethnic assertion and cultural adaptation and about the exigencies and outsize personalities of showbiz. Tracing the surprising, enduring,



Maria Karnilova, Bea Arthur, and Zero Mostel at a recording session for the legendary original cast album.

Marvin Lichtner

shape-shifting utility of the beloved musical, *Wonder of Wonders* explores how a work of popular culture can glow with a radiant afterlife, illuminating for different audiences the pressing issues of their times.

Specifically, it is a story about theater, the making of it and the meanings that come from the messy and marvelous collaborations that are its essence—interactions among artists, between artists and audiences, between a show and the world.

The story begins at the source: Sholem-Aleichem, the great Yiddish writer who created Tevye in a short story in 1894 and, over the next two decades, occasionally put a new chapter about his tragicomic hero into the world. Best beloved as a story writer, Sholem-Aleichem also created novels and plays and he was eager to break into New York's Yiddish theater scene.

His first major foray into the theater, with his first full-length play, was a smash. Called *Tsezeyt un tsheshpreyt* (*Scattered*

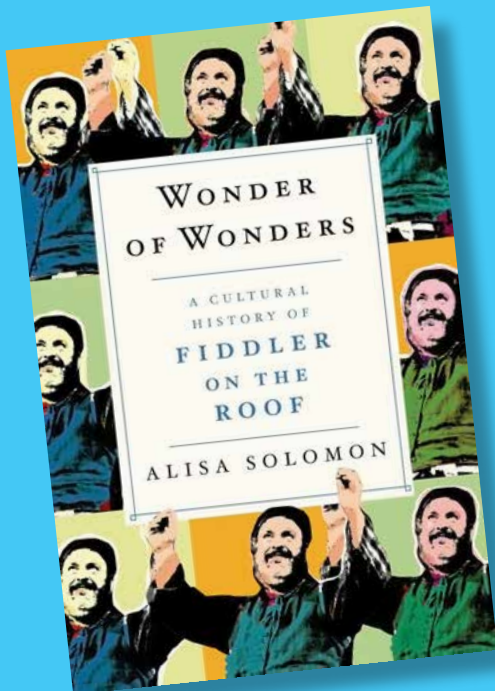
and *Dispersed*), the play, which dealt with intergenerational conflict, triumphed at the Elysium Theater in Warsaw in the spring of 1905. It was performed in Polish (because of the Russian Empire's standing, if erratically enforced, ban on performances in Yiddish) and the house was packed. At the urging and expense of the producer and translator, Mark Arenshteyn, Sholem-Aleichem traveled from his home in Kiev to Warsaw to see for himself.

"What shall I write you about yesterday's triumph?" Sholem-Aleichem asked his daughter in a letter the day after he saw the show. In ecstatic detail, he described how the audience "literally covered me with flowers" after the first act and how after every act that followed they called him to the stage repeatedly. In the fourth act, he reported, "the public simply went crazy, applauding every phrase that had any connection to the play's theme. At the end, hats started flying in the air and some kind of wild, elemental force tried to gobble me up. For a moment I thought the theater might cave in."

He wondered, with a little false modesty, as to the cause: Was it the popularity of the folk writer, the Jewish public's yearning for a Yiddish theater, or simply the mob's lack of restraint? In any case, Sholem-Aleichem evaded the "thousand-headed mass that awaited its prey" at the theater's exit only because a police officer hid him away in a locked loge for half an hour and then slipped him out a back door. "My God! What would happen if it were possible to play in Yiddish?"

With more prescience than he could have guessed, Sholem-Aleichem concluded, "My fate and your future (I mean that of my successors) are tightly bound up with the Jewish theater. Write it down in your calendar."

She would have done well to mark a date more than half a century later that would not only forever tie Sholem-Aleichem's fate to the theater but also shape the future of remembered Jewish history: September 22, 1964, the opening night of *Fiddler on the Roof*. [L](#)



Excerpted from
**WONDER OF WONDERS: A CULTURAL
HISTORY OF FIDDLER ON THE ROOF**
by Alisa Solomon.

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One of the world's leading opera directors, Barrie Kosky is celebrated from Vienna to Paris and from Bayreuth to London, where his new Ring cycle will take the stage at the Royal Opera starting next year. When his production of Fiddler on the Roof premiered at Komische Oper Berlin in 2017, international critics heralded the arrival of a completely original and unique experience created from this revered, Tony Award-winning masterpiece. Experience a Fiddler like no other, with the full power of the Lyric Opera Orchestra and a production that is both grand in scale and intimate in its power to bring you directly to the heart of the village of Anatevka. Join us as Tevye, his wife Golde, and their five daughters experience the real joys and sorrows that have made this meaningful work an enduring part of our culture.



Iko Freese/Komische Oper Berlin

Fiddler on the Roof
(Komische Oper Berlin)

Lyric

Fiddler on the Roof



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Fiddler on the Roof

Lyric Premiere | Sung in English

Based on Sholem Aleichem stories by special permission of Arnold Perl

Book by **Joseph Stein** | Music by **Jerry Bock** | Lyrics by **Sheldon Harnick**
Original New York Stage Production Directed and Choreographed by **Jerome Robbins**

CAST OF CHARACTERS

Tevye, a milkman
Golde, his wife
Tzeitel
Hodel
Chava
Shprintze
Bielke
Yente, a matchmaker
Motel, a tailor
Perchik, a student
Lazar Wolf, a butcher
Mordcha, an innkeeper
Rabbi
Mendel, the Rabbi's son
Avram, a bookseller
Grandma Tzeitel & Fruma
Sarah, Lazar Wolf's first wife
Nachum, a beggar
Constable
Fyedka, a young Russian
Shaindel, Motel's mother
The Fiddler

} his daughters

Steven Skybell⁺
Debbie Gravitte⁺
Lauren Marcus⁺
Austen Danielle Bohmer⁺
Maya Jacobson⁺
Liliana Renteria⁺
Omi Lichtenstein⁺
Joy Hermalyn⁺
Drew Redington⁺
Adam Kaplan⁺
David Benoit⁺
Steven Strafford⁺
Bill McGough
Jackson Evans
Tommy Novak⁺
Melody Betts⁺
Ed Kross⁺
William Brown⁺
Michael Nigro⁺
Corinne Wallace-Crane
Drake Wunderlich

Conductor
Director
Set Designer
Costume Designer
Original Lighting Designer
Revival Lighting Designer
Sound Designer
Chorus Master
Original Choreographer
Revival Choreographer
Ballet Mistress
Wigmaster and
Makeup Designer
Associate Director
Assistant Director
Stage Manager
Stage Band Conductor
Musical Preparation

Ballet Accompanist
Sound Mixing Engineer

Kimberly Grigsby⁺
Barrie Kosky
Rufus Didwizsus⁺
Klaus Bruns⁺
Diego Leetz⁺
Marco Philipp⁺
Peter Wiejaczka
Michael Black
Otto Pichler⁺
Silvano Marraffa⁺
August Tye
Sarah Hatten

Esteban Muñoz⁺
Jordan Lee Braun
Rachel A. Tobias
Brett Rowe
William C. Billingham
Noah Lindquist
Brett Rowe
Madeline Slettedahl^{**}
Greg Smith
Stephanie Farina

Dancers

Carl Ponce Cubero⁺, **Shane Dickson**⁺, **Derek Ege**⁺, **Michael Fernandez**⁺, **Marcus Hardy**,
Christopher Kelley⁺, **Drew Lewis**⁺, **Michael Francis McBride**, **Alex Meeth**⁺, **Tyler Okunski**⁺,
Oz Shoshan⁺, **Mateus Sobral Barbosa da Silva**⁺, **James Monroe Števkó**

Actors

Noah Appel⁺, **Harry Belden**, **Clint Campbell**⁺, **Jack DeCesare**, **Emerson Elias**, **David Gonzalez**, **Bill Gordon**⁺,
Austin Ryan Hunt⁺, **Richard Manera**, **Kurt Merrill**, **Kirk Osgood**, **Beatrice Valenzuela**⁺, **David von Ehrlicher**

A production by Komische Oper Berlin.

Produced on the New York Stage by Harold Prince.

Fiddler on the Roof is presented through special arrangements with Music Theatre International (MTI). All authorized performance materials are also supplied by MTI. mtishows.com.

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

First performed by Imperial Theatre, New York, New York on September 22, 1964.

First performed by Lyric Opera of Chicago on September 17, 2022.

⁺ Lyric debut

^{**} Alumna, The Patrick G. and Shirley W. Ryan Opera Center

Synopsis

TIME | **1905, on the eve of the Russian revolutionary period**

PLACE | **Anatevka, Russia**

A long time ago, or perhaps not so very long ago... there was a Jewish shtetl called Anatevka, in Russia's vast expanses, where the milkman Tevye lived with his wife, Golde, and their five daughters. The three oldest, Tzeitel, Hodel, and Chava, were expected to marry in accordance with the venerable dictates of Jewish tradition, and to find husbands as wealthy as possible, aided by the ministrations of the matchmaker, Yente.

But the daughters are headstrong in matters of love. It's not the butcher that Tzeitel falls for, but a poor tailor, Motel. Hodel loses her heart to the family tutor, Perchik, a revolutionary, while Chava chooses an intellectual, the Orthodox Christian Fyedka. Against a background of troubles and celebrations, fear of pogroms targeting the village, Golde's worries about the children, and Tevye's struggle for his daily bread and true piety, the girls call time-honored traditions into question, posing tough challenges for their big-hearted father. Tevye strives to do the right thing and pardons all their crazy ideas. Well, not quite all. There are limits to his magnanimity, set by faith and tradition—for the sake of which he disowns one of his daughters. A short time later a pogrom happens, the villagers scatter in all directions, and the family is torn apart. Tevye and his children, friends, and neighbors leave Anatevka, their home, for good.

Courtesy of Komische Oper Berlin

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APPROXIMATE TIMINGS

Act 1	1 hour 45 minutes
Intermission	30 minutes
Act 2	1 hour
Total	3 hours 15 minutes

Artist profiles

CREATORS



JOSEPH STEIN | BOOK

Lyric debut

Stein started his career in television and was one of a noted group of writers on *Your Show of Shows* and *The Sid Caesar Show*. His first work for the theatre was as co-author of *Plain And Fancy*, the hit musical about the adventures of a pair of sophisticated New Yorkers living among the Amish in Pennsylvania. His next show was *Mr. Wonderful*, starring Sammy Davis, Jr. He created the libretto for the Bock and Harnick musical *The Body Beautiful*. His next librettos were for *Take Me Along*, based on Eugene O'Neill's *Ah, Wilderness!*, and *Juno*, with score by Marc Blitzstein. He then wrote the adaptation for the hit stage comedy *Enter Laughing*. *Fiddler on the Roof* was his next show, for which he won the Tony as well as the Drama Critics' Circle Award. He was also nominated for a Tony for his next show, *Zorba*, with score by Kander and Ebb. His other productions include *King of Hearts*, *Irene*, *Rags* (for which he also was nominated for a Tony), and *The Baker's Wife*, which was produced in London and was nominated for the Laurence Olivier Award. Mr. Stein is also the author of the screenplays for *Enter Laughing* and *Fiddler on the Roof*.



JERRY BOCK | MUSIC

Lyric debut

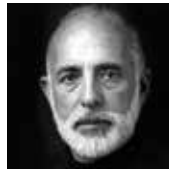
Bock was born in New Haven, Connecticut, on November 23rd, 1928. That was his first out-of-town tryout. Thirty years later, he and Sheldon Harnick gave birth to *The Body Beautiful* in Philadelphia. That was his fourth out-of-town tryout. In between was *Catch a Star*, a fleeting revue that, according to critic Walter Kerr, posed the question: "What do you call something between a flop and a smash?" Kerr's answer? "A flash." Next, Jule Styne and Tommy Valano midwived Bock, Larry Holofcener, and George Weiss into birthing *Mr. Wonderful* starring Sammy Davis Jr. The title song and "Too Close For Comfort" are still active offsprings. Bock and Harnick's celebrated collaboration yielded five scores in seven years: *The Body Beautiful*; *Fiorello!* (winner of Broadway's triple crown: The Tony Award, The New York Critics' Circle Award and The Pulitzer Prize in drama, the fourth musical to do so); *Tenderloin*; *She Loves Me* (winner of *Variety's* poll of critics as best musical, citing Bock and Harnick as best composer and lyricist); *Fiddler on the Roof* (nine Tonys, notably the citation for best musical of the year); *The Apple Tree*; and *The Rothschilds*. In addition to the 1989 silver anniversary production of *Fiddler* (from which a major excerpt was featured in Jerome Robbins' Broadway), a highly esteemed revival of *The Rothschilds* enjoyed a successful run off-Broadway the following year. Since then, Bock and Harnick were triply honored by being inducted into the Theater Hall of Fame, receiving the Johnny Mercer Award from the Songwriters Hall of Fame and the Spirit of American Creativity Award from the Foundation for a Creative America.



SHELDON HARNICK | LYRICS

Lyric debut

Harnick's career began in the 1950s with songs in revues (e.g., "The Boston Beguine," "The Merry Little Minuet"). With Jerry Bock he created a number of memorable musicals, including *Fiorello!* (Tony Award, Pulitzer Prize), *Tenderloin*, *She Loves Me* (Grammy), *Fiddler on the Roof* (Tony), *The Apple Tree*, and *The Rothschilds* (subsequently revised as *Rothschild & Sons*). Other collaborations: *Rex* (Richard Rodgers), *A Christmas Carol* (Michel Legrand), *A Wonderful Life* (Joe Raposo), *The Phantom Tollbooth* (Arnold Black, Norton Juster), and *The Audition* (Marvin Hamlisch). He has written three musicals himself: *Dragons*, *A Doctor in Spite of Himself*, and *Malpractice Makes Perfect*.



JEROME ROBBINS | DIRECTOR AND CHOREOGRAPHER

Lyric debut

Robbins is world renowned for his work as a choreographer of ballets as well as his work as a director and choreographer in theater, movies, and television. Although he began as a modern dancer, his start on Broadway was as a chorus dancer before joining the corps de ballet of American Ballet Theatre in 1939, where he went on to dance principal roles in the works of Fokine, Tudor, Massine, Balanchine, Lichine, and de Mille. His first ballet, *Fancy Free* (1944) for ABT, still in many repertoires, celebrated its 50th birthday on April 18, 1994. While embarking on his career in the theater, Mr. Robbins simultaneously created ballets for New York City Ballet, which he joined in 1949, and became an Associate Artistic Director with George Balanchine. Mr. Robbins directed for television and film as well, with his co-direction and choreography of *West Side Story* winning him two Academy Awards. After his Broadway triumph with *Fiddler On the Roof* in 1964, Robbins continued creating ballets for New York City Ballet. He shared the position of Ballet-Master-in-Chief with Peter Martins until 1989. He has created more than 60 ballets, including *Afternoon of a Faun* (1953), *The Concert* (1956), *Les Noces* (1965), *Dances At a Gathering* (1969), *In the Night* (1970), *In G Major* (1975), *Other Dances* (1976), *Glass Pieces* (1983) and *Ives Songs* (1989) which are in the repertoires of the New York City Ballet, the Ballet de l'Opera de Paris, and major dance companies throughout the world. His most recent ballets include *A Suite of Dances* with Mikhail Baryshnikov (1994), *2 & 3 Part Inventions* (1994), *West Side Story Suite* (1995) and *Brandenburg* (1996), all of which premiered at New York City Ballet. In addition to his two Academy Awards, Robbins's awards and citations include four Tony Awards, five Donaldson Awards, two Emmy Awards, the Screen Directors' Guild Award, and the New York Drama Critics Circle Award. Mr. Robbins is a 1981 Kennedy Center Honors Recipient, was awarded the Commandeur de L'Order des Arts et des Lettres, is an honorary

member of the American Academy and Institute of Arts and Letters, and was awarded a National Medal of Arts as well as the Governor's Arts Awards by the New York State Council on the Arts. Some of his Broadway shows include *On the Town*, *Billion Dollar Baby*, *High Button Shoes*, *West Side Story*, *The King and I*, *Gypsy*, *Peter Pan*, *Miss Liberty*, and *Call Me Madam*. In 1989, *Jerome Robbins's Broadway* won six Tony Awards including Best Musical and Best Director. He was awarded the French Chevalier dans l'Ordre National de la Legion d'Honneur. Robbins passed away in 1998.

PRINCIPALS



STEVEN SKYBELL | TEVYE

Lyric debut

Skybell most recently appeared off-Broadway in the New York premiere of Karen Hartman's play *The Lucky Star*. He starred for two years as Tevye in Joel Grey's acclaimed production of *Fiddler on The Roof* in Yiddish, for which he received the 2019 Lucille Lortel award for Outstanding Performance by Lead Actor in a Musical. Broadway credits include *Fiddler On The Roof*, *Pal Joey*, *Wicked*, *The Full Monty*, *Love! Valour! Compassion!*, *Cafe Crown*, and *Ah, Wilderness!* Off-Broadway appearances include *Babette's Feast*, *Cymbeline*, and *Antigone in New York* (Obie Award). Other credits include: *Camelot* (Helen Hayes nomination), *Broken Glass* and *Caucasian Chalk Circle* (both Connecticut Critics Circle nominations), and *Henry V* (Shakespeare's Globe, London). Skybell's numerous TV and film credits include *The Good Fight*, *Blue Bloods*, *Elementary*, *Chicago PD*, *Cradle Will Rock*, and *Simply Irresistible*.



DEBBIE GRAVITTE | GOLDE

Lyric debut

A Tony Award winner and Emmy nominee, Gravitte made her Broadway debut in the original cast of *They're Playing Our Song*, and went on to appear in *Perfectly Frank* (Drama Desk nomination), *Blues in the Night*, *Ain't Broadway Grand*, *Zorba*, *Chicago*, *Jerome Robbins' Broadway* (Tony Award, Drama Desk nomination), and *Les Misérables*. Off-Broadway credits include *Carnival*, *The Boys from Syracuse*, and *Tenderloin*. Gravitte has performed with more than 175 orchestras in the U.S. and abroad, and has recorded four solo CDs. She has performed her nightclub act worldwide, and is one of the voices in Disney's *The Little Mermaid* film. Television credits include *Trial and Error*, *Pursuit of Happiness*, and several specials for PBS, including a solo show premiering this fall.



LAUREN MARCUS | TZEITEL

Lyric debut

The Glencoe native appeared on Broadway as Brooke Lohst in *Be More Chill* and most recently in Sarah Silverman's *The Bedwetter*

at The Atlantic. Regional credits include *Little Shop of Horrors*, *The Humans*, *Company*, and *Love in Hate Nation*. She recently made her feature film debut in Lin-Manuel Miranda's *tick, tick... Boom!* A writer as well, Marcus was a recipient of Penn State's New Musical Theatre Initiative Commission, and has developed work with Two River Theater in New Jersey as well as at New York Stage and Film.



AUSTEN DANIELLE BOHMER | HODEL

Lyric debut

Bohmer was an understudy for the title role of *Diana* on Broadway. Off-Broadway credits include *Days of Rage*, and regional credits include performances with Sacramento Music Circus, Barrington, Goodspeed, and St. Louis Rep. She was seen on TV in *FBI: Most Wanted*, and performs and records her original music under the name Plain Austen.



MAYA JACOBSON | CHAVA

Lyric debut

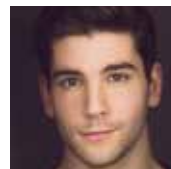
Jacobson appeared Off-Broadway in the production of *Fidler Afn Dakh* (*Fiddler On The Roof* in Yiddish) directed by Joel Grey and in *Amerike: The Golden Land*. She originated the role of Myra Nadell in *A Walk on the Moon* at George Street Playhouse. A graduate of The Boston Conservatory at Berklee, Jacobson was a 2013 Regional Winner and National Finalist in the Michael Feinstein Great American Songbook Competition.



DREW REDINGTON | MOTEL

Lyric debut

Redington recently appeared as Riff in Marriott Theatre's production of *West Side Story*. Broadway credits include *Mean Girls*, *The Prom*, and *Holiday Inn*. Regional highlights include *Tulsa* (*Gypsy*), *Chip* (*Jerome Robbins' Broadway*) and *Mark* (*A Chorus Line*) at The Mundy, and roles at TUTS in Houston. Redington has also been featured on TV on *The Late Show with Stephen Colbert*, *The Best of Broadway* (NBC), *Good Morning America* and *The Macy's Parade*. This marks his fourth production of *Fiddler on the Roof*.



ADAM KAPLAN | PERCHIK

Lyric debut

Kaplan recently appeared as Simon Lovewell on the TV series *The Big Leap* (Fox/Hulu). He starred on Broadway in *A Bronx Tale*, and other credits include *Kinky Boots* (Charlie Price), *Newsies* (Jack Kelly u/s), *Show Boat* (NY Philharmonic and PBS), and numerous shows at Goodspeed, Flat Rock Playhouse, and Music Theatre Wichita. Other television credits include *Deception* (ABC) and the upcoming series *Up Here* (Hulu).

**MICHAEL NIGRO | FYEDKA****Lyric debut**

Nigro was featured as Patrick in the national tour of *Radio City Christmas Spectacular*. He played Friedrich Von Trapp in NBC's *Sound of Music Live* and Jim Hawkins in *Treasure Island* at the Fulton Theater; he reprised that role and also played Barnaby Tucker in *Hello Dolly!* at Maine State Music Theater.

**DAVID BENOIT | LAZAR WOLF****Lyric debut**

Benoit most recently appeared as Bob Matthey in Seattle Rep's *Bruce*, about the making of the movie *Jaws*. He appeared in the Broadway and national tours of *Les Misérables* (Thenardier), *Avenue Q* (Nicky/Trekkie), *Jekyll and Hyde* (Bishop/Spider), and *Dance of the Vampires*. Additional national tours include *Phantom of the Opera* (Firmin), *All Shook Up* (Sheriff Earl), *Young Frankenstein* (Inspector Kemp/Blind Hermit), *Forbidden Broadway*, and *Forbidden Hollywood*. Off-Broadway appearances include *Forbidden Broadway: Summer Shock!*, *Forbidden Broadway: 10th Anniversary*, and *Forever Plaid* (Sparky). He previously appeared as Tevye in *Fiddler on the Roof* for Virginia Rep, and in Boston Lyric Opera's *Martin Guerre* (The Priest).

**JOY HERMALYN | YENTE****Lyric debut**

Hermalyn recently appeared on Broadway as Grandma Gellman in the Tony-nominated revival of *Caroline, or Change*. Other Broadway credits include *Fiddler on the Roof* (Fruma/Yente), *Cyrano the Musical* (Chaperone), *Christmas Carol* (Mrs. Fezziwig), *Candide*, and Baz Luhrmann's *La bohème*. Regional appearances include *Cabaret*, *Souvenir*, *Gypsy*, *Sweeney Todd*, *Oliver!*, and *Beauty and the Beast*. Hermalyn sang Minnie in *La fanciulla del West* in repertory with Abigail Adams/1776 at Utah Festival Opera. Other opera credits include *La fille du régiment*, *Le Comte Ory*, *Rigoletto*, *Il trittico*, *Madama Butterfly*, *La bohème* (Leoncavallo), *Faust*, *Der Rosenkavalier*, *Die Fledermaus*, *Trouble in Tahiti*, and *Hansel and Gretel*, and she has toured widely in the major Gilbert and Sullivan operettas. She was a featured performer in *Sound of Music Live!* on NBC and in *Sweeney Todd* with the New York Philharmonic for *Live from Lincoln Center* on PBS, and has sung at Avery Fisher, Carnegie, and the Royal Albert Halls.

**LILIANA RENTERIA | SHPRINTZE****Lyric debut**

Renteria's theater credits include *The Polar Express* (Rail Event Productions), *Matilda* (Drury Lane Theater), *Miracle on 34th Street* and *It's a Wonderful Life* (Theater at the Center), *Sunday in the Park with George*, and *Merrily We Roll Along* (Chicago Academy for the Arts), and *Billy Elliot* (Highland Park Players). She appeared at Lyric as Witch/*Macbeth* (2021/22), and Child/*Crocodile/The Magic Flute* and *Les Troyens* (both 2016/17).

**OMI LICHTENSTEIN | BIELKE****Lyric debut**

Lichtenstein recently appeared as Brigitta in *The Sound of Music* (The Marriott Theatre) and as Little Girl in *Ragtime* (Music Theater Works). Hailing from the North Shore of Chicago, Omi trains regularly at The Performer's School.

**JACKSON EVANS | MENDEL****Previously at Lyric:** Harry & Charles/*My Fair Lady* (2016/17).

Evans' regional credits include *Beauty and the Beast* (Paramount Theater—Jeff nomination); *Boys in the Band* (Windy City Playhouse); *Ride the Cyclone*, *Seussical*, and *SS! The Taming of the Shrew* (Chicago Shakespeare); *Matilda* and *Spamalot* (Drury Lane Oakbrook); *Bunny Bunny* and *Avenue Q* (Mercury); *Peter and the Starcatcher* and *The Full Monty* (Peninsula Players); *Dad's Season Tickets* (Milwaukee Rep); *Singin' in the Rain* (Marriott Lincolnshire); *The Producers* (McLeod Summer Playhouse); as well as work with Victory Gardens, Theatre at the Center, and About Face. Evans toured in *The Realish Housewives* with Second City, and film and television credits include *Christmas is Canceled*, *Chicago PD*, and *Sirens*.

**TOMMY NOVAK | AVRAM****Lyric debut**

Novak, a Chicago native, was nominated for a Jeff Award for playing Max Bialystok in Night Blue's production of *The Producers*. Other credits include Mr. Mushnik in *Little Shop of Horrors* (Mercury Theater Chicago), Edna Turnblad in *Hairspray* (Skylight Music Theater), Mr. Braithwaite in *Billy Elliot* and Fatso O'Rear in *Do Re Mi* (Porchlight), Anthony Dull in *Love's Labour's Lost* and Salisbury in *King John* (Utah Shakespeare Festival), Marcellus Washburn in *The Music Man*, Baptista Minola in *The Taming of the Shrew* (Arkansas Shakespeare Theater), and Sam the Snowman in *Rudolph* and Friar Tuck in *Robin Hood* (First Stage). Novak has toured nationally as an actor with Utah Shakespeare Festival as well as Arkansas Shakespeare Theater.

**STEVEN STRAFFORD | MORDCHA****Lyric debut**

Strafford is an actor and playwright. He played Prince Herbert in *Spamalot* (Original Vegas Cast) and appeared in the national and international tours of *Peter Pan*, *Cinderella*, and *Grease!* In Chicago, he has appeared at the Goodman, About Face Theatre, Windy City Playhouse, Marriott Theatre, Drury Lane Theatre, and First Folio. He has played men, women, rivers, giraffes, and aliens. His plays *Small Jokes About Monsters*, *Greater Illinois*, *The Match Game*, *Mona Quimby: Age 38*, and *The Model Congressman* have been produced and workshopped around the country.

**BILL MCGOUGH | RABBI**

Previously at Lyric: Lord Boxington/George the Barkeep/*My Fair Lady* (2016/17).

McGough has numerous Chicago theatre appearances, including Dee Snider's *Rock 'n' Roll Christmas Tale* (Scratch/Santa Claus) and *Miracle on 34th Street* (Mr. Macy), and at the Goodman Theatre (*Continuity*), the Royal George (*Old Jews Telling Jokes*), Timeline Theatre (*The Front Page*, *The Farnsworth Invention*, *The Seagull*), Steppenwolf Theatre (*The Time of Your Life*, *As I Lay Dying*), Raven Theatre (*Glengarry Glen Ross*, *The Crucible*), and The Hypocrites (*Three Sisters*, *Death of a Salesman*, *The Cherry Orchard*). He has had four residencies with the UV Theatre Project at Ragdale (*Uncle Vanya*, *The Seagull*, *The Cherry Orchard*, *Three Sisters*). Television credits include *Chicago Med*, *Chicago Fire*, *South Side*, *Sirens*, and *Shameless*. Film credits include *Monuments*, *Let's Go to Prison*, *In Memoriam*, *The Christians*, *Design*, and the award-winning short *Reversal*.

**WILLIAM BROWN | CONSTABLE**

Lyric debut

Brown has acted in more than 100 productions, including work at Writers Theatre, Court, Goodman, Northlight, Marriott Lincolnshire, Cincinnati Playhouse, La Jolla Playhouse, Ahmanson, NY Public, and Regina Opera. Favorite roles include Falstaff in *Henry IV* (Court), Fagin in *Oliver!* (Marriott), Jody in the world premiere of *Lonely Planet* (Northlight), and Kissinger in *Nixon's Nixon* (Writers Theatre). At Writers Theatre he has directed 17 plays including *Company*, *The Liar*, *A Little Night Music*, and *Incident at Vichy*. He is an Associate Artist at TimeLine where he directed the world premiere of *Wasteland*, the Midwest premiere of *Not About Nightingales*, and the world premiere of *To Master the Art*—a play co-written with Doug Frew about Julia Child's early years in Paris. Brown has received three Joseph Jefferson Awards and a Spirit of Diversity Award from Actor's Equity.

**MELODY BETTS | GRANDMA/
FRUMA SARAH**

Lyric debut

Betts has appeared on Broadway in *Waitress* and with a national tour of *The Sound of Music* (Mother Abbess). Her numerous regional credits include *The Rain Lady* in *Witness Uganda/Invisible Thread* (2012-2015), *The Ghost of Christmas Present* in *A Christmas Carol* (Milwaukee Rep, 2010-2012), *Sylvia* in *All Shook Up* (Marriott Theater) and *The Courtesan* in Chicago Shakespeare Theater's production of *A Comedy Of Errors*. She appeared in the Jeff Award-winning production of *Ragtime* as Sarah's Friend. Television credits include *Chicago Code*, *Chicago PD*, *Chicago Fire*, HBOMax's *Southside*, *Power* on STARZ and *Jesus Christ Superstar LIVE* on NBC.

**ED KROSS | NACHUM**

Previously at Lyric: Glad Hand/*West Side Story* (2018/19).

The actors stage credits include *The Jungle Book* and *Animal Crackers* (The Goodman), *Hazel* (Drury Lane Oakbrook), *Sister Act* and *Shear Madness* (Mercury Theater), *I Love Lucy: Live Onstage* (Broadway Playhouse), as well as productions at Chicago Shakespeare Theater, Northlight, Peninsula Players, The Royal George, and Second City Theatricals. Kross is a 24-year ensemble member of American Blues Theater. On television he has appeared in *Chicago Med*, *Fargo*, *Patriot*, *Chicago Fire*, *Sirens*, and *Boss*, and in the films *Road To Perdition* and *Ocean's 12*.

**DRAKE WUNDERLICH | THE FIDDLER**

Lyric debut

Currently in 5th grade, Wunderlich is an award-winning violinist in the Chicago Youth Symphony Orchestra's Concert Orchestra, and for three seasons has served as concertmaster for CYSO's Prep Strings and Debut Orchestras. He has performed at venues including the Harris Theater, Northwestern University's Pick-Staiger Concert Hall, Navy Pier, and Millennium Park. A composer and pianist as well, Wunderlich recently played piano in a Haydn trio at the New Music School's Chamber Showcase.

**CARL PONCE CUBERO | DANCER**

Lyric debut

Currently based in New York City, Cubero performed domestically and internationally with Ailey II from 2018 to 2020 and was a guest artist with Alvin Ailey American Dance Theater in the Spring of 2022. Cubero has danced works by Donald McKayle, Alvin Ailey, Aszure Barton, Lar Lubovitch, Andrea Miller, Robert Battle, Jae Man Joo, and David Parsons, and received his BFA in Dance Performance with a minor in Anthropology from the University of California, Irvine.

**SHANE DICKSON | DANCER**

Lyric debut

The Texas native studied musical theater at Oklahoma City University and currently resides in Berlin. He performed in the national tours of *Footloose* and the *42nd Street* revival. From 2010 to 2013, he toured Germany, Austria, and Switzerland in *CATS*, where he played 6 different parts. In 2013, he first began working with Barrie Kosky and Otto Pichler at the Komische Oper Berlin.

**DEREK EGE | DANCER****Lyric debut**

Ege appeared at The Metropolitan Opera in *Tannhäuser* and *Turandot*, and performed on tours of *Shrek The Musical* and *Fiddler on the Roof*. He has danced with the Trey McIntyre Project and Keigwin + Co, and hold a BFA from The Juilliard School.

**MICHAEL FERNANDEZ | DANCER****Lyric debut**

A resident of Berlin, Fernandez works frequently with Komische Oper Berlin, Frankfurt Opera, Stuttgart Opera, and other companies. He has previously toured and danced with the Garth Fagan Dance Company, Momix, Buglisi Dance Theatre, and Nimbus Dance Works. He holds a BFA in dance from the New World School of the Arts in Miami.

**MARCUS HARDY | DANCER****Previously at Lyric: Fire Shut Up in My Bones (2021/22).**

After receiving his BFA in Dance Performance from East Carolina University, Hardy joined the Inaside Chicago Dance company, where he spent five years. He has performed as a guest artist with SueMo Dance Company, Waterstreet Dance Company, and Chicago Dance Crash.

**CHRISTOPHER KELLEY | DANCER****Lyric debut**

Kelley's recent credits include *Rock of Ages*, *Cinderella*, *Kinky Boots*, *Beauty and The Beast*, *Newsies*, *Wizard of Oz*, and *The Producers* at the Paramount Theatre, *Gypsy* at The Muny, and *How to Succeed in Business Without Really Trying* at Porchlight Music Theatre. Kelley danced with The Chicago Repertory Ballet in 2020 and 2021, and is also a teaching artist on the faculty of Visceral Dance Chicago, The Paramount School of The Arts, and Wings Dance Center.

**DREW LEWIS | DANCER****Lyric debut**

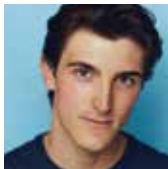
Originally from Oak Park, Illinois, Lewis performed extensively with Sidra Bell Dance New York from 2016 to 2019, during which time he guest lectured at the University of the Arts in Philadelphia. Additional performance credits include C-LS, Project 44, Attack Theatre, The Joel Hall Dancers, and Lucy Riner.

**MICHAEL FRANCIS McBRIDE | DANCER****Previously at Lyric: Florencia en el Amazonas (2021/22)**

McBride joined the Alvin Ailey American Dance Theater in 2009 while finishing his BFA at Fordham University. From 2009 to 2019 with the Ailey Company, McBride performed over 65 ballets in 15 countries by choreographers such as Alvin Ailey, Ronald K. Brown, Garth Fagan, George Faison, Geoffrey Holder, Bill T. Jones, Jiří Kylián, Wayne McGregor, Ohad Naharin, David Parsons, Paul Taylor, and Twyla Tharp. He appeared in Santa Fe Opera's production of *A Midsummer Night's Dream* in 2021, and recently performed in Bucks County Playhouse's production of *Kinky Boots*.

**ALEX MEETH | DANCER****Lyric debut**

Meeth appeared in the Boston Early Music Festival's *Orlando generoso* (2019), and recently understudied with the Mark Morris Dance Group for their 2022 restaging of *L'Allegro, il Penseroso ed il Moderato*. He holds a BFA in contemporary dance performance from the Boston Conservatory at Berklee.

**TYLER OKUNSKI | DANCER****Lyric debut**

The California native's credits include Monty in *Violet* and Boy/Peter in *Peter and the Starcatcher*. He holds a BFA in Music Theatre from Elon University.

**OZ SHOSHAN | DANCER****Lyric debut**

Shoshan appeared in the national tours of *Bandstand* and *Elf*. Regional credits include *A Chorus Line*, *Kinky Boots*, and *The Little Mermaid*; International appearances include *Hair*, *West Side Story*, *Cabaret*, and *Fiddler on the Roof* in Israel.

**MATEUS SOBRAL BARBOSA DA SILVA | DANCER****Lyric debut**

Recent performing credits include the national tours of *Fiddler on the Roof* and *Spamalot*, *West Side Story* at The Guthrie Theatre, *South Pacific* at Theatre Under the Stars, *Catch Me If You Can* at The REV, *On Your Feet!* at North Carolina Theatre, *La Cage Aux Folles* and *Mamma Mia!* at Short North Stage, *Mary Poppins* at Virginia Musical Theatre, and numerous performances at The Fireside Theatre.

**JAMES MONROE ŠTEVKÓ | DANCER**

Previously at Lyric: 6 productions since 2009/10, most recently *Tannhauser* (2014/15) and *Rusalka* (2013/14).

The New York-based actor and dancer appeared in *Fiddler on the Roof* in Yiddish as Mendl, and is a featured soloist on the cast album. Other credits include The Metropolitan Opera, The Radio City Christmas Spectacular, The Met Gala with Katy Perry, and Milwaukee Ballet.

**KIMBERLY GRIGSBY | CONDUCTOR**

Lyric debut

The New York-based music director and conductor has enjoyed a 24-year Broadway career which has included collaborations with composers David Byrne, Adam Guettel, and Stephin Merritt and with directors James Lapine, Kathleen Marshall, Michael Mayer, Bartlett Sher, Leigh Silverman, and Julie Taymor, among numerous others. Her credits include the original productions of *To Kill A Mockingbird*; *Caroline, or Change*; *Spring Awakening*; *Coraline*; *The Light in the Piazza*; *Head Over Heels*; *The Full Monty*; *Amélie*; *Spider-Man: Turn Off the Dark*; *Songs From an Unmade Bed*; *The Fortress of Solitude*; *Here Lies Love*; and last season's *Flying Over Sunset*. Other collaborations include *The Light In The Piazza* with Renée Fleming; the premiere of Jeanine Tesori's *The Lion, The Unicorn and Me* for Washington National Opera; Susan Botti's *Telaio: Desdemona*; and most recently, an appearance with The Grant Park Music Festival, conducting the 2022 *Lights On Broadway* performances.

**BARRIE KOSKY | DIRECTOR**

Previously at Lyric: Original Director/*The Magic Flute* (2021/22).

The Australian director recently completed his tenure as Intendant and Chief Director of the Komische Oper Berlin. Among the highlights of Kosky's productions there, including *Fiddler on the Roof*, was *The Magic Flute*, which has been seen by more than a quarter of a million people on three continents. Kosky's many awards include the Olivier Award for Best New Opera Production and the 2016 Royal Philharmonic Society Award for Opera and Music Theatre. In 2016 he was named Director of the Year by *Opernwelt*. Kosky has directed for the Glyndebourne and Bayreuth festivals, as well as the major houses of London, Munich, Frankfurt, Amsterdam, Zurich, Madrid, Barcelona, Vienna, and numerous German theaters. Recent highlights among new productions include *Prince Igor* (Opéra National de Paris) and *Salome* (Oper Frankfurt). Born in Melbourne, Kosky was Artistic Director of Gilgul Theatre Company from 1990 to 1997 and Artistic Director of the 1996 Adelaide Festival, and from 2001 to 2005 he was co-Artistic Director of the Vienna Schauspielhaus.

**RUFUS DIDWISZUS | SET DESIGNER**

Lyric debut

Didwiszus has worked with directors such as Barrie Kosky, Thomas Ostermeier, Christian Spuck, Sasha Waltz, and Sidi Larbi Cherkaoui at venues including the Komische Oper Berlin, Bayerische Staatsoper Munich, the Schaubühne Berlin, Deutsches Theater Berlin, the Schauspielhaus Hamburg, Opernhaus Zurich, Opera Bastille, The Royal Swedish Opera, and The Bolshoi Theatre in Moscow, among many others. Festival appearances include Salzburger Festspiele, Avignon Festival, and Edinburgh Festival. Together with the performance artist Joanna Dudley, he has presented his own music theatre works at the Sophiensaele Berlin, the Schaubühne Berlin, and the BOZAR in Brussels.

**KLAUS BRUNS | COSTUME DESIGNER**

Lyric debut

Bruns has worked in theaters such as Schauspielhaus Hamburg, Munich Kammerspiele, Vienna Burgtheater, and Deutsches Theater Berlin; the national theatres of Stuttgart, Munich, Hannover, and Hamburg; and the theaters of Cologne, Frankfurt, Zurich, and many others. His work has been seen in numerous opera productions at Oper Frankfurt, Theater an der Wien Vienna, Opera Antwerp, Rossini Opera Festival Pesaro, Teatro Real Madrid, Palau de les Arts Valencia, Opera di San Carlo Naples, Zurich, Bayerische Staatsoper, De Nationale Opera in Amsterdam, Wiener Staatsoper, Royal Opera House London, Bayreuther Festspiele, and Opéra national de Paris. He has a longstanding artistic relationship at the Komische Oper Berlin.

**DIEGO LEETZ | ORIGINAL LIGHTING DESIGNER**

Lyric debut

The Berlin native's work includes lighting design for the Staatsoper Unter den Linden: Verdi's *La forza del destino* for Stefan Herheim, Haydn's *Il mondo della luna* for Karoline Gruber (a co-production with the Innsbrucker Festival of Early Music), Paul Abraham's *The Flower of Hawaii* for Andrea Schwalbach, Donizetti's *Maria Stuarda* for Karsten Wiegand, and *Zwischen Licht und Schatten* for Derek Gimpel and Klangforum Wien. Leetz's other works include Puccini's *Turandot* for Alain Wullschlegler at the Istana Budaya Kuala Lumpur, Handel's *Ezio* with Günter Kramer at the Schwetzingen Festival, Gluck's *Iphigénie en Tauride* and *Telemaco* with Torsten Fischer at the Theater an der Wien, and Wagner's *Ring Cycle* for Günter Krämer at the Opéra Bastille in Paris. Other work with Barrie Kosky includes *The Magic Flute*, *The Pearls of Cleopatra*, *Tales of Hoffmann*, *The Beautiful Helena*, and *Pierrot Lunaire*.



MARCO PHILIPP | REVIVAL LIGHTING DESIGNER

Lyric debut

Philipp began his career as a teenaged apprentice at the Komische Oper Berlin, and has served as the company's head lighting designer since 2003. He has worked in major theaters in Asia and across Europe, and made his U.S. debut in 2019 with *La bohème* at the L.A. Opera, directed by Barrie Kosky.



PETER WIEJACZKA | SOUND DESIGNER

Previously at Lyric: Nine productions since 2013, most recently *The New Classics: Songs from the New Golden Age of Musical Theater* (2020/21) and *West Side Story* (2018/19).

Wiejaczka is a frequent collaborator on Lyric's musical theater productions. Other notable productions include sound design for The Joffrey Ballet's performances at Lyric, the Ravinia Festival's 2020 virtual Lawn Party, and a groundbreaking ceremony with the Prague Symphony Orchestra in honor of a UNESCO World Heritage Site. Past projects include the Xbox Press Conference at E3, the NBA Legends Brunch Live Broadcast, Fox Sports Network Upfronts, and events for T-Mobile, Microsoft, Intel, and Starbucks.



MICHAEL BLACK | CHORUS MASTER

The Australian chorus master is beginning his 11th season at Lyric, having held this position at Opera Australia in Sydney from 2001 to

2013. Black has served in this capacity for such distinguished organizations as the Edinburgh International Festival, Opera Holland Park (London), the Chicago Symphony Orchestra, and, in Australia, the Sydney Symphony Orchestra, the Philharmonia Choir, Motet Choir, the Cantillation chamber choir, and the Melbourne Symphony Orchestra. Other activities include preparing *The Damnation of Faust* chorus and Haydn's *Creation* at the Grant Park Music Festival, where he has worked for two seasons. He has served as chorus master for close to 140 different operas on four continents, and his work has been recorded and/or aired on ABC, BBC, PBS, for many HD productions in movie theaters, and on television. *Michael Black is supported by the Howard A. Stotler Chorus Master Endowed Chair.*



OTTO PICHLER | ORIGINAL CHOREOGRAPHER

Lyric debut

The Austrian choreographer has worked on more than 60 pieces in the fields of drama, opera, operetta, and musicals, including shows at the Amsterdam Opera, Komische Oper Berlin, Berlin State Opera, La Monnaie

Brussels, Semperoper Dresden, Frankfurt Opera, Glyndebourne Festival, Royal Opera House London, Bavarian State Opera Munich, Opera Bastille, and the Salzburg Festival. His own directing work includes *Csardasfürstin* (Augsburg Theater, Magdeburg Theater), *Hello, Dolly!* (Linz Theater), *Jekyll & Hyde*, *Jesus Christ Superstar*, and *Two Hearts in Three Quarter Time* (Coburg Theater). He was co-director of *West Side Story* (Komische Oper Berlin).



SILVANO MARRAFFA | REVIVAL CHOREOGRAPHER

Lyric debut

Marraffa has worked on numerous productions at the Komische Oper Berlin, including *Kiss Me Kate*, *My Fair Lady*, *Candide*, and *Anatevka* (the original title for *Fiddler on the Roof*). He has also choreographed or danced at the Royal Opera House, Glyndebourne Opera Festival, Adelaide Festival, and in many productions in Italy.



AUGUST TYE | BALLET MISTRESS

Previously at Lyric: 42 productions since 1993/94 as dancer, choreographer, or ballet mistress, most recently *Fire Shut Up in My Bones* (2021/22); *Madama Butterfly*, *Don Giovanni* (both 2019/20).

The American dancer and choreographer's operatic credits include remounting the choreography of Lyric's *Iphigénie en Tauride* at San Francisco Opera and the Royal Opera House Covent Garden. She has presented a 20-year retrospective of her work at Chicago's Vitium Theater and Ruth Page Dance Center, as well as in her hometown of Kalamazoo, Michigan. A graduate of Western Michigan University, Tye performed with the Kalamazoo Ballet, dancing leading roles in *Sleeping Beauty*, *Cinderella*, and *The Nutcracker*. In addition to Lyric and Joel Hall Dancers, she has performed in Chicago with Salt Creek Ballet, Second City Ballet, and Chicago Folks Operetta. Tye is artistic director at the Hyde Park School of Dance, which she founded in 1993. Four years later she founded Tyego Dance Project, which has performed at Steppenwolf, the Athenaeum, and throughout America in a revival of Spike Jones's *Nutcracker*.



SARAH HATTEN | WIGMASTER & MAKEUP DESIGNER

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera, Michigan Opera Theatre (now known as Detroit Opera), 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. *Sarah Hatten is supported by the Marlys A. Beider Wigmaster and Makeup Designer Endowed Chair.*



ESTEBAN MUÑOZ | ASSOCIATE DIRECTOR

Lyric debut

Muñoz has worked with many directors around the world including Calixto Bieito, Michael Hampe, Emilio Sagi, Keith Warner, Balázs Kovalik, and Tobias Kratzer in productions of the Teatro Municipal, Opernhaus Zürich, Bayerische Staatsoper, Houston Grand Opera, Oper Köln, and the Opéra national du Rhin. His most recent engagements include *Karl V* with Carlus Padrissa at the Bayerische Staatsoper, the revival of *Orphée aux enfers* by Barrie Kosky at the Düsseldorf Opera, and *Die Blume von Hawaii* at the Komische Oper Berlin, where he currently works as staff director.



CHICAGO CHILDREN'S CHOIR

Previously at Lyric: 14 productions since 2000/01, most recently *Tosca* (2021/22); *The Queen of Spades* (2019/20).

Chicago Children's Choir (Josephine Lee, president and artistic director) is the nation's preeminent youth choral organization, serving 5,200 students across the city of Chicago. Founded in Hyde Park in direct response to the Civil Rights Movement in 1956, CCC has grown from one choir into a vast network of in-school and after-school programs driven by one mission: to inspire and change lives through music. CCC has impacted more than 50,000 diverse youth throughout its 62-year history. Since its founding, CCC has focused on building programs that reflect the racial and economic diversity of Chicago. Eighty percent of youth served are from low-moderate income homes, with over 4,000 students annually participating completely free of charge. All singers in CCC programs receive some level of subsidy. High school seniors enrolled in CCC have a 100% graduation and college acceptance rate.

Music Theatre International (MTI) is one of the world's leading theatrical licensing agencies, granting theatres from around the world the rights to perform the greatest selection of musicals from Broadway and beyond. Founded in 1952 by composer Frank Loesser and orchestrator Don Walker, MTI is a driving force in advancing musical theatre as a vibrant and engaging art form. MTI works directly with the composers, lyricists, and book writers of these musicals to provide official scripts, musical materials, and dynamic theatrical resources to over 100,000 professional, community, and school theatres in the US and in over 150 countries worldwide. MTI is particularly dedicated to educational theatre, and has created special collections to meet the needs of various types of performers and audiences. MTI's Broadway Junior™ shows are 30- and 60-minute musicals for performance by elementary and middle school-aged performers, while MTI's School Editions are musicals annotated for performance by high school students. [L](#)

Orchestra & Chorus

MUSIC STAFF

William C. Billingham
Susan Miller Hult
Keun-A Lee
Noah Lindquist
Francesco Milioto
Lee Mills+
Jerad Mosbey
Chris Reynolds
Michelle Rofrano
Brett Rowe
Stefano Sarzani
Madeline Slettedahl
Eric Weimer
Zoe Zeniodi

ORCHESTRA

Violin I

Robert Hanford, *Concertmaster*
John Macfarlane, *Acting*
Assistant Concertmaster
Alexander Belavsky
Kathleen Brauer
Bing Jing Yu
Laura Miller
Liba Shacht
Heather Wittels

Violin II

Yin Shen, *Principal*
John Macfarlane, *Assistant*
Principal
Diane Duraffourg-Robinson
Ann Palen
Irene Radetzky
John D. Robinson
David Volfe
Albert Wang*

Viola

Carol Cook, *Principal*
Terri Van Valkinburgh,
Assistant Principal
Frank W. Babbitt
Patrick Brennan
Amy Hess
Melissa Trier Kirk

Cello

Calum Cook, *Principal*
Paul Dwyer, *Assistant Principal*
Mark Brandfonbrener
William H. Cernota
Walter Preucil

String Bass

Ian Hallas, *Principal*
Samuel Shuhan,
Assistant Principal
Andrew L. W. Anderson
Gregory Sarchet
Collins R. Trier

Flute

Marie Tachouet, *Principal*
Dionne Jackson, *Assistant Principal*
Alyce Johnson*

Piccorno

Alyce Johnson*

Oboe

Paul Lueders**,
Acting Principal
Judith Zunamon Lewis,
Acting Assistant Principal

English Horn

Judith Zunamon Lewis

Clarinet

Susan Warner,
Acting Principal
Danny Mui**,
Acting Assistant Principal

Bass Clarinet

Danny Mui**

Bassoon

Preman Tilson, *Principal*
Lewis Kirk, *Assistant Principal*

Contrabassoon

Lewis Kirk

Horn

Jonathan Boen, *Principal*
Fritz Foss, *Assistant Principal/*
Utility
Robert E. Johnson, *Third Horn*
Samuel Hamzem
Neil Kimel

Trumpet

William Denton, *Principal*
Rebecca Oliverio,
Acting Assistant Principal

Trombone

Jeremy Moeller, *Principal*
Mark Fisher, *Assistant Principal*

Tuba

Andrew Smith, *Principal*

Timpani

Edward Harrison, *Principal*

Percussion

Douglas Waddell,
Acting Principal
Eric Millstein
Acting Assistant Principal

Harp

Lynn Williams, *Principal*

Librarian

John Rosenkrans*, *Principal*
Crozet Duplantier**, *Acting*
Principal

Stage Band Contractor

Christine Janicki

EXTRA MUSICIANS

Rebecca Swan, *viola*
Robyn Niedhold, *cello*
Dave Inmon, *trumpet*
Mike Brozick, *trumpet*
David Victor, *drum set*
Steve Roberts, *guitar/*
mandolin/lute
Ronnie Kuller, *accordion/*
celeste

* On leave, 2022/23 Season
** Season Substitute
+ Solfi Foundation U.S. Opera Residency

The Lyric Opera Orchestra string sections utilize revolving seating. Players behind the front desk change seats systematically and are listed alphabetically in the roster above.

CHORUS MASTER

Michael Black,
Chorus Master,
The Howard A. Stotler
Endowed Chair

REGULAR CHORUS

Soprano

Elisa Billey Becker
Sharon Garvey Cohen
Cathleen Dunn
Desirée Hassler
Rachael Holzhausen
Laureen Janeczek-Wysocki
Kimberly McCord
Heidi Spoor
Stephani Springer
Sherry Watkins

Mezzo-Soprano

Marianna Kulikova
Colleen Lovinello
Yvette Smith
Marie Sokolova
Emma Sorenson
Maia Surace
Corinne Wallace-Crane
Pamela Williams
Michelle K. Wrighte

Tenor

Geoffrey Agpalo
Timothy Bradley
Hoss Brock
William M. Combs
John J. Concepcion
Kenneth Donovan
Joseph A. Fosselman
Cullen Gandy
Cameo T. Humes
Tyler Samuel Lee
Thomas L. Potter

Bass

David DuBois
Robert Morrissey
Kenneth Nichols
Rafael W. Porto
Craig Springer
Vince Wallace
Nicholas Ward
Ronald Watkins
Nikolas Wenzel
Max Wier

CORE SUPPLEMENTARY CHORUS

Soprano

Joelle Lamarre
Emily Mwila
Tara Wheeker
Carla Janzen

Mezzo-Soprano

Christina G. Adams
Cara Collins

Tenor

Jared V. Esguerra
Joe Shadday

Bass

Christopher Filipowicz
David Govertsen
Nicolai Janitzky
Jonathan Wilson

SUPPLEMENTARY CHORUS

Soprano

Elise Hurwitz
Katelyn Lee
Rosalind Lee
Leah Rockweit
Diana Stoic

Mezzo-Soprano

Leah Dexter
Christine Ebeling
Elizabeth Frey
Sarah Ponder
Emily Price
Marissa Simmons

Tenor

Matthew Daniel
Klaus Georg
Darell Haynes
Jianghai Ho
Ernest C. Jackson Jr
Nathan Oakes
Steven Michael Patrick
Edward Washington

Bass

Evan Bravos
Matthew Carroll
Michael Cavaliere
Dimitri German
Kirk Greiner
Stephen Hobe
Brian Hupp
Dorian McCall
De’Ron McDaniel
Michael Parham
Wilbur Pauley
Douglas Peters
William Powell III
Ian R. Prichard
William Roberts III
Sean Stanton

SUPERNUMERARIES

Peter Cutrera
Dennis Delavara
Mike Goode
Hank Mandziara
Michael Ortyl
Howard White

Members of Chicago Children’s Choir

Edison Gong
Jared Gong
Vikram Konkimalla
Nicholas Muthu
Anthony Rosario
Avi Ruby
Maxwell Stone

+ Lyric debut

Making it personal

The director Barrie Kosky, Australian by birth, makes his home in Berlin, where he served as artistic director of the Komische Oper Berlin for ten seasons. While there, he created many new productions, including a silent-movie-inspired production of *The Magic Flute* that was featured in Lyric's 2021 /22 season, and this highly successful production of *Fiddler on the Roof*, making its United States debut here. Lyric spoke with Kosky about his life with *Fiddler* and the show's legacy.

by Graham Meyer





LYRIC OPERA OF CHICAGO: DO YOU HAVE SOME PERSONAL HISTORY WITH THIS SHOW? BARRIE KOSKY:

My parents had the original Broadway recording with Zero Mostel, which I used to dance around to in my bedroom before I'd seen the film or

the show on stage. I can still see the record cover as I speak. I danced around to the music, which I found very infectious, and also I loved the sort of melancholy without knowing what melancholy is.

LYRIC: DID YOU SEE IT WHILE YOU WERE STILL A KID?

BK: I remember trying to sit through the film on television, being a bit bored by it when I was an adolescent—too long, and something about Topol [who played Tevye] irritated me and still does. Then I saw it on the stage around the same time. The production was done by Opera Australia in Melbourne, so it was a larger, operatic version, and I loved it then when I saw it onstage.

LYRIC: AND IT WAS YOUR PARENTS' RECORD... IT MUST HAVE HAD SOME CONNECTION WITH YOUR FAMILY.

BK: In any diasporan Jew's upbringing, in the English-speaking world, *Fiddler* plays a part. *Fiddler on the Roof* is either something you adore and love or something you run away from. I have a lot of Jewish friends who can't listen to one single note of it, but I think it's ingrained in the diaspora's DNA, for good and for bad, too.

LYRIC: DNA! THAT'S GOING BACK A LONG WAY.

BK: The other bit of connection personally is that the shtetl Anatevka is exactly like the shtetl that my grandparents came from when they left Belarus in the early part of the 20th century, almost the same time as Tevye. There's a very beautiful poster on my wall in Berlin of my very young grandfather before his bar mitzvah, so he must have been around 10 or so, with my great-grandfather, who just looks like Tevye from central casting. So I've always had this slight fantasy that my great-grandfather was Tevye.

LYRIC: WAS IT A DREAM OF YOURS TO HAVE A CHANCE TO DIRECT FIDDLER ON THE ROOF?

BK: Oh yes. I've done three musicals at the Komische Oper in a way that no ordinary production could do. I did *Kiss Me, Kate* in 2008, *West Side Story* in 2013, and *Fiddler on the Roof*. All three were with a very large orchestra, as they were written for, which you never get now. When you hear

Kiss Me, Kate or *West Side Story* performed by an orchestra of 60 or 70, it's a very different experience. If you do *Fiddler on the Roof* with an opera company, you can have a real shtetl on stage; you can have over 150 people on stage. No Broadway or West End theater could ever do that.

LYRIC: VISUALLY, WHAT WERE YOU HOPING FOR WITH THE PRODUCTION?

BK: Our set is made up of hundreds of pieces of second- and third-hand furniture from East and West Berlin shops. Bits of wardrobes, bits of tables, and it's all piled together like the shtetls were. People lived side by side. There are no rooms in our production. People enter through doors that are in the wardrobes. People can hide and move and climb. This is like a potpourri of furniture. This furniture that we got, none of it is made for the show. Some of it is from old East German families, and some of it is probably—because it was still in Berlin—from old Jewish families from the '30s. So it has an enormous power.

LYRIC: ONE SIMILARITY WITH NON-OPERA-HOUSE PRODUCTIONS IS THAT THESE PERFORMERS COME MORE FROM THE MUSICAL-THEATER WORLD THAN THE OPERA WORLD.

BK: I did not use opera singers for the main roles because the main roles, I think, are acting roles. They need actors who can sing, not singers who can act. The last thing I want to hear is an opera singer sing Tevye.

LYRIC: YOU THINK ACTING IS PARAMOUNT FOR A GREAT TEVYE?

BK: I think—I'm putting myself on the line here—I think Tevye's the greatest role in musicals for a man. I do. I think it's the Mother Courage of male musical roles. It's existential. He talks to God. He talks about really large issues with great irony and humor. Tell me another musical where the lead male carries the show with such complexity and humor and emotion.

LYRIC: HE HAS TO SHOW HEARTBREAK, AND HE ALSO HAS TO COMMUNICATE THAT HE RECOGNIZES THE NEED TO CHANGE.

BK: In rehearsal, we talked about what happens to Tevye and Golde when they land at Ellis Island. I imagine Tevye had a great time in New York. And then his daughters of course went to school, went to university, and became famous lawyers. That's the great joy of immigration, and second- and third-generation immigrants. What's great about the piece is it's not didactic. It doesn't say to the audience, "This is what you should feel, this is what you should think at the end." It's all before the Holocaust and never mentions the Holocaust. And yet the shadow of the Holocaust is right through it. You think to yourself, "Uhhh, the daughters that stay—are they going to get out in time?" I always had the feeling that Hodel and Perchik



Iko Freese/Komische Oper Berlin

Fiddler on the Roof (Komische Oper Berlin)

died, that they never got to America, that [Tevye and Golde] never saw them again.

LYRIC: DO YOU THINK THE STAKES OF THE DAUGHTERS' RELATIONSHIPS IN *FIDDLER* FEEL THE SAME FOR MODERN AUDIENCES? WHEN THE MUSICAL FIRST OPENED, MARRYING OUTSIDE ONE'S RELIGION OR RACE OR INSIDE ONE'S GENDER WERE MUCH LESS ACCEPTED THAN THEY ARE NOW. NOW ALL THOSE THINGS ARE BARELY DEBATED.

BK: You seem to have a very utopian, rose-colored vision of gay marriage. It's certainly approved by the people we know, but it's not approved by everybody. You don't see rainbow flags in small German villages glorifying gay marriage. I think interracial marriage is still, in lots of communities, a huge, huge problem. So I would actually disagree with you. The piece becomes, as the years go on, even more pointed and contemporary. The idea of parents wanting their children to do certain things is unfortunately like it's been for thousands of years. I don't think it's changed at all.

LYRIC: DO YOU THINK THAT'S WHY THE SHOW IS SO WIDELY LOVED AND PERFORMED? THAT IT COULD REALLY BE ABOUT ANY COMMUNITY OF PEOPLE, NOT SPECIFICALLY EARLY 20TH-CENTURY EUROPEAN JEWS?

BK: Universality comes from specificity. If something's universal, it's because it's specific. I don't know how much

Japanese audiences know about Judaism, but they certainly relate to the story of this father and his five daughters. Can you maintain tradition and change? Is it possible to maintain one foot in tradition and one foot in the future?

LYRIC: IS PART OF YOUR MESSAGE WITH THIS PRODUCTION THAT *FIDDLER ON THE ROOF*, THE SHOW, MUST ALSO CONFRONT THE TENSION BETWEEN THE TRADITIONAL PRESENTATION OF THE BELOVED MUSICAL AND ITS CONTINUED RELEVANCE TO A CHANGING WORLD?

BK: Absolutely. Sometimes we forget that. People think, "Oh, it's such a lovely play and musical. I love the songs." Everyone knows what's going to happen, and you think, "This is harmless, this is kitschy." The piece itself is set in Ukraine. This is where the Russian government, for a time, allowed Jews to settle and live and work without being able to own the land. But this is all set in what are now battlefields. This area for hundreds of years has been fought over, abused, trampled through. There are many, many ghosts here. When you see the photos of people with very similar-looking wagons to Tevye's and Golde's at the end hauling their possessions—when you stand in the Berlin railway station and you see the trains coming in from Ukraine daily, from Budapest and Warsaw, with mothers and children with tiny amounts of luggage, you can't help but think *Fiddler on the Roof* is the show for this moment. How much more contemporary can you get? **L**

Beyond the stage, and beyond the boundaries that often define opera companies, Lyric is igniting creativity across Chicago. Through innovative learning opportunities, creative exploration, and artistic creation and collaboration, Lyric, with your support, encourages students, educators, families, audiences, and Chicagoans from neighborhoods across the city to share their voices and embrace the power and relevance of opera as a catalyst for growth and change.



A view from the stage at Smyser Elementary, at the final session of an Elementary Opera Residency.

Lyric

Beyond the stage

Opera goes back to school

Lyric’s Learning & Creative Engagement division, Lyric Unlimited, is dedicated to creating educational and community partnerships and programs that provide a real, concrete service to learners of all ages across Chicago. The 2022/23 Season once again offers a chance for Lyric to return to in-person teaching, continuing its commitment to partnering with schools across Chicago and our region. Elise LaBarge, Lyric’s Learning Programs Manager, recently offered a peek behind the curtain into one of the company’s most enriching programs.

In previous years, Lyric Unlimited has established opera and choir residency programs in roughly 30 schools across Chicago — reaching more than 2,000 students during the 2019/20 school year. These programs are often the first introduction to the art form for many students, an endeavor LaBarge is incredibly passionate about: “I love beginners,” she says. “I love people who are new to singing. I love people who think that they have no voice and helping them to discover they have a voice.”

When asked how they felt about Lyric Opera’s in-school programming, students shared their enjoyment in waves: “[I liked] that we got to be in a safe environment where we can be creative,” said one student. “I liked that they taught us to find [the] courage to sing,” shared another. Creating a space filled with endless opportunities and fostering a willingness to engage is essential to the core values of Lyric’s work. “Giving access to the arts, to everyone, really creates a sense of possibility,” says LaBarge.



During the 2021/22 school year, technology allowed for teaching across physical boundaries.



For many students, the residency program is their first contact with opera.

This process begins with the work of Lyric’s teaching artists. The relationship between classroom teachers and teaching artists is fundamental, often creating lasting bonds that extend far beyond Lyric’s initial involvement. But how does it work? “Teaching artistry is a lot of feeling out the room,” says LaBarge. A former teaching artist herself, LaBarge is no stranger to adapting to classrooms full of boisterous students. Activities like singing, acting, and opera education are intentionally left flexible, helping to foster connections throughout the classroom. The program “expanded my understanding and my students’ understanding of the creative process, and opened them up to a new genre,” shares one elementary school teacher from the 2021/22 school year. Often, through consistent meetings between teachers and teaching artists, outside elements can also be incorporated into the overall curriculum, supplementing core goals such as teamwork, team-building, and social-emotional learning.

Even though Lyric’s 2021/22 educational programs were mostly virtual, these flexible programs were able to transcend even the confines of Zoom to establish successful residencies across 15 Chicago schools. Thankfully, Lyric is returning to in-person instruction this season, allowing for a new team of teaching artists to continue this momentum into the new school year. “Teaching artistry is a lot like a performance,” LaBarge explains. “If you’re not getting feedback from an audience directly, it’s figuring out other ways to get that feedback, and continuing to move the room in a positive direction.”

Positive direction, indeed. Many classrooms still feel the effects of previous partnerships with Lyric today. Jonathan Zielinski, a teacher from Drummond Montessori who previously worked with LaBarge, replicated Lyric’s residency with an adaptation of *Romeo*

and *Juliet* that his students created and performed. “He was able to apply the exercises that I had run with the students in his own way. It’s like he became his own teaching artist,” says LaBarge.

This season, LaBarge most looks forward to being in-person. “I’m excited to be back in classrooms!” she says. “That, to me, is just everything we’ve wanted.” Although Lyric had great success with its virtual residencies, there’s nothing quite like the vibrant energy of an in-person classroom learning about opera for the first time. “I just can’t wait to see everyone in the room together, learning alongside one another, and being creative,” says LaBarge.

Typically, an elementary residency lasts for a Fall or Spring semester, with teaching artists working closely alongside classroom teachers at least once a week as they plan a lesson for the duration of one full class period. Fondly referred to as “opera class” by students, each lesson begins with icebreakers and name games, then shifts into warm ups with movement, encouraging students to get active. Students will then transition into vocal exercises and improvisation. Finally, their lessons culminate in art-making, such as writing dialogue, creating different characters, and potentially creating their own opera.

Not only is art-making significant for students and their development, but LaBarge herself continues to be motivated by Lyric’s impact and community. Reflecting on the final performance of Cook Elementary’s residency with Lyric, LaBarge fondly remembers “two classrooms of 3rd grade performers and audience members—including parents and siblings of the performers—were singing and dancing together. It was a beautiful sight!” [L](#)

To keep opera a must-see, must-hear experience, the art form needs outstanding artists who can convey through singing and acting the emotional range and engaging storytelling that are opera's hallmarks. Lyric, through The Patrick G. and Shirley W. Ryan Opera Center, identifies exceptionally talented emerging artists from around the world and provides them with comprehensive training and performance opportunities. On the world's stages, the Center's impressive roster of alumni continually proves the value of training at Lyric.



Standing L-R: Kathryn Henry, Donald Lee III, Ian Rucker, Ron Dukes, Katherine DeYoung, Alejandro Luévanos, Denis Vález
Sitting L-R: Lunga Eric Hallam, Laureano Quani, Ryan Capozzo, Martin Luther Clark, Lindsey Reynolds, Wm. Clay Thompson, Chris Reynolds
Front L-R: Luther H. Lewis III, Tess Naval

Lyric

Ryan Opera Center

The 2022/23 Ryan Opera Center Ensemble

Sopranos

Kathryn Henry
Lindsey Reynolds
Denis Véléz

Mezzo-soprano

Katherine DeYoung

Tenors

Ryan Capozzo
Martin Luther Clark
Lunga Eric Hallam
Alejandro Luévanos

Baritones

Laureano Quant
Ian Rucker

Basses

Ron Dukes
Wm. Clay Thompson

Conductor/Pianist

Donald Lee III

Pianist

Chris Reynolds

Director

Luther H. Lewis III

Stage Manager

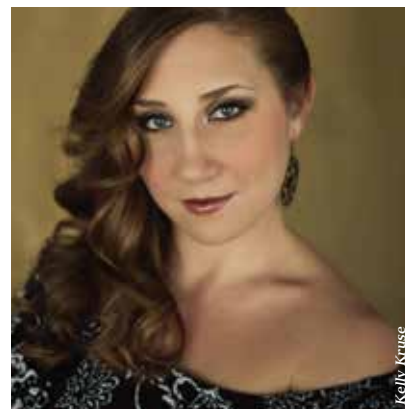
Tess Naval

Ryan Opera Center alumni around the world

LAURA WILDE

Previously at Lyric: Eight roles since 2013/14, most recently Chlöe/*The Queen of Spades* (2019/20), Ortlinde/*Die Walküre* (2017/18). Also this season: Ellen Orford/*Peter Grimes*, The Metropolitan Opera; title role/*Tosca*, Arizona Opera and Opera Theatre of Saint Louis.

It's hard to put into words how grateful I am for my time in the Ryan Opera Center. I flew in for the Final Auditions, a mezzo beginning the transition to soprano, having no idea what would come of the audition. I'm so deeply thankful that the Ryan Opera Center took a chance on me and helped me through the tumultuous experience of switching voice types. Everyone in the company was encouraging and helpful as I worked through the change and discovered my new soprano instrument. The entire Ryan Opera Center team as well as other administrators, patrons, and mainstage colleagues made my time at Lyric extremely memorable and invaluable to my launch into the opera world. Having been blessed with many professional opportunities since then, I remain grateful to call Lyric Opera of Chicago home.



Kelly Kruse

THIS SEASON



Levi Hernandez
Manon Lescaut
North Carolina
Opera



Emily Magee
Lohengrin
Oper Leipzig



Leroy Davis
Il barbiere di Siviglia
Florentine Opera

PROGRAM STAFF

Administration

Dan Novak
*Director, The Ryan Opera Center
Board Endowed Chair*

Craig Terry
*Music Director
The Jannotta Family Endowed
Chair*

Julia Faulkner
*Director of Vocal Studies
Elizabeth F. Cheney Foundation*

Renée Fleming
Advisor

Susanna McNatt
Manager

Annika Donnen
Associate Librarian

Faculty

Julia Faulkner
*Vocal Instruction
Robert and Ellen Marks Ryan
Opera Center Vocal Studies
Program Endowment, in memory
of Gianna Rolandi*

Deborah Birnbaum
Sir Andrew Davis
Renée Fleming
Enrique Mazzola
Gerald Martin Moore
Patricia Racette
Guest Master Artists

William C. Billingham
Alan Darling
Laurann Gilley
Jonathan Gmeinder

Noah Lindquist
Celeste Rue
Eric Weimer
Coaching Staff

Emanuele Andrizzi
Conducting Instruction

Isabelle Druc
Julia Savoie Klein
Derek Matson
Klára Moldová
Sharon Peterson
Alessandra Visconti
Foreign Language Instruction

August Tye
Movement Instruction

Orit Carpenter
Beth Clayton
Performance Psychology

Roger Pines
Guest Lecturer and Consultant

Katrina Bachus
Rachel A. Tobias
Production Mentors

Artistic/Production Personnel

Enrique Mazzola
Stefano Sarzani
Conductors

Kristine McIntyre
Director

Peggy Stenger
Bill Walters
Stage Managers

BERNSTEIN/SONDHEIM/ROBBINS/LAURENTS

Lyric
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Sophia Formella
Stephanie Gubin
Erin Hogan
Joseph Ryan
Avery Sujkowski
Robert Ther
Aren Thompson
William Vallandigham
Leonard Walker

Celia Williams
Maria Wojtas
Emma Younger
Ticket Staff

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Administrative Officer
Vincente F. Milianti,
Vice President, Finance
Whitney Bercek, Controller
Nicky Chaybasarskaya,
Senior Accountant
Ana Joyce, Senior Accountant
Nancy Ko, Accounting Manager
Faye Eisenberg, Staff Accountant
Erin Johnson,
Advancement Budget Analyst
Idalia Andrade,
Accounts Payable Associate
Zachary Kurzenberger,
Financial Analyst

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Information Technology
Eric Hayes, Director of IT Operations
Rita Parida, Director of Data Services
Bill Anderson, Senior Systems
Administrator
Bob Helmuth, Systems Administrator
Jessica Keener, Systems Analyst

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Vice President, Lyric Unlimited -
Learning & Creative Engagement
Jill LeCesne Potter, Senior Director,

Learning Programs
Tarah Ortiz Durnbaugh,
*Director, Creative
Engagement*
Megan Elk, *Engagement
Producer*
Elise LaBarge, *Learning
Programs Manager*
Anthony Jones, *Lyric
Unlimited Coordinator*

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Stephanie Strong, *Director
of Compensation,
Benefits and HR
Operation*
Charity Franco,
*Human Resources
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Shanell Reynolds, *Payroll
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Camilla Fernandez, *Human
Resources Coordinator*
Sean Hepp, *Payroll
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Julian Lewis, *Payroll
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Ericka Carmona-Vega,
*Talent Acquisition
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of Facilities*
Megan St. John, *Director of
Facility Operations*
David Jaworski
Ramon Alex Perez
Porters
Geri LaGiglio, *Director of
Front of House Operations*
Sheila Matthews
Lena Sneed
House Managers
Adam Bumber,
House Supervisor
Jason Thomas,
Bar Manager
Alyssa Bisanz
Daniel Chavez
Alana Clark
Jose Garcia Cisneros
Monica Govea
Kevin Jackson
David Jaworski
Rachel Martinez
Ramon Perez
Jesus Rios
Felipe Valadez
Peter Wood
Bartenders/Barbacks

Clara Blakemore
Nina Charlotten
Judith Parker
Boris Powell
Coat Check Attendants

Stefan Peters, *Maitre d'*
Patrick Dowling,
Patron Services Manager

Linda Cuellar
Elbert Simon,
Doorpersons
Linda Cuellar
Tim Dodd
David Jaworski
Ramon Alex Perez
Ellen Pomes
Kevin Topp
Stage Door Staff

Paulette Alonzi
David Barcena
Patricia Bell
Dominic Bialecki
Summer Burk
Nadine Burruss
Nila Cabrejos Lau
Daro Cook
Carl Corry
Sage Czerwinski
Marlene Delemore
Dora Forte
Griselda Garcia
Sharon Gaston
Ramona Hawkins
Gina Jacobs
Kristen Jamerson
Carl Lawson
Marlyn Love
Keisha Matthews
Thomas Miller
Talia Neidorf
Steven Pace
Eduard Pulst
Frank Reckitt
John Rosenthal
Leslie Rowan
Edwina Schorn
Ursula Sturgeon
Mary Thomas
Gina Tovar
Adam Wang
Katwanya West
Cal Willis
Ushers

Gregg Brody
Box Office Manager
Kevin Belsey
Richard Diver
Joseph Dunn
David Fitzgerald
Destiny Mack
Jessica Reinhart
Allan Waite
Laura Waters
*Box Office Assistant
Treasurers*
Joe Minogue,
Chief Engineer
Michael LaPorte,
Lead Engineer
Philip Casica
Anthony Fasano
Brian McMahan
Bernard McNeela
Kevin O'Keefe
Thomas Setina
Engineers

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Stage Manager*
Katrina Bachus
Kristen Barrett

Alaina Bartkowiak
Jordan Lee Braun
David Toulson
Assistant Stage Directors

Katrina Bachus
Alaina Bartkowiak
Gina Hays
Sandra Moore
Sandra Zamora
Stage Managers

Katrina Bachus
Kristen Barrett
Alaina Bartkowiak
Gina Hays
Daniel Sokalski
Peggy Stenger
Amy C. Thompson
Bill Walters
Sandra Zamora
Assistant Stage Managers

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

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Muchin Endowed Chair*
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Operations Director*
Scott Marr, *Wardrobe, Wigs,
and Makeup Director*
Scott Wolfson, *Associate
Technical Director*
Maria DeFabo Akin,
*Properties and Scenic
Design Director*
Chris Maravich, *Lighting
Director, Mary-Louise
and James S. Aargard
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Benjamin McCormack,
*Assistant Technical
Director*
Kathryn Johnson,
*Properties and Special
Projects Coordinator*
Sarah Riffle
Bridgett Williams
*Assistant Lighting
Designers*
Joe Dockweiler,
Master Carpenter
Mike Reilly, *Head Flyman/
Automation*
Jeffrey Streichhirsch,
Automation Assistant
Chris Barker
Robert Hull, Jr.
*Rigging/Automation
Assistants*

Mark Shanabrough,
Head Shop Carpenter
Brian Grenda,
Layout Carpenter

Drew Trusk,
Head Shop Welder
Bruce Woodruff,
Layout Welder
Dan DiBennardi
Warehouse Coordinator
Dan Donahue
Justin Hull
Ryan McGovern
Assistant Carpenters
Anthony Bernardy
Tyler Gil Ramos
Connor Ingersoll
John Ingersoll
Frank McPartlin
Johnny Rivers
Chase Torringa
Luigi Trupiano
Brian Walsh
Carpenters

Anthony Coia,
Master Electrician
Soren Ersbak,
Board Operator
John Clarke, Jr.
Thomas Hull
Robert Reynolds
Assistant Electricians
Jason Combs
Thomas Fernandez
Brian Hobbs
Daniel Kuh
Tristan Ramirez
Jeremy Thomas
Jose Villalpando
Amador Williams
Electricians

Nick Charlan,
Head Audio Technician
Matt Eble
Asiel Simpson
Matt Swiatkowski
Audio Technicians

Charles Reilly,
Property Master
Michael McPartlin,
Properties Crew Head
Phil Marcotte,
Prop Carpenter
Bob Ladd, *Armorer*
Rachel Boultinghouse,
Upholsterer
Michael Buerger
Gordon Granger
Robert Hartge
Assistant Properties
Johnny Collins
Joseph Collins
Adam Gorsky
Kevin McPartlin
Taylor Torringa
Properties

Brian Traynor,
Charge Artist
Michael Bensancon
Michael Murtaugh
Donna Slager
Scenic Artists

Maureen Reilly, *Costume
Director, The Richard
P. and Susan Kiphart
Endowed Chair*

Lucy Lindquist,
Wardrobe Mistress

Katelynn Barker
Laurel Clayson
Drake Dabbs
Theresa Haack
Molly Herman
Samantha Holmes
Mary Keefe
Cecylia Kinder
Krystina Lowe
Bryan McDonald
Lavinia Morozan
Elise Petrucci
Kathy Rubel
Joanna Rzepka
Marguerite Scott
Ewa Szylak
Barbara Szylo
Michelle Tan
Isaac Turner
Megan Turner
Maggie Zabierowski
Wardrobe Staff

Isabel Andrade
Scott Barker
Louie Barrios
Whitney Boyd
Bridget Brown
Lauren Crotty
Dawn-Marie Hamilton
David Hough
Charlie Junke
Wendy McCay
Joycette Richardson
Sarah Santiago
Dulce Santillan
Angele Shadd
Andrew Swanson
Christopher Valente
Roger Weir
Kristi Wood
Dressers

Sarah Hatten, *Wigmaster
and Makeup Designer,
The Marlys A. Beider
Endowed Chair*
Allison Burkholder,
Department Coordinator
James Ogle, *Wig and
Makeup Crew Foreman*

Necole Bluhm
Martha Contreras
Brittany Crinson
Krista D'Agostino
Eric Daniels
Mattison Drobney
June Gearon
Ansley Hughes
Chantelle Johnson
Lynn Koroulis
Claire Moores
Megan Pirtle
Olivia Roach
Emily Santiago
Rachel Stiles
Pat Tomlinson
Franziska Valus
Wig and Makeup Department

People of Lyric



Alison Naval / Pinterest

For its 2022/23 Ensemble, The Patrick G. and Shirley W. Ryan Opera Center expanded its roster to include a new position: Stage Manager. This exciting step demonstrates Lyric's commitment to nurture the talents of artists involved in all aspects of our field. We are thrilled to introduce the first Ensemble member to take on this new role, Tess Naval.

HOW DOES IT FEEL TO BE THE FIRST ARTIST IN THIS NEW STAGE MANAGER ROLE WITH THE RYAN OPERA CENTER?

It is incredibly exciting! I'm forging a new path, with the help of the Stage Management department and the Ryan Opera Center team. I've been given the opportunity to learn from the best in the business, and I couldn't be more grateful. This role is furthering my professional training in a very meaningful way and will do the same for my successors.

WHAT LED YOU TO LYRIC?

My journey to Lyric has had many twists and turns. After graduating from Boston University with my BFA, my career path took me to theme parks, magic shows, plays, musicals, and opera. I first explored opera while in college, where I stage managed our production of *Così fan tutte*. It was challenging and very different from what I had been working on previously and piqued my interest. My love of the art form and desire to continue pursuing it was invigorated by working with Yale Opera. Last spring Yale alumna and fellow Ryan Opera Center Ensemble member Ryan Capozzo shared the news of the creation of this exciting new role and suggested I apply. And I did.

WHAT'S A TYPICAL DAY LIKE FOR YOU AND WHAT IS THE NATURE OF YOUR TRAINING?

There is never a typical day in stage management, which is one reason why I love this industry. When I started in May, rehearsals for the Ryan Opera Center Scenes Workshop began right away. Each day I would arrive at Lyric at least a half hour before the start time to prepare: look at the daily rehearsal schedule, pick up costumes from the Wardrobe Department, check in with the Props Department, directing team, and other departments about the day's plan—and then, head to the rehearsal room. I would be in rehearsal all day helping and observing the stage management team.

After that performance project was completed, my days were spent diving through archival material from past Lyric seasons, watching archival footage of this season's productions to familiarize myself with them, taking language classes in German and Italian, and prepping my scores for the season.

Tess Naval Stage Manager in The Patrick G. and Shirley W. Ryan Opera Center Ensemble

My training is hands-on work assisting the stage management team on productions, as well as observation. I've already learned a lot about how things run here at Lyric and look forward to expanding that knowledge in the months ahead.

WHAT IS THE MOST CHALLENGING ASPECT OF STAGE MANAGEMENT?

Keeping the big picture in mind, while being focused on the details. It's important to always think about how things could affect other departments. For example, when a singer is staged to be sitting on the floor, you need to think about the floor treatment: Is it rough? Is it smooth? Is the stage raked on an incline? Does the singer's costume restrict their movement to sit on the floor? Do they need to adjust their position for better breath support? How are their knees? Do they need knee pads? How does their costume need to be altered to allow knee pads? That's just one of the many facets of operatic performance that need to be considered.

WHAT'S SOMETHING ABOUT STUDYING TO BE A STAGE MANAGER THAT PEOPLE MIGHT NOT KNOW?

We need to understand everyone's role. Each person is vital. Being fully aware of how our colleagues contribute to the production and supporting them in those efforts results in a more cohesive production. As a stage manager, you are never done learning, and it's important to consider new ideas. I'm always keeping my eyes and ears open to different approaches that might help me be a better stage manager.

BEYOND OPERA, WHAT ARE YOUR OTHER PASSIONS?

I LOVE books. I love to read and be transported to exciting and thrilling new worlds. I also love nonfiction books about diverse topics such as environmental science or scientific discoveries. In a different life perhaps I would have been an environmental scientist or marine biologist. I also enjoy teaching my bird Winky new tunes to whistle. My family is local to the area, and we like to spend time together and try new restaurants.

A FAVORITE LYRIC MOMENT?

I have a couple memorable moments from the three months I've been here. My first week, I was given at least four separate tours of the building. Each person led me on a different route with tips and tricks to maneuvering around the many Lyric spaces. It was fascinating to see the "world of Lyric" through their eyes and footsteps. What really sticks with me is how everyone was excited to meet me and share their love of Lyric. The warm welcoming feeling I received then—and continue to receive now—is incredible.

The Ryan Opera Center Board gifted the Ensemble an architecture boat tour as a welcome to the season. Even though I have lived in Chicago for five years, I've never had the chance to take this tour. It was so much fun to spend some time outside the opera house with my colleagues, while also learning about the city. As the boat passed the opera house, we all cheered and took selfies with the building where we spend A LOT of time. [L](#)