

A woman with short brown hair, wearing a white feathered costume and a white headpiece, is smiling and adjusting the headpiece with her hands. She is wearing a white long-sleeved shirt. The background is dark.

Lyric

Patti LuPone

A LIFE IN NOTES



HOLLY H. GILSON
Senior Director, Communications

DAVID ZIVAN
Program Book Editor

CATHY KIEPURA
Program Book Design

JESSICA M. PEDROZA, PMP
Project Manager

Administrative Offices
20 North Wacker Drive, Suite 860
Chicago, Illinois 60606
lyricopera.org

SAMETZ BLACKSTONE ASSOCIATES
Visual Direction

PMGMA, Inc.

PMGMA, Inc.
340 Anthony Trail
Northbrook, IL 60062
pmgma.com

Gail McGrath
Publisher & President

Sheldon Levin
Finance

Rand Brichta
Arnie Hoffman
Michael Hedge
Account Managers

For advertising information call 847-770-4621.
To see our Advertising Terms and Conditions,
visit our website at pmgma.com.

All contents copyrighted. All rights reserved.
Nothing may be reproduced in any manner
without written permission. © 2023

PMGMA, Inc. is a Woman Owned Business.

**You can view this program on your mobile device
at www.pmgma.com.**

**For the latest information on Lyric Opera's
2024/25 Season, and to subscribe, please
scan this QR code.**



Cover Photo: Douglas Friedman



Lyric

Board of Directors

OFFICERS

The Honorable J.B. Pritzker
The Honorable Brandon
Johnson

*Honorary Chairs
of the Board*

Sylvia Neil

Chair of the Board

Edgar D. Jannotta

Allan B. Muchin

Co-Chairs Emeritus

David T. Ormesher

*Co-Chair Emeritus &
Chair of the Executive
Committee*

Elizabeth Hurley

*Interim General Director,
The Women's Board
Endowed Chair*

James L. Alexander

Vice Chair

Enrique Mazzola

Vice Chair

Shirley Welsh Ryan

Vice Chair

Eric S. Smith

Vice Chair

Donna Van Eekeren

Secretary

Dan Grossman

Treasurer

Elizabeth Hurley

Assistant Secretary

Vincente F. Milianti

Assistant Treasurer

LIFE DIRECTORS

Julie Baskes

Gilda R. Buchbinder

Sonia Florian

Ronald J. Gidwitz

Ruth Ann M. Gillis

Howard L. Gottlieb

J. Thomas Hurvis

Edgar D. Jannotta

George E. Johnson

Susan Kiphart

Robert W. Lane

Gordon Segal

Robert E. Wood II

DIRECTORS

Katherine A. Abelson[•]

James L. Alexander^{*}

Jennie Huang Bennett

Louise Bernard

Santino Bibbo

Bruce Braun

Allan E. Bulley, III

John E. Butler

Marion A. Cameron-Gray^{*}

Amy Carbone^{*}

Orit Carpenter

Jane Chu^{*}

Richard W. Colburn^{**}

Francesca Cornelli

Vinay Couto

Lester Crown^{*}

Marsha Cruzan^{*}

Laura DeFelice

Dan Draper⁺

Allan Drebin⁺

Charles Droege⁺

Chaz Ebert

Lois Eisen

James E. Fellowes

Matthew A. Fisher

Robert B. Ford

Steven L. Fradkin^{*}

Karen Freeman-Wilson

Denise Gardner

Sarah Garvey⁺

Ethel C. Gofen

Melvin Gray

Karen Z. Gray-Krehbiel

Maria C. Green

Dan Grossman^{*}

Gary Haase^{*}

Ralph Hasbun

Jodi Hochberger Rubenstein

Gregory K. Jones

Stephen A. Kaplan

Vikram Karnani

Neil T. Kawashima

Kip Kelley II

Lori Ann Komisar

Josef Lakonishok^{*}

Jonathan Lewis

Craig C. Martin^{*}

Samir Mayekar^{*}

Enrique Mazzola^{*}

Robert J. McCullen

Blythe J. McGarvie

Dorri McWhorter

Mimi Mitchell

Frank B. Modruson^{**}

Allan B. Muchin^{*}

Linda K. Myers

Jeffrey C. Neal

H. Gael Neeson

Sylvia Neil^{*}

Gregory J. O'Leary^{*}

Sharon F. Oberlander

Olufunmilayo I. Olopade

David T. Ormesher^{*}

Anna Paglia

Matthew J. Parr

Jane DiRenzo Pigott^{*}

Tanya Polsky^{*}

Jose Luis Prado

Don M. Randel

John Robak

Brenda Robinson^{*}

Joseph O. Rubinelli, Jr.^{*}

Richard O. Ryan

Shirley Welsh Ryan^{*}

E. Scott Santi^{*}

Nancy Santi

Christine Schyvinck

Nancy S. Searle

Marsha Serlin

Brenda M. Shapiro^{*}

Richard W. Shepro^{*}

Eric S. Smith^{*}

Kevin Smith

Penelope Steiner^{*}

Nasrin Thierer^{*}

Cherryl T. Thomas^{*}

Bryan Traubert^{*}

Olivia Tyrrell^{*}

Donna Van Eekeren^{*}

Roberta L. Washlow

Sir Andrew Davis[°]

Music Director Emeritus

William Mason

General Director Emeritus

⁺ Audit Committee

^{*} Executive Committee

[•] National Member

[°] Deceased

Lyric

Lyric staff

LYRIC OPERA OF CHICAGO

Elizabeth Hurley,

Interim General Director and Chief Advancement Officer

Enrique Mazzola, Music Director,

The John D. and Alexandra C. Nichols Endowed Chair

Vincente F. Milianti,

Chief Financial and Operating Officer

Matthew Ozawa, Chief Artistic Administration Officer

Afton Battle,

Vice President, Lyric Unlimited and Artistic Operations

Jennifer E. Boyd, Vice President,

People & Culture

Bradley Dunn, Vice President,

Marketing and Communications

Anna Mattson, Vice President,

Development

Andreas Melinat,

Vice President, Artistic Planning

Dan Novak, Vice President and

Director, Ryan Opera Center, The Ryan Opera Center Board Endowed Chair

Will Raj, Vice President,

Information Technology

Maurice Richardson, Vice

President, Finance

Kate Sheehan, Vice President,

Principal Gifts

Michael Smallwood,

Vice President, Production and Technical Director, The Allan and Elaine Muchin Endowed Chair

OFFICE OF THE GENERAL DIRECTOR

Elizabeth Hurley,

Interim General Director and Chief Advancement Officer

Joshua Carroll, Director of

Environmental Health and Safety

ARTISTIC

Matthew Ozawa,

Chief Artistic Administration Officer

Michael Black, Chorus Director and

Head of Music, The Howard A.

Stotler Chorus Director Endowed Chair

Artistic Operations

Afton Battle,

Vice President, Lyric Unlimited and Artistic Operations

Katharine Gunnink,

Director of Company Management

Tabitha Boorsma,

Artistic Operations Manager

Markie Gray,

Artistic Finance Manager

Kevin Krasinski, Associate Director of Company Management

Jeffrey Jauch,

Company Management Associate

Jordan Thomas,

Company Management Assistant

Artistic Planning

Andreas Melinat, Vice President,

Artistic Planning

Cory Lippiello, CSA,

Director of Artistic Programs

Evamaria Wieser,

Casting Consultant

Music Administration

Stephanie Karr, Senior Director of

Music Administration

Sarah Cohn, Manager,

Chorus and Dancers

Annika Donnen, Managing

Librarian

Kourtnea Stevenson, Manager,

Orchestra and Assistant

Conductors

Christine Janicki, Orchestra

Personnel Manager

RYAN OPERA CENTER

Dan Novak, Vice President and

Director, Ryan Opera Center,

The Ryan Opera Center Board

Endowed Chair

Craig Terry, Music Director, The

Jannotta Family Endowed Chair

Julia Faulkner, Director of Vocal

Studies

Renée Fleming, Advisor at Large

Susanna McNatt, Manager

LYRIC UNLIMITED - LEARNING & CIVIC ENGAGEMENT

Afton Battle,

Vice President, Lyric Unlimited and

Artistic Operations

Jill LeCesne Potter, Senior Director,

Learning Programs

Sheran Goodspeed Keyton,

Director of Civic Engagement

Elise LaBarge, Learning Programs

Manager

Anthony Jones, Audience Programs

Associate

ADVANCEMENT

Elizabeth Hurley,

Interim General Director and

Chief Advancement Officer

Gracie Denton, Development

Associate

Development

Anna Mattson, Vice President,

Development

Scott Podraza, Senior Director,

Development

Nate Groomwald,

Philanthropy Officer

Bryan Hulscher, Philanthropy

Officer, Institutional Partnerships

Claire Ryan, CFRE, Director,

Development Operations

Patrick Rybarczyk,

Philanthropy Officer

Paul D. Sprecher,

Philanthropy Officer

Sarah Sullivan, Philanthropy Officer

Kassandra Hernandez, Development

Operations Manager

Meggie Keiser, Associate Director,

Donor Engagement

Tara Lenardi, Grants Manager

Leta Mumgaard,

Manager, Board of Directors

Libby Hatton, Coordinator, Donor

Engagement

Keith Lannon, Coordinator, Donor

Services

Kenni Ther, Coordinator, Donor

Services

Kate Sheehan, Vice President for

Principal Gifts

Lawrence DelPilar, Senior Director

of Development, Principal Gifts

Kendria Perry-Madden,

Senior Director of Development,

Principal Gifts

Linda Macias, Associate Director,

Principal Gifts

Mike Biver, Senior Director of

Gift Planning

Jonathan P. Siner, Senior Director of

the Ardis Krainik Society

Jennifer Mindrum, Associate

Director of Gift Planning

Mandy Hatfield, Director of

Volunteer Boards and Special

Events

Jonah Levi-Paesky, Associate,

Volunteer Boards and Engagement

(Guild Board, Chapters, and Lyric

Young Professionals)

Sara Tye, Special Events Associate

Allison VerSteegh,

Special Events Associate

Will Ellis, Coordinator, Volunteer

Boards (Women's Board and

Ryan Opera Center Board)

Angela Valentino, Coordinator,

Boards and Events

Marketing and

Communications

Bradley Dunn, Vice President,

Marketing and Communications

Erik Dohner,

Associate Director of Analytics

Tracy Galligher Young, Senior

Director, Marketing and

Audience Development

Brittany Gonzalez Camuy,

Director of Group Sales and

Partnerships

Michael Musick,

Director of Digital Marketing

David Nutt, Director of Sales

and Advertising

Tasha James, Marketing Manager,

Discover Lyric Programs

Samantha Berger,

Manager of Website Content and

Digital Experience

Jessica Pedroza, Marketing Project

Manager

Kitty Schwartz, Digital Marketing

Manager, Fundraising

Jake Freund, Manager,

Art Direction & Visual Identity

Hannah Cremin,

Group Sales Associate

Victoria Pizzuto, Marketing

Associate, Advertising &

Promotions

Holly H. Gilson, Senior

Director of Media Relations,

Communications, and Content

Michael Solomon,

Director of Media Relations

David Zivan, Lead Writer & Editor

Alana Guggenheim,

Public Relations Manager

Amanda Reitenbach, Manager

of Social Media and Content

Andrew Cioffi,

Digital Content Producer

Shannon Moore,

Digital Marketing Associate

Janie Ragsdale, Marketing and

Public Relations Coordinator

Ticketing Department/ Audience Services

Susan Harrison Niemi, Senior

Director of Audience Services

Achilles Bezanis,

Manager, VIP Ticketing and

Inventory

Regina Ceragioli, Sales Manager,

Customer Service & Call Center

Laura Chalmers, Associate Director,

Tessitura & Ticketing

Celia Williams, VIP Ticketing

Associate

Zachary Adams

Marnie Baylouny

Riley Brown

Kathy Butera

Stephen Clark

Madeline Curtin

Sophia Formella

Wesley Jones

Maria Kluber

Laura Osterlund

Katrina Perkins

Joseph Ryan

Mason Stahl

Gayne Stich

Avery Sujkowski

Danielle Vallandigham

William Vallandigham

Ticket Staff

ADMINISTRATION

Vincente F. Milianti,

Chief Financial and Operating

Officer

Finance

Maurice Richardson, Vice

President, Finance

Whitney Bercek, Controller

Jill Dryfhout, Assistant Controller

Loi Lazzano, Senior Accountant

Faye Eisenberg, Staff Accountant

Erin Johnson,

Manager of Financial Planning

and Analysis

Zachary Kurzenberger,

Senior Financial Analyst

Idalia Andrade,

Accounts Payable Associate

Angela Coleman,

Accounts Payable Associate

People & Culture

Jennifer E. Boyd,

Vice President,

People & Culture

Stephanie Strong, Senior Director,

People & Culture Operations

Dawn Cerrito, Payroll Director

Charity Franco, Manager, People &

Culture Operations

Camilla Fernandez, Talent

Management Associate

Kristy Le, *Employee Engagement Coordinator*
Necko Smith, *Payroll Coordinator*

Information Technology

Will Raj, *Vice President, 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*
Michael Pierce, *Technology Support Specialist*

Facilities

John Yelen, *Senior Director of Facilities*
Megan St. John, *Director of Facility Operations*
Kaira Karnad, *Interim Facilities Operations Associate*
David Jaworski
Ramon Alex Perez
Porters

Lena Sneed,
House Manager

Jason Thomas, *Senior Bar Manager*

John Ambrose
Alyssa Bisanz
Daniel Chavez
Katherine Ciesla
Bill Daukus
Joshua Galan
Sylvia Hernandez
David Jaworski
Anne Kuntz
Ashley Manley
Kathleen Parry
Ramon Alex Perez
Juliet Smith
Anthony Sullivan
Benjamin Tengowski
Felipe Valadez
Lindsey Wolfeld
Bartenders/Barbacks

Richard Berry
Isaac Karston
Coat Check Attendants

Stefan Peters, *Maitre d'*

Patrick Dowling,
Patron Services Manager

Timothy Fox
Taylor Zorn
Patron Services Coordinators

Griffin Boyle
Nathalea Espinosa
Collin Harvey
David Jaworski
Ramon Alex Perez
Ellen Pomes
Cameren Truelove
Stage Door Staff

Paulette Alonzi
David Barcena
Paul-Martin Bender
Dominic Bialecki
Chenise Brown
Nila Cabrejos Lau
Daro Cook
Chaurita Davis
Marlene Delemore
Nathalea Espinosa
Matthew Furjanic
Sharon Gaston
Ramona Hawkins
Gina Jacobs
Marlyn Love
Jacob Malkinson
Lonnie Mitchell
Isaac Monroe
Steven Pace
Daniel Phillips
Eduard Pulst
Andres Ramos
Jazmin Reynoso
John Rosenthal
Edwina Schorn
Mary Thomas
Adam Wang
Ushers

Gregg Brody,
Box Office Manager

Richard Diver
Joseph Dunn
David Fitzgerald
Leigh Folta
Destiny Mack
Jessica Reinhart
Laura Waters
Box Office Assistant Treasurers

Joe Minogue,
Chief Engineer

Michael LaPorte,
Lead Engineer

Philip Casica
Anthony Fasano
Fred Libert
Brian Laurence McMahon
Bernard McNeela
Kevin O'Keefe
Thomas Setina
Engineers

TECHNICAL & PRODUCTION

Vincente F. Milanti, *Chief Financial and Operating Officer*

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

April Busch, *Technical Operations Director*
Maria DeFabo Akin,
Production Design Director
Scott Wolfson, *Associate Technical Director*
Kathryn Johnson, *Associate Properties Director*

Chris Maravich, *Lighting Director; The Mary-Louise and James S. Aagaard Lighting Director Endowed Chair*

Benjamin McCormack,
Assistant Technical Director
Julia Siple, *Technical Finance Manager*
Sarah Riffle
Bridget Williams
Assistant Lighting Designers

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

Chris Barker
Robert Hull, Jr.
Chase Topping
Rigging/Automation Assistants

Phil Marcotte,
Head Shop Carpenter
Brian Grenda,
Layout Carpenter

Drew Trusk,
Head Shop Welder
Bruce Woodruff,
Layout Welder

Dan DiBennardi,
Warehouse Coordinator

Dan Donahue
Ryan McGovern
Jeffrey Streichhirsch
Assistant Carpenters

Anthony Bernardy
Connor Ingersoll
John Ingersoll
Rory McQuillan
Dylan O'Shea
Tyler Gil Ramos
Jacob Sullivan
Luigi Trupiano
Brian Walsh
Carpenters

Anthony Coia,
Master Electrician

Soren Ersbak,
Board Operator
Jose Villalpaldo,
Titles Operator

John Clarke, Jr.
Thomas Hull
Dan Kuh
Robert Reynolds
Assistant Electricians

Martin Childress
Jason Combs
Thomas Fernandez
Nicholas Gutierrez
Daniel Hull
Jose Villalpaldo
Daniel Vuillaume
Electricians

Nick Charlan,
Head Audio Technician
Matt Eble, *FOH Engineer*
Asiel Simpson
Matt Swiatkowski
Monitor Engineers

Bob Ladd,
Property Master

Michael McPartlin,
Properties Crew Head
Gordon Granger,
Prop Carpenter
Frank McPartlin, *Armorer*
Rachel Boultinghouse,
Upholsterer
Michael Buerger
Robert Hartge
Kevin McPartlin
Assistant Properties
John Kopecky
Michael O'Donnell, Jr.
Johnny Rivers
Drew Scafidi
Ian Scarlato
Taylor Topping
James Ullrich
Isaiah Williams
Properties

Brian Traynor,
Charge Artist
Michael Besancon
Sarah Lewis
Michael Murtaugh
Scenic Artists

Kim Buetzow, *Costume Director; The Richard P. and Susan Kiphart Endowed Chair*
Lucy Lindquist,
Wardrobe Mistress

Ellouise Davis
Mary Kate Keefe
Cecylia Kinder
Bryan McDonald
Kathy Rubel
Herbie Ruiz
Marguerite Scott
Kate Shattock
Ewa Szylak
Michelle Tan
Maggie Zabierowski
Costumers

Katelynn Barker
Louie Barrios
Samantha Holmes
Krystina Lowe
Joanna Rzepka
Sarah Santiago
Isaac B. Turner
Production Administrators

Samantha Holmes, *Wardrobe Crew Head*

Lauren Crotty
Nina Escobedo
Eric Guy
Dawn-Marie Hamilton

Sarah Kovacev
Mary Luchsinger
Paul Ludick
Wendy McCay
Moira O'Neil
Christopher Provyn
Crystal Sansing
Sarah Santiago
Dulce Santillán
Debra Schoell
Roger Weir
Dressers

John Metzner, *Wig Master and Makeup Designer; The Marlys A. Beider Endowed Chair*
Necole Bluhm,
Department Coordinator
Lynn Koroulis, *Shop Manager*
James Ogle, *Wig and Makeup Crew Foreman*

Davis Campbell
Krista D'Agostino
Eric Daniels
June Gearon
Ansley Hughes
Alice Salazar
Emily Santiago
Pat Tomlinson
Wig and Makeup Run Crew

Davis Campbell
Ansley Hughes
Chantelle Johnson
James Ogle
Emily Santiago
Rachel Stiles
Pat Tomlinson
Franziska Valus
Wig Shop Staff

Production

Rachel A. Tobias, *Production Stage Manager*

Katrina Bachus
Jordan Lee Braun
Assistant Stage Directors

Alaina Bartkowiak
Sandra Moore
Stage Managers

Adrienne Bader
Alaina Bartkowiak
Alycia Martin
Sandra Moore
Daniel Sokalski
Peggy Stenger
Amy C. Thompson
Bill Walters
Assistant Stage Managers



Local 2: Stagehands

Local 476: Studio Mechanics

Local 769: Theatrical Wardrobe



Local USA 829 of the IATSE is the union representing scenic, costume, lighting, sound and projection designers in Live Performance



Local Focus, Global Reach

Willkie Farr & Gallagher LLP delivers unparalleled legal advice and dedicated client service across a wide spectrum of business areas, industries, countries and cultures.

Willkie's Chicago office is a destination for commercial and business legal matters of strategic, economic and reputational impact. In addition to our laser focus on service excellence, we are committed to civic involvement, pro bono, and diversity & inclusion.

Willkie Chicago | Est. 2020 | 100+ lawyers | Craig C. Martin

WILLKIE

1,200 LAWYERS | 15 OFFICES | 6 COUNTRIES

Attorney Advertising

Elizabeth Hurley
Interim General
Director
Enrique Mazzola
Music Director

Patti LuPone: A Life in Notes

Friday, October 4, 2024, 7:00 p.m.

Conceived & Directed by	SCOTT WITTMAN
Music Direction & Arrangements	JOSEPH THALKEN
Written by	JEFFREY RICHMAN
String Instrumentalist	BRAD PHILLIPS

Musical selections to be announced from the stage.

Production Supervisor: **Richard Hester**
Lighting Design: **John Hastings**
Sound Design: **Mark Fiore**
Wardrobe Supervisor: **Lyle Jones**
Publicist: **Phillip Rinaldi**
Executive Producer: **Staci Levine / Groundswell Theatricals**

Stage Manager: **Rachel Tobias**
Assistant Stage Manager: **Alaina Bartkowiak**

Patti LuPone is represented worldwide by Opus 3 Artists; Matthew Oberstein, Senior Vice President.

Piano by Steinway & Sons.

LYRIC'S 2024/25 SEASON IS SPONSORED BY
Erika Gross in loving memory of Dietrich Gross;
and **Julie & Roger Baskes.**

Lyric Opera of Chicago thanks its Official Airline, **American Airlines**, and acknowledges support from the **Illinois Arts Council**.

Lyric is grateful to the sponsors of tonight's Lyric Opening Gala!

A project of the Women's Board
Karen Z. Gray-Krehbiel, *President*
Ann Jones, *Chair*

Rainbow High - \$100,000

Stephen A. Kaplan
Patrick G. & Shirley Welsh Ryan

Robert and Penelope Steiner Family Foundation
Lisbeth Stiffel

Meadowlark - \$75,000



Everything's Coming Up Roses - \$50,000

Karen Z. Gray-Krehbiel & John H. Krehbiel, Jr.
Annie & Gregory K. Jones
Rebecca & Lester Knight



I Dreamed a Dream - \$25,000

Caroline & Charlie Huebner
Susan & Nick Noyes,
Make It Better Foundation
Cathy & Bill Osborn
Alyssa & Burke Raine
Scott & Nancy Santi



With One Look - \$10,000

Jennie & Mark Bennett
Molly & Roman Boed
Rosemarie & Dean L. Buntrock
Marie Campbell
Don & Anne Edwards
Philip G. Lumpkin
Mr. & Mrs. Todd D. Mitchell

Sylvia Neil & Dan Fischel
Greg & Mary O'Brien Pearlman
Bonnie Pritchard
Betsy & Andy Rosenfield
Amelia & Alejandro Silva
Dr. Ross Slotten & Ted A. Grady
Roberta L. Washlow and Robert J. Washlow



Artist profiles



PATTI LUPONE

LuPone returned to Broadway this fall to co-star with Mia Farrow in Jen Silverman's comedy *The Roommate*, directed by Jack O'Brien, and co-stars in the new Marvel series *Agatha All Along*, on Disney+. She is a three-time Tony Award winner for her performances as Joanne in the award-winning production of the Stephen Sondheim/George Furth musical *Company*, Madame Rose in the most recent Broadway revival of the Jule Styne/Stephen Sondheim/Arthur Laurents classic *Gypsy*, and the title role in the original Broadway production of Andrew Lloyd Webber and Tim Rice's *Evita*. Her New York stage credits include: *War Paint* (Tony, Drama Desk, and Outer Critics Circle Award nominations); *Shows for Days*; *The Seven Deadly Sins* (NY City Ballet); *Company* (NY Philharmonic); *Woman on the Verge of a Nervous Breakdown* (Tony, Drama Desk, OCC Award nominations); *Sweeney Todd* (Tony, Drama Desk, OCC nominations); *Noises Off*; *The Old Neighborhood*; *Master Class*; *Anything Goes* (Tony nomination, Drama Desk Award); *Oliver!*; *Accidental Death of an Anarchist*; *The Water Engine*; and *The Robber Bridegroom* (Tony and Drama Desk nominations). London credits include *Company* (Olivier Award, WhatsOn Stage Award); *Master Class*; *Sunset Boulevard* (Olivier Award nomination); *Les Misérables*; and *The Cradle Will Rock* (Olivier Award for her performances in both productions). Opera highlights include: *The Ghosts of Versailles* (LA Opera); *To Hell and Back* (SF Philharmonia Baroque Orchestra); *The Rise and Fall of the City of Mahagonny* (LA Opera-debut); and *Regina* (Kennedy Center). Films include: *Beau is Afraid*; *The School for Good and Evil* (Netflix); *Last Christmas*; *Cliffs of Freedom*; *The Comedian*; *Parker*; *Union Square*; *Driving Miss Daisy*; and *Witness*. Television and streaming credits include: *Hollywood*, *Pose*, *Mom*, *Crazy Ex-Girlfriend*, *Penny Dreadful* (Critics Choice Award nomination), *Girls*, *American Horror Story* ("NYC" and "Coven"), *30 Rock*, *Glee*, *Frasier* (Emmy nomination), and four seasons as Libby Thatcher on ABC's *Life Goes On*. She is a founding member of both the Drama Division of The Juilliard School and John Houseman's The Acting Company and the author of the *New York Times* best-seller *Patti LuPone: A Memoir*.



JOSEPH THALKEN MUSIC DIRECTION AND ARRANGEMENTS

An award-winning composer, conductor, and pianist whose theater and concert works have been performed internationally, Thalken is the composer of the musicals *Was*, *Harold & Maude*, *Fall of '94*, *Borrowed Dust*, and *Inventions for Piano*. His concert works encompass chamber, choral, orchestral, wind ensemble, and vocal music. His ballet, *Chasing Home*, was recently recorded by the Dallas Chamber Symphony, and will be released later this year. He is the composer of the podcast *Radio Play Revival*. In addition to Patti LuPone, he has served as music director and/or arranger for luminaries of Broadway and classical music, including Julie Andrews, Liza Minnelli, Bernadette Peters, Renée Fleming, Rebecca Luker, Marin Mazzie, Liz Callaway, Sierra Boggess, Catherine Malfitano, Elizabeth Futral, Kristin Chenoweth, Sally Wilfert, Polly Bergen, Faith Prince, Hugh Panaro, Michael Crawford, Howard McGillin, Jason Danieley, Nathan Gunn, Rodney Gilfry, Brian Stokes Mitchell, and many more. He has taught music theater composition at Yale and is a graduate of Northwestern University.



BRAD PHILLIPS STRINGS

Phillips has become known as "Sideman to the Stars," having worked with Stevie Wonder, Aretha Franklin, Pat Metheny, Iggy Pop & The Stooges, The Verve Pipe, Grammy-winner Mark O'Connor, and countless singer-songwriters and artists from the Great Lakes Region. He is especially known for his long-standing musical collaborations with Emmy Award-winning actor/singer/songwriter and fellow Michigander, Jeff Daniels. Brad holds a BFA in Jazz Studies and a MM in Improvisation from the University of Michigan where he now serves as a lecturer in the department of Jazz & Contemporary Improvisation. A composer, arranger, musical director, singer-songwriter, record producer, theatrical sound designer, actor, and multi-instrumentalist, he also serves as a resident artist at Daniels's Purple Rose Theatre Company in Chelsea, Michigan, where he has contributed to more than 25 plays in various creative capacities. 📍

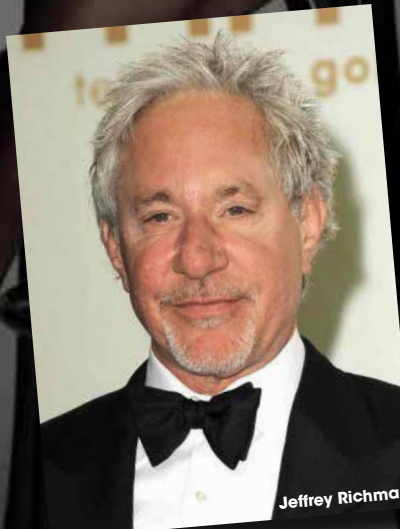
A Meeting of Minds

Patti LuPone's collaborators discuss their contributions to *A Life in Notes*

By Roger Pines



Scott Wittman



Jeffrey Richman



Joseph Thalken

Behind every great diva is a team of musicians, writers, directors—and friends. For this new concert program, Patti LuPone brought together three of her most cherished longtime colleagues. Here, they reflect on decades of collaboration, the art of song selection, and the enduring talents of their remarkable creative partner.

IS THIS CONCERT DIFFERENT FROM OTHERS THAT PATTI HAS DONE?

Scott Wittman (conception, director)

Yes, because it's autobiographical. We've never done that before. This is a more revealing show for Patti—it's where she came from.

Jeffrey Richman (writer)

About five years ago, with the New York Philharmonic, she did a celebration of her 70th birthday that was fairly personal, too, but it had more to do with her relationship to Broadway. This show is personal on a much broader scale. "Here's where I was when I heard this song; this is what I was going through"—all of that is incorporated into this show.

THIS CREATIVE TEAM GOES BACK A LONG WAY.

Joseph Thalken (music director)

I first worked with Patti in the '90s. Her longtime music director, Dick Gallagher, was a friend of mine. They were doing a gala at Lincoln Center, and I was asked to do the second piano. Years later, after Dick passed away, I was asked to sub for the person playing for Patti. We hit it off immediately, and I started working with her more and more. For some of her concerts I've conducted a symphony orchestra, others have been with different-sized bands—five-piece, 10-piece.

Richman

We met in 1977 and have been best friends for 47 years. She'd just closed in *The Baker's Wife*—a legendary flop that never made it to Broadway—and she was still out in L.A. She was staying with her brother Bobby, who was performing in *A Chorus Line* and was a friend of mine. I met her at his birthday party! Patti did her first nightclub performances [in New York] at Les Mouches on Saturday nights after appearing in *Evita*—that was

probably in 1980. Since then, I've had a hand in every show that she's done.

Wittman

I was living in L.A. when Patti was doing the TV show *Life Goes On*. Jeffrey brought her to a party at my house. She wanted to sing again, which she hadn't done in a while. She started coming over, we'd listen to songs, and it turned into *Patti LuPone on Broadway*. We've done maybe five Carnegie Hall concerts, and I've worked on most of Patti's record albums.

WHAT CAN YOU SAY ABOUT YOUR ROLE IN THE CREATION OF A LIFE IN NOTES?

Wittman

Patti called to say she had a date at Carnegie Hall. I said, "Why don't we do a show about music that means something to you? Not like, say, *Patti Sings Sondheim*, but more autobiographical." I had a title for it—*A Life in Notes*. We started putting songs together that she had special memories of growing up.

Thalken

I was given a long list of songs, which we proceeded to look at and sing through, deciding what fit and what didn't fit. It was a process of several months, whittling down the songs we were going to do and *how* we were going to do them. I did new arrangements for about 90 percent of the songs.

Richman

Because Patti, Scott, and I have been collaborating for more than 30 years, I can do my stuff really fast. After one conversation with the three of us, I'll come to a rehearsal where she'll sing through the show and we'll say, "What about something here?" or "These songs should be together with no dialogue."

HOW DID YOU ALL DECIDE ON THE ORDER OF THE SONGS?

Richman

Patti, Scott, and Joe do the order. The dialogue is the last thing that goes into it. It'll be like, "We've had three songs in a row, it's getting a little heavy—should we do something lighter here?" or "We need something here that can be a little bridge over to that song."

Wittman

Patti had songs like "Summertime, Summertime," that meant something to her growing up on Long Island, so we started with that. She didn't grow up as a "Broadway baby;" she was listening much more to the radio and disc jockeys of the time. She was into rock-and-roll! We played with the order, since we wanted the show to have different tempos. It's mainly chronological, starting with Patti growing up on Long Island, moving to New York, going to Juilliard. Then she opens the second half with "On Broadway" before doing three songs that are the backbone of her appearances in Broadway shows.

JOE IS AT THE PIANO, AND THERE'S A THIRD PERFORMER ONSTAGE, BRAD PHILLIPS. WHAT IS HIS ROLE IN THE CONCERT?

Thalken

Patti heard Brad playing more than a decade ago at a performance that [actor/singer/guitarist] Jeff Daniels was doing in Michigan. She made a note of it and said, "That's someone I want to work with." In this show, he's playing the violin, mandolin, guitar, and an "octave mandolin," basically a bass mandolin, with double strings, down an octave from the regular mandolin. Also, for one song, he plays something that looks like a ukelele but is sort of an electric bass, with rubber strings. In five or six of the songs in this show, Brad and I are singing backup.

Wittman

When it's just three people, rather than a singer with orchestra, there's almost a *purity* to it. It becomes about the three of them—although the voice, of course, is in the forefront. There are numbers where it's just Patti and Brad, others when it's Joe and Patti, but the majority of songs are with the three of them.

WHAT IS IT LIKE REHEARSING WITH PATTI?

Wittman

First Patti, Joe, and I work separately, figuring out the keys and how to put certain songs together. Once we have the shell of that, we run through it with Jeffrey, who might say, "The talking here should reflect *this*." A large part

of my directing Patti is the curation of what she's singing, and the sequence of it. I try to give it a form that makes sense to *her*, like she's telling a story lyrically.

Thalken

For me, it starts off with just learning the notes as written. Patti can let it ferment, and she might ask if we can try a song a half-step higher, or lower, or what if we did a key change. It took us a while to find our way into some of these songs: how were we going to do them in a way that feels unique to *us* and isn't copying someone else's take on them?

Richman

We all love each other, we've been doing this for a long time, so when you're in the room, there's no slack—everyone is at the top of their game. Then, to hear Patti communicate what we do in rehearsal before an audience of 2,000 or 3,000 people—I don't get that in my day job [as a television writer and producer].

Thalken

What I like about our collaboration is the freedom that we all have to express an opinion. Even if it's shot down, we can express it without any fear of people saying, "That's a terrible idea!" We can be very honest with each other.

WHAT DO YOU MOST ADMIRE IN PATTI AS AN ARTIST?

Wittman

Such an amazing voice is rare for someone who's been singing as long as she has. She's still singing "[Don't Cry for Me] Argentina" in all its glory! But she also has a great *stillness*, and she can really weave a spell. The older she gets, the more powerful that becomes.

Thalken

She's a very *honest* performer onstage, and she's very honest when you're working with her.

Richman

She has a miracle of a voice, and it's remarkable that she has this insane gift and ability to go onstage and really dazzle audiences. Some of them have been her fans for 40 years. The more she performs this show, the more relaxed she is. It's the most comfortable I've ever seen her. She's just magnificent. **L**

Roger Pines writes regularly for Opera magazine (U.K.), opera-company programs throughout America, and major recording companies. He has been a faculty member at Northwestern University's Bienen School of Music since 2019.

Join us for the 2024 | 25 Season

Lyric
OPERA OF
CHICAGO

VERDI

Rigoletto

Sep. 14 - Oct. 6, 2024

BEETHOVEN

Fidelio

Sep. 26 - Oct. 10, 2024

ONE NIGHT ONLY

Patti LuPone: A Life in Notes

Oct. 4, 2024

MOZART

The Marriage of Figaro

Nov. 9 - 30, 2024

TESORI/THOMPSON

Blue

Nov. 16 - Dec. 1, 2024

A SYMPHONIC NIGHT AT THE MOVIES

Singin' in the Rain

Feb. 7, 2025

SONDRA RADVANOVSKY IN CONCERT

The Puccini Heroines

Feb. 8, 13, 16, 2025

PUCCINI

La Bohème

Mar. 15 - Apr. 12, 2025

MAZZOLI/VAVREK

The Listeners

Mar. 30 - Apr. 11, 2025

LYRIC IN CONCERT

A Wondrous Sound

Apr. 16, 19, 2025

SUBSCRIBE TODAY

lyricopera.org 312.827.5600

Music Director
Enrique Mazzola

Lyric's 2024/25 Season is sponsored by **Erika Gross in loving memory of Dietrich Gross**; and **Julie & Roger Baskes**.

Lyric Opera of Chicago thanks its Official Airline, **American Airlines**, and acknowledges support from the **Illinois Arts Council**.

Photo: Joe Mazza

Lyric

OPERA OF
CHICAGO

TESORI/THOMPSON

Blue

November 16 - December 1

FIND YOUR SEATS TODAY

lyricopera.org/blue



Lyric's 2024/25 Season is sponsored by **Erika Gross** in loving memory of **Dietrich Gross**; and **Julie & Roger Baskes**.
Lyric's presentation of Tessori and Thompson's *Blue* is generously made possible by the **Pritzker Traubert Foundation** and **The Joyce Foundation**, with additional support from **Conagra Brands Foundation**.
Lyric Opera of Chicago thanks its Official Airline, **American Airlines**, and acknowledges support from the **Illinois Arts Council**.

Photo: Karri Corder/Glimmerglass Festival