

A photograph of Audra McDonald, a Black woman with dark, wavy hair, wearing a black sleeveless dress. She is sitting on a black stool, looking off to the side with a slight smile. The background is a plain, light grey wall. The entire image is framed by a teal border.

Lyric

AN
EVENING
WITH
AUDRA
McDONALD

ANDY EINHORN

LYRIC OPERA ORCHESTRA

 **Invesco QQQ**
Season Sponsor



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
2023/24 Season, and to subscribe, please
scan this QR code.**



Cover Photo: Allison Michael Orenstein



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
 Anthony Freud
General Director, President & CEO 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
 William C. Vance
Vice Chair
 Donna Van Eekeren
Secretary
 Dan Grossman
Treasurer
 Elizabeth Hurley
Assistant Secretary
 Vincente F. Milianti
Assistant Treasurer

LIFE DIRECTORS

Gilda R. Buchbinder
 Ronald J. Gidwitz
 Howard L. Gottlieb
 Dietrich M. Gross
 Edgar D. Jannotta
 George E. Johnson
 Susan Kiphart
 Robert W. Lane
 Gordon Segal
 Robert E. Wood II

DIRECTORS

Katherine A. Abelson*
 James L. Alexander*
 Paul F. Anderson
 Julie Baskes*
 Mrs. James N. Bay
 Allan E. Bulley, III
 John E. Butler+
 Marion A. Cameron-Gray*
 Amy Carbone
 Orit Carpenter
 Jane Chu*
 Richard W. Colburn**
 Francesca Cornelli
 Vinay Couto
 Scott Cozad
 Lester Crown*
 Marsha Cruzan*
 Laura DeFelice
 Dan Draper+
 Allan Drebin+
 Charles Droege+
 Chaz Ebert
 Lois Eisen
 James E. Fellowes
 Matthew A. Fisher

Sonia Florian*
 Robert B. Ford
 Steven L. Fradkin*
 Karen Freeman-Wilson
 Anthony Freud*
 Ethel C. Gofen
 Melvin Gray
 Karen Z. Gray-Krehbiel
 Maria C. Green
 Dan Grossman*
 Gary Haase
 Ralph Hasbun
 Elliot E. Hirsch
 Jodi Hochberger Rubenstein
 J. Thomas Hurvis
 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
 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*
 William A. Osborn
 Anna Paglia
 Matthew J. Parr
 Jane DiRenzo Pigott*
 Tanya Polsky*
 Jose Luis Prado
 Don M. Randel
 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*
 Pam Friend Szokol*
 Nasrin Thierer*
 Cherryll T. Thomas*
 Bryan Traubert*
 Olivia Tyrrell*
 Donna Van Eekeren*
 William C. Vance*
 Roberta L. Washlow

 Sir Andrew Davis
Music Director Emeritus

 William Mason
General Director Emeritus

+ Audit Committee
 * Executive Committee
 • National Member

Lyric

Lyric staff

LYRIC OPERA OF CHICAGO

Anthony Freud, OBE,
General Director, President
& CEO, The Women's Board
Endowed Chair
Enrique Mazzola, Music Director,
The John D. and Alexandra C.
Nichols Endowed Chair

Drew Landmesser,
Deputy General Director and
Chief Operating Officer

Elizabeth Hurley,
Chief Advancement Officer

Vincente F. Milianti,
Chief Financial and
Administrative Officer

Matthew Ozawa, Chief Artistic
Administration Officer

Afton Battle,
Vice President, Lyric Unlimited
and Artistic Operations

Jennifer E. Boyd, Vice President,
People & Culture

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 and Technical
Director, The Allan and Elaine
Muchin Endowed Chair

OFFICE OF THE GENERAL DIRECTOR

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

Gregg Valentine, Executive
Assistant, Office of the General
Director and Music Director
Administration

OFFICE OF THE DEPUTY GENERAL DIRECTOR

Drew Landmesser, Deputy
General Director and Chief
Operating Officer
Joshua Carroll, Director of
Environmental Health and Safety

ARTISTIC

Matthew Ozawa,
Chief Artistic Administration Officer
Michael Black, Chorus Director and
Head of Music

Artistic Operations

Afton Battle,
Vice President, Lyric Unlimited &
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
Faith Hart
Jordan Thomas
Company Management Assistants

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
Kourtnea Stevenson, Manager,
Orchestra and Assistant
Conductors
Annika Donnen, Associate Librarian
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 & CREATIVE ENGAGEMENT

Afton Battle,
Vice President, Lyric Unlimited
and Artistic Operations
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

ADVANCEMENT

Elizabeth Hurley,
Chief Advancement Officer

Development

Anna Mattson, Vice President,
Development
Scott Podraza, Senior Director,
Development
Nate Groonwald,
Philanthropy Officer
Claire Ryan, CFRE, Director,
Development Operations

Patrick Rybarczyk,
Philanthropy Officer
Paul D. Sprecher,
Philanthropy Officer
Kassandra Hernandez, Manager,
Development Operations
Meggie Keiser, Associate Director,
Donor Engagement
Tara Lenardi, Grants Manager
Leta Mumgaard,
Manager, Board of Directors
Mason Stahl, 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,
the Ardis Krainik Society
Jennifer Mindrum, Associate
Director of Gift Planning

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
Allison Stiefel, Gala Coordinator

Marketing and Communications

Tracy Galligher Young, Senior
Director, Marketing and Audience
Development
Brittany Gonzalez Camuy,
Director of Group Sales and
Partnerships
David Nutt, Director of Sales
and Advertising
Tasha James, Marketing Manager,
Discover Lyric Programs
Jake Fruend,
Graphic Design Specialist
Hannah Cremin,
Group Sales Associate
Jessica Pedroza, Marketing Creative
Project Associate
Victoria Pizzuto, Marketing Associate,
Advertising & Promotions

Holly H. Gilson, Senior Director,
Communications
Michael Solomon,
Director of Media Relations
David Zivan, Lead Writer & Editor
Alana Guggenheim,
Public Relations Manager
Janie Ragsdale, Marketing and
Public Relations Coordinator

Brad Dunn, Senior Director
of Digital Initiatives
Michael Musick,
Director of Digital Marketing
Samantha Berger,
Website Content Manager
Erik Dohner,
Associate Director of Analytics
Amanda Reitenbach, Manager
of Social Media and Content
Kitty Schwartz, Digital Marketing
Manager, Fundraising
Andrew Cioffi,
Digital Content Producer
Shannan Moore,
Digital Marketing Associate

Ticketing Department/ Audience Services

Susan Harrison Niemi, Senior
Director of Audience Services
Laura Chalmers, Associate Director,
Tessitura & Ticketing
Rosemary Walsh, Sales Manager,
Customer Service & Call Center
Achilles Bezanis,
VIP Ticketing Associate
Emily Brink,
VIP Ticketing Coordinator

Zachary Adams
Marnie Baylouny
Riley Brown
Kathy Butera
Regina Ceragioli
Nate Clarke
Madeline Curtin
Sophia Formella
Stephanie Gubin
Wesley Jones
Miranda Munoz
Laura Osterlund
Gabriel Reitemeier
Joseph Ryan
Gavyne Stich
Avery Sujkowski
Danielle Vallandigham
William Vallandigham
Celia Williams
Maria Wojtas
Ticket Staff

ADMINISTRATION

Vincente F. Milianti,
Chief Financial and
Administrative Officer

Finance

Maurice Richardson, Vice
President, Finance
Whitney Bercek, Controller
Jill Dryfhout, Assistant Controller
Loi Lazcano, Senior Accountant
Jesus Castro, Accounts Payable Lead
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
Roberta Lane, Financial and
Administrative Consultant

People & Culture**Jennifer E. Boyd,**

*Vice President,
People & Culture*
Stephanie Strong, *Senior
Director, People &
Culture Operations*
Dawn Cerrito, *Payroll
Director*
Linda Nguyen, *Manager,
IDEA*
Charity Franco, *People
& Culture Operations
Associate*
Shanell Reynolds, *Payroll
Associate*
Camilla Fernandez, *Talent
Management Coordinator*
Sean Hepp, *Payroll
Coordinator*
Kristy Le, *Employee
Engagement 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*
Carmen De La Rosa,
*Technology Support
Specialist*
Bob Helmuth, *Systems
Administrator*
Jessica Keener, *Systems
Analyst*

Facilities

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

Lena Sneed
House Manager

Jason Thomas, *Senior Bar
Manager*

Max Baire III
Alyssa Bisanz
Sylvia Hernandez
David Jaworski
Anne Kuntz
Rachel Martinez
Judy Parker
Katey Parry
Ramon Alex Perez
Juliet Smith
Anthony Sullivan
Ben Tengowski
Felipe Valadez
Lindsey Wolfeld
*Bartenders/Barbacks
and Baristas*

Nina Charlotten
Moiria Swinford
Coat Check Attendants

Stefan Peters, *Maitre d'*

Patrick Dowling,
Patron Services Manager

Linda Cuellar, *Patron
Services Coordinator*

Lena Barnard
Griffin Boyle
Stephanie Bulandr
Linda Cuellar
Tim Dodd
David Jaworski
Ramon Alex Perez
Ellen Pomes
Kevin Topp
Stage Door Staff

Christopher Allen
Paulette Alonzi
Nathan Ankrom
David Barcena
Erik Barrientos
Dominic Bialecki
Chenise Brown
Ronald Castelli
Emma Close
Daro Cook
Carl Corry
Chaurita Davis
Marlene Delemore
Nathalea Espinosa
Matthew Furjanic
Griselda Garcia
Sharon Gaston
Ramona Hawkins
Anna Czechut Hoffman
Grace Irving
Gina Jacobs
Nila Cabrejos Lau
Marlyn Love
Jacob Malkinson
Thomas Miller-Boeing
Lonnie Mitchell
Isaac Monroe
Bill Murray
Kaitlyn Nelson
Steven Pace
Eduard Pulst
Andres Ramos
Francis Reckitt
John Rosenthal
Leslie Rowan
Edwina Schorn
Isabella Strazzabosco
Ursula Sturgeon
Hyatt Tekerman
Mary Thomas
Adam Wang
Katwanya West
Calvin Willis
Ushers

Gregg Brody
Box Office Manager
Richard Diver
Joseph Dunn
David Fitzgerald
Leigh Folta
Destiny Mack
Jessica Reinhart
Allan Waite
Laura Waters
Box Office Assistant
Treasurers
Joe Minogue,
Chief Engineer
Michael LaPorte,
Lead Engineer

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

TECHNICAL & PRODUCTION

Drew Landmesser,
*Deputy General Director
and Chief Operating Officer*

Technical

Michael Smallwood
*Vice President 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. Aargard
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*
Mark Shanabrough,
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
Johnny Rivers

Luigi Trupiano
Brian Walsh
Carpenters

Anthony Coia,
Master Electrician
Soren Ersbak,
Board Operator

John Clarke, Jr.
Thomas Hull
Dan Kuh
Robert Reynolds
Assistant Electricians
Martin Childress
Jason Combs
Thomas Fernandez
Brian Hobbs
Daniel Hull
Jose Villalpando
Daniel Vuillaume
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
Nicholas Gutierrez
John Kopecky
Frank McPartlin
Kevin McPartlin
Michael O'Donnell, Jr.
Vince Scola
Taylor Torringa
Properties

Brian Traynor,
Charge Artist
Michael Besancon
Michael Murtaugh
Scenic Artists

Kim Buetzow, *Costume
Director, The Richard
P. and Susan Kiphart
Endowed Chair*

Lucy Lindquist,
Wardrobe Mistress

Katelynn Barker
Louie Barrios
Alice Broughton
Ellouise Davis
Mary Keefe
Cecylia Kinder
Krystina Lowe
Bryan McDonald
Kathy Rubel
Joanna Rzepka
Sarah Santiago
Marguerite Scott

Ewa Szylak
Michelle Tan
Isaac B. Turner
Maggie Zabierowski
Wardrobe Staff

Samantha Holmes,
Wardrobe Crew Head
Brigid Brown
Anthony Bryan
Lauren Crotty
Dawn-Marie Hamilton
Molly Herman
David Hough
Charlie Junke
Paul Ludick
Wendy McCay
Moiria O'Neil
Dulce Santillán
Christopher Valente
Roger Weir
Dressers

Sarah Hatten, *Wigmaster
and Makeup Designer,
The Marlys A. Beider
Endowed Chair*
Alison Burkholder,
Department Coordinator

James Ogle, *Wig and
Makeup Crew Foreman*

Necole Bluhm
Katrina Brown
Davis Campbell
Martha Contreras
Brittany Crinson
Krista D'Agostino
Eric Daniels
June Gearon
Ansley Hughes
Chantelle Johnson
Lynn Koroulis
John Metzner
Claire Moores
Olivia Roach
Alice Salazar
Emily Santiago
Rachel Stiles
Pat Tomlinson
Franziska Valus
Emily Young
*Wig and Makeup
Department*

Production

Rachel A. Tobias, *Production
Stage Manager*

Katrina Bachus
Jordan Lee Braun
Alison Pogorelc
Assistant Stage Directors

Alaina Bartkowiak
Sandra Moore
Stage Managers

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



You don't have to be an expert lighting technician to illuminate a better future

Lyric
OPERA OF
CHICAGO

Help power your portfolio with
the innovators of the Nasdaq-100

Invesco QQQ is the presenting sponsor of Lyric Opera of Chicago's
2023/24 season

Photographer: Kyle Flubacker

Not FDIC Insured May Lose Value Not Guaranteed by the Bank

There are risks involved with investing in ETFs, including possible loss of money. ETFs are subject to risks similar to those of stocks. Investments in the technology sector are subject to greater risk and are more greatly impacted by market volatility than diversified investments.

The Nasdaq-100 Index comprises the 100 largest non-financial companies traded on the Nasdaq. An investment cannot be made directly into an index.

Before investing, consider the fund's investment objectives, risks, charges and expenses. Visit [invesco.com](https://www.invesco.com) for a prospectus containing this information. Read it carefully before investing.

Invesco Distributors, Inc.

Anthony Freud
General Director,
President & CEO
Enrique Mazzola
Music Director

Lyric

An Evening with Audra McDonald

Friday, October 6, 2023, 7:30 p.m.

Audra McDonald, *soprano*

Andy Einhorn, *conductor*

Jeremy Jordan, *piano*

Gene Lewin, *drums*

Mark Vanderpoel, *bass*

Lyric Opera Orchestra

Selections to be announced from the stage.

Ms. McDonald appears by arrangement with Alec Treuhaff, LLC.

Lighting Designer: **Chris Maravich**

Stage Manager: **Katrina Bachus**

Assistant Stage Managers: **Dan Sokalski, Tess Naval**

Wardrobe: **Wendy McCay**

LYRIC'S 2023/24 SEASON IS PRESENTED BY

 **Invesco QQQ** and Julie & Roger Baskes.

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

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

A project of the Women's Board
Nancy S. Santi, *President*
Alison Wehman McNally, *Chair*

Audra McDonald Sponsor - \$100,000

Patrick and Shirley Ryan Family Foundation

Summertime Sponsors - \$75,000

Liz Stiffel



Sarah Brown Eyes Sponsors - \$50,000

The Negaunee Foundation

Scott & Nancy Santi

Mister Snow Sponsors - \$25,000

Karen Z. Gray-Krehbiel & John H. Krehbiel, Jr.
Becky & Lester Knight
Cathy & Bill Osborn
Mrs. Penelope R. Steiner



A Little Moonlight Sponsors - \$10,000

The Dean L. and Rosemarie Buntrock Foundation
Marie Campbell
Margarita Chavez & Mark Tatro
Caroline & Charlie Huebner
Lori Komisar & Morris Silverman
and Carol & Doug Cohen
Blythe J. McGarvie
Alison & Drew McNally

Sylvia Neil & Daniel Fischel
David & Sheila Ormesher
Polsky Foundation
Arvin Scott Charitable Foundation
Nancy S. Searle
U.S. Bank
Donna Van Eekeren Foundation



Artist profiles



AUDRA McDONALD
SOPRANO

Audra McDonald is unparalleled in the breadth and versatility of her artistry as both a singer and an actor. The winner of a record-breaking six Tony Awards, two Grammy Awards, and an Emmy, in 2015 she received the National Medal of Arts—America’s highest honor for achievement in the field—from President Barack Obama. In addition to her Tony-winning performances in *Carousel*, *Master Class*, *Ragtime*, *A Raisin in the Sun*, *The Gershwins’ Porgy and Bess*, and *Lady Day at Emerson’s Bar & Grill*—the role that also served as the vehicle for her Olivier Award-nominated 2017 debut in London’s West End—she has appeared on Broadway in *The Secret Garden*; *Marie Christine* (Tony nomination); *Henry IV*; *110 in the Shade* (Tony nomination); *Shuffle Along*, or, *The Making of the Musical Sensation of 1921 and All That Followed*; *Frankie and Johnny in the Clair de Lune* (Tony nomination); and *Ohio State Murders* (Tony nomination). On television, she appeared as the Mother Abbess in NBC’s *The Sound of Music Live!*, won an Emmy Award for her role as host of PBS’s *Live From Lincoln Center*, and received Emmy nominations for *Wit*, *A Raisin in the Sun*, and *Lady Day at Emerson’s Bar & Grill*. Having played Dr. Naomi Bennett on *Private Practice* (ABC) and Liz Reddick (formerly Lawrence) on both *The Good Wife* (CBS) and *The Good Fight* (Paramount+), she was most recently seen as Dorothy Scott on *The Gilded Age* (HBO). On film, she has appeared in *Seven Servants*, *The Object of My Affection*, *Cradle Will Rock*, *It Runs in the Family*, *The Best Thief in the World*, *She Got Problems*, *Rampart*, *Ricki and the Flash*, Disney’s live-action *Beauty and the Beast*, the movie-musical *Hello Again*, the documentary *Whitney Houston in Focus*, the Obamas’ Higher Ground Productions’ *Rustin*, and MGM’s Aretha Franklin biopic, *Respect*. McDonald is a Juilliard-trained soprano, whose opera credits include *La voix humaine* and *Send* at Houston Grand Opera, and *Rise and Fall of the City of Mahagonny* at Los Angeles Opera, where the resulting recording earned her two Grammy Awards. She has issued five solo albums on the Nonesuch label as well as *Sing Happy* with the New York Philharmonic on Decca Gold. She is a founding member of Black Theatre United, board member of Covenant House International, and prominent advocate for LGBTQIA+ rights, and her favorite roles are those performed offstage, as an activist, wife to actor Will Swenson, and mother.



ANDY EINHORN
CONDUCTOR

The leading Broadway music director and conductor most recently served as the music supervisor and musical director for the Broadway productions of *Hello, Dolly!* starring Bette Midler (Grammy nomination) and *Carousel* starring Renée Fleming (Grammy nomination). Einhorn’s previous Broadway music directing and conducting credits include *Holiday Inn*, *Bullets Over Broadway*, *Rodgers + Hammerstein’s Cinderella*, *Brief Encounter*, and *Sondheim on Sondheim*. Other Broadway work includes *Evita* and *The Light in the Piazza*. Since 2011, Einhorn has served as music director and pianist for Audra McDonald, performing with her at prestigious orchestras and venues including the New York Philharmonic, Boston Pops at Tanglewood, Philadelphia Orchestra, San Francisco Symphony, National Symphony Orchestra, Cleveland Orchestra at Blossom, Cincinnati Pops, Chicago Symphony Orchestra at Ravinia, Los Angeles Opera, Carnegie Hall, Walt Disney Concert Hall, and a series of recorded concerts with Sydney Symphony at the Sydney Opera House in Australia. They have recorded two albums together: *Sing Happy: Live with the New York Philharmonic* and *Go Back Home*. Einhorn served as the music director for HBO’s Peabody Award-winning documentary *Six by Sondheim* and music supervisor for Great Performances’ Peabody Award-winning special *Broadway Musicals: A Jewish Legacy* on PBS. In 2019, Einhorn conducted Bette Midler and Marc Shaiman at the 2019 Academy Awards. He also music supervised and appeared on camera for the Emmy award-winning performance of *Eat Sh*t Bob* for HBO’s *Last Week Tonight* starring John Oliver. Recently, he has conducted concerts with Baltimore Symphony Orchestra, National Arts Centre Orchestra, Detroit Symphony, Vancouver Symphony Orchestra, Pacific Symphony, Cleveland Orchestra, and Aspen Music Festival. He is a guest faculty member at the Aspen Music Festival and is a regular music director and pianist for the 92nd Street Y’s *Lyrics and Lyricists* series. [17](#)

Queen of Song



A conversation
with the incomparable
Audra McDonald,
appearing on the Lyric
stage for the first time.

By Roger Pines

A six-time Tony Award-winner for her roles on Broadway, and a bona fide television star, Audra McDonald is equally celebrated for orchestral concerts, which she has performed to huge international acclaim. McDonald spoke with Lyric's former dramaturg about her voice, her artistry, and the importance of a live audience.

What are you most looking forward to in this concert?

I love Chicago! I've never performed at Lyric, but I look forward to getting to know the audience.

You'll be appearing with Lyric's orchestra; do you remember your first time performing with such a large group?

I was doing *Anything Goes* at my high school, playing Reno Sweeney [the show's leading role], and we had the high-school orchestra. It feels something like flying when I perform with an orchestra. You're being supported by the most incredible updraft in the world, and you continue to soar higher and higher.

How did you get started performing orchestra concerts?

The first person who reached out to me for concert work was Michael Tilson Thomas, who said, "I'd like you to come sing with the San Francisco Symphony." It was 1997 or 1998.

You have sometimes been called a lyric soprano. Is that what you consider yourself?

I think so. My longtime voice teacher, Arthur Levy, says, "Your voice strikes me as a soprano with a bottom extension."

How conscious are you of technique when you're singing?

I don't think I'm ever *not* considering technique! One way I look at it is that a dancer always does a "barre" to warm up, whether you're doing tap, jazz, modern, or ballet—you still have that foundation of technique. I'm most interested, and my vocal coach is most interested, that the *entire* instrument is warmed up and operational. When I was doing Billie Holiday [in *Lady Day at Emerson's Bar and Grill*], he'd warm me up all the way to a high C, to make sure I had that, and then all the way down. So my voice was in optimum shape to do what I needed to do with it.

You've always had amazingly clear and meaningful projection of text. Is that something you have particularly worked on?

I idolize Judy Garland and Lena Horne, and what they did with a text. I had the great fortune to do several concerts with Barbara Cook. After admiring her and knowing her work from afar, I was seeing her work up close! As I was auditioning for certain roles, or preparing for concerts, I had coaches, mentors, and friends who helped me put the music together, or let me perform it for them, before I performed it in public. They were able to help me get as close as possible to the specificity of the text, and the meaning and the emotion coming from the text.

When I was at Juilliard and living more in the classical world, my focus on the text was a problem I would run into. I remember being given Despina's aria "In uomini, in soldati" from *Così fan tutte*. There's that one part, when she's singing, "sperare fedeltà" ["to hope for fidelity"]. She laughs, because it's a hilarious thought: "Please! Soldiers and men will be faithful? Come on!" I knew she was a lusty, smart, earthy maid, so I busted out with this really hearty, loud laugh that seemed right for the character. I remember being absolutely admonished and hushed by my coach: "No, no, no, that's not good for the voice!" They gave me an example of what the laugh should be [she imitates a girlish, typical light-soprano laugh]. I said, "Why would it be that? That's refined. She's talking about whether men will cheat on you—that isn't a refined moment."

Back then, people might have said, "Audra is never going to make it!" I was always going to sacrifice the sound for the intention.

How do you choose your repertoire for the concerts?

It's a gut feeling with any song. I know within two seconds that I want to sing it. It's very instinctual for me, always. There's something in me that responds in a primal way to the song. It's usually a marriage of text and what the music is doing. The two come together in a way that's meaningful to me, deep down in my soul. Ask Andy Einhorn, my music director all these years, who will be conducting this concert. The program will be chosen and put together very carefully, just as someone cooking an entire meal would want the dishes served at the right time—you don't want to serve your dessert before your entrée! When Andy and I put a program together, we

think about the type of audience that will be there, and what might appeal to them, but first and foremost, what will appeal to us.

Andy Einhorn is your longtime musical partner.

Our work is 100 percent collaborative. He's a brilliant conductor, arranger, pianist—and he's got a fantastic singing voice. He's a friend. I really am very fortunate to have had this relationship with him for so long. He knows my voice inside and out, so not only is he up there conducting and playing, and behind the scenes arranging the music—he also coaches me through each of the tunes. I could not do this without him.

Are there any living composers whose work connects strongly with you?

I find that the subject matter Adam Guettel writes about is very accessible for me. I always think of him as a Poulenc or Debussy or Fauré; in its beauty and complexity, Guettel's music makes me feel the same way those composers do. There's a rawness with Michael John LaChiusa's music that I respond to. Ricky Ian Gordon's music lives more on the classical side, but the way it flows and soars!

Do you also champion songs by women composers?

Yes. For instance there is a brilliant singer/songwriter, Kate Miller-Heidke. She's Australian and a soprano—she's written some wonderful stuff.

After you've performed a song for a period of time, do you ever start to hear things in it that you hadn't before?

That happens with maturation. With life experience. There are certain songs in my concert right now, including a song I knew as a child. It's a children's song that has taken on a whole new meaning for me. The way I sang it as a kid versus the way I approach it as an adult—what comes up for me emotionally is completely different.

Can you share the name of the song?

"It's Not Easy Being Green" [by Joe Raposo, written for *Sesame Street*].

You probably have countless admirers who hope every concert will include highlights from your musical theater roles. Is it important to you to include that repertoire?

It's not a big priority in my programs. In fact, I rarely do songs from my roles. I do sing "Summertime," and every once in a while I'll bring out "Mr. Snow" [from *Carousel*]. With *Lady Day*, that would mean my having to approximate Billie Holiday's voice, which feels odd to do in a concert setting. I have a few albums out, and sometimes people have favorites from those albums, and those I tend to include.

The audience is of course hugely important in your concerts. What do you get from them that you don't get from a Broadway audience?

There's no fourth wall in a concert setting. That's the biggest thing: I can acknowledge that they're there! Two shows on Broadway—*Lady Day* and *Ohio State Murders*—are the only times where my character addressed the audience. That's the biggest difference with concerts—I am singing to *them*.

Do you speak to the audience as well?

I have ideas that I talk about between songs. It's not scripted, and it changes from city to city. I'm not shy about telling the audience what it was like to get to that city. When I did a concert in the Grand Tetons, we got onstage, did our first number, and then it was, "We weren't sure about getting here. What's up with the bumpy weather?" I want the audience to feel like they're in my living room and we're going to have an evening together. "An Evening with Audra McDonald"—I take that quite literally. We're going to *share*. There's going to be a communion between me, the musicians, and the audience. I want them to have a more intimate knowledge of who I am. **LD**



2023 | 24 Season

Lyric

OPERA OF
CHICAGO

The Flying Dutchman

The Daughter of
the Regiment

Jenůfa

Cinderella

Champion

Aida

Mozart Requiem

**SINGLE TICKETS
ON SALE NOW**

Secure your seats today.

lyricopera.org

Orchestra

MUSIC STAFF

Kedrick Armstrong
Michael Banwarth
William C. Billingham
Tiffany Chang
Patrick Furrer
Susan Miller Hult
Keun-A Lee
Noah Lindquist
Francesco Milioto
Jerad Mosbey
Stefano Sarzani
Eric Weimer
Dean Whiteside[^]

ORCHESTRA

Violin I

Robert Hanford, *Concertmaster*,
Mrs. R. Robert Funderburg
Endowed Chair
Emily Nebel,
Assistant Concertmaster
Alexander Belavsky
Kathleen Brauer
Laura Miller
Liba Shacht
Heather Wittels
Bing Jing Yu

Violin II

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

Viola

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

Cello

Calum Cook, *Principal*
Mark Brandfonbrener
William H. Cernota
Paula Kosower**
Walter Preucil

String Bass

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

Flute

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

Piccolo

Alyce Johnson

Oboe

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

English Horn

Judith Zunamon Lewis

Clarinet

Heesoo Kim, *Principal*
Susan Warner*,
Assistant Principal
Trevor O'Riordan**,
Acting Assistant Principal

Bass Clarinet

Trevor O'Riordan**

Bassoon

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

Contrabassoon

Lewis Kirk

Horn

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

Trumpet

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

Trombone

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

Bass Trombone

Mark Fry**

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*

Stage Band Contractor

Christine Janicki

* On leave, 2023/24 Season

** Season Substitute

[^] Solti 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.