

WILL LIVERMAN/DJ KING RICO

Lyric

THE FACTOTUM

Performed at the **Harris Theater**

 **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 this
performance, please scan this QR code.**



Board of Directors

OFFICERS

The Honorable J.B. Pritzker
The Honorable Lori Lightfoot

*Honorary Chairs
of the Board*

Edgar D. Jannotta

Co-Chair Emeritus

Allan B. Muchin

Co-Chair Emeritus

David T. Ormesher

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

Sylvia Neil

Chair of the Board

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

James J. O'Connor

Gordon Segal

Robert E. Wood II

DIRECTORS

Katherine A. Abelson*

James L. Alexander*

John P. Amboian

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**

Michael P. Cole

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*

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*

Enrique Mazzola*

Robert J. McCullen

Blythe J. McGarvie

Andrew J. McKenna

Mimi Mitchell

Frank B. Modruson**

Susan E. Morrison

Allan B. Muchin*

Linda K. Myers

Jeffrey C. Neal

H. Gael Neeson

Sylvia Neil*

John D. Nichols*

Gregory J. O'Leary

Sharon F. Oberlander

Olufunmilayo I. Olopade

David T. Ormesher*

William A. Osborn

Anna Paglia

Matthew J. Parr

Jane DiRenzo Pigott*

Jose Luis Prado

Don M. Randel

Brenda Robinson*

Joseph O. Rubinelli, Jr.*

Richard O. Ryan

Shirley Welsh Ryan*

E. Scott 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*

Cherryl T. Thomas*

Bryan Traubert

Olivia Tyrrell*

Donna Van Eekeren*

William C. Vance*

Roberta L. Washlow

William Mason

*General Director
Emeritus*

+ Audit Committee

* Executive Committee

• National Member

Lyric staff

LYRIC OPERA OF CHICAGO

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

Enrique Mazzola, Music Director,
John D. and Alexandra C. Nichols
Endowed Chair

Renée Fleming, Special Projects
Advisor

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

Paul Gunning,
Vice President and Chief
Marketing Officer

Afton Battle, Vice President of
Artistic Operations

Jennifer E. Boyd, Vice President,
People & Culture

Robert C. Goodwin,
Vice President, Lyric Unlimited -
Learning & Creative Engagement

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

Kate Sheehan, Vice President
for Principal Gifts

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

OFFICE OF THE GENERAL DIRECTOR

Anthony Freud, OBE, General
Director, President & CEO, The
Women's Board Endowed Chair
Linda Nguyen, Manager, Office of
the General Director
Gregg Valentine, Executive Assistant,
Office of the General Director

OFFICE OF THE DEPUTY GENERAL DIRECTOR

Drew Landmesser, Deputy
General Director and Chief
Operating Officer
Joshua Carroll, Director of
Environmental Health and Safety
Ann Owens, Operations and
Commission Consultant

ARTISTIC

Matthew Ozawa,
Chief Artistic Administration Officer

Artistic Operations

Afton Battle,
Vice President of Artistic Operations

Ben Bell Bern,
Director of Company Management
Kevin Krasinski, Associate Director
of Company Management

Heather Plowman,
Artistic Finance Manager

Tabitha Boorsma,
Operations Associate

Jeffrey Jauch,
Company Management Associate

Faith Hart

Jordan Thomas
Company Management Assistants

Artistic Planning

Andreas Melinat, Vice President,
Artistic Planning

Cory Lippiello,
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, Elizabeth F. Cheney
Foundation

Susanna McNatt, Manager

LYRIC UNLIMITED - LEARNING & CREATIVE ENGAGEMENT

Robert C. Goodwin,
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

ADVANCEMENT

Elizabeth Hurley,
Chief Advancement Officer

Felecia Coleman,
Executive Assistant to the
Chief Advancement Officer

Development

Anna Mattson, Vice President,
Development

Scott Podraza, Senior Director,
Fund for Lyric and Development
Operations

Claire Ryan, CFRE, Director,
Development Operations

Nate Groonwald,
Philanthropy Officer

Lauren Harrison,
Philanthropy Officer

Chelsea Lauing, Philanthropy
Officer, Institutional Partnerships

Tara Lenardi, Grants Manager

Meghan Pioli, Associate Director
of the Fund for Lyric

Patrick Rybarczyk,
Philanthropy Officer

Aaron Sorensen, Development
Operations Manager

Paul D. Sprecher,
Philanthropy Officer

Alec Perlow, Development Associate

Kassandra Hernandez, Development
Services Coordinator

Kitty Schwartz, Fund for Lyric
Coordinator

Mason Stahl, Development Services
Coordinator

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 Gift Planning

Jennifer Mindrum, Associate
Director of Gift Planning

Marisa Macella, Senior Manager,
Fundraising Events

Nick Roman, Senior Manager,
Volunteer Boards

Allison VerSteegh,
Special Events Associate

Jonah Levi-Paesky, Coordinator,
Boards, Guild Board, Chapters,
and Lyric Young Professionals

Lydia Spettel, Coordinator, Boards,
Women's Board and Ryan Opera
Center Board

Sara Tye, Special Events Coordinator

Kate Stirling-Vance, Wine Auction
Coordinator

Marketing and Communications

Paul Gunning, Vice President and
Chief Marketing Officer

Janie Ragsdale, Marketing and
Public Relations Coordinator

Tracy Galligher Young, Senior
Director, Marketing & 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 Freund,
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

Brad Dunn, Senior Director
of Digital Initiatives

Michael Musick,
Director of Digital Marketing

Samantha Berger,
Website Content Manager

Erik Dohner, Digital Marketing
Manager, Fundraising

Amanda Reitenbach, Manager
of Social Media and Content

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
Kathy Butera

Samantha Castillo
Madeline Curtin

Emily DePalma
Sophia Formella

Stephanie Gubin
Andrew Morstein

Joseph Ryan
Avery Sujkowski

Kenji Ther
Aren Thompson

William Vallandigham
Celia Williams

Maria Wojtas
Ticket Staff

ADMINISTRATION

Vincente F. Milianti,
Chief Financial and
Administrative Officer

Finance

Whitney Bercek, Controller

Corey Burbridge, Senior Accountant

Nancy Ko, Accounting Manager

Loi Lazcano, Senior Accountant

Jesus Castro, Accounts Payable Lead

Faye Eisenberg, Staff Accountant

Erin Johnson,
Advancement Budget Analyst

Idalia Andrade,
Accounts Payable Associate

Angela Coleman,
Accounts Payable Associate

Zachary Kurzenberger,
Financial Analyst

People & Culture

Jennifer E. Boyd,
Vice President,
People & Culture

Stephanie Strong, Senior Director,
People & Culture Operations

Dawn Cerrito, Payroll Director

Charity Franco, *People & Culture Operations Associate*
 Shanell Reynolds, *Payroll Associate*
 Camilla Fernandez, *Talent Management Coordinator*
 Sean Hepp, *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*
 Tim Gould, *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
 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
 Jose Garcia Cisneros
 Monica Govea
 Sylvia Hernandez
 David Jaworski
 Anthony Lacy
 Rachel Martinez
 Ramon Alex Perez
 Jesus Rios
 Benjamin Tengkowski
 Felipe Valadez
 Lindsey Wolfeld
 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, *Patron Services Coordinator*
 Elbert Simon, *Doorperson*
 Stephanie Bulandr
 Linda Cuellar
 Tim Dodd
 David Jaworski
 Ramon Alex Perez
 Ellen Pomes
 Heather Stokes
 Kevin Topp
Stage Door Staff

Paulette Alonzi
 Calder Amsden-Iuliano
 Nathan Ankrom
 David Barcena
 Patricia Bell
 Dominic Bialecki
 Chenise Brown
 Summer Burk
 Nadine Burruss
 Nila Cabrejos Lau
 Ronald Castelli
 Daro Cook
 Carl Curry
 Anna Czechut Hoffman
 Sage Czerwinski
 Chaurita Davis
 Marlene Delemore
 Griselda Garcia
 Sharon Gaston
 Ione Graves
 Ramona Hawkins
 Gina Jacobs
 Kristen Jamerson
 Ariella Kahan-Harth
 Marlyn Love
 Jacob Malkinson
 Keisha Matthews
 Vanessa Maxwell
 Stecy Mbemba
 Julius Medina
 Thomas Miller-Boeing
 Lonnie Mitchell
 Bill Murray
 Talia Neidorf
 Steven Pace
 Iris Porrata
 Eduard Pulst
 Frank Reckitt
 John Rosenthal
 Leslie Rowan
 Edwina Schorn
 Isabella Strazzabosco
 Ursula Sturgeon
 Mary Thomas
 Gina Tovar
 Adam Wang
 Katwanya West
 Cal Willis
Ushers
 Gregg Brody
Box Office Manager
 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

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*
 Scott Wolfson, *Associate Technical Director*
 Maria DeFabo Akin, *Interim Production Design Director*
 Chris Maravich, *Lighting Director, Mary-Louise and James S. Aargard Endowed Chair*
 Benjamin McCormack, *Assistant Technical Director*
 Julia Siple, *Technical Finance Manager*
 Kathryn Johnson, *Properties and Special Projects Coordinator*
 Sarah Riffle
 Bridgett Williams
Assistant Lighting Designers
 Adia Matousek, *Properties Assistant*
 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
 Rory McQuillan
 Johnny Rivers
 Chase Topping
 Luigi Trupiano
 Brian Walsh
Carpenters
 Anthony Coia,
Master Electrician
 Soren Ersbak,
Board Operator

John Clarke, Jr.
 Thomas Hull
 Dan Kuh
 Robert Reynolds
Assistant Electricians
 Jason Combs
 Thomas Fernandez
 Brian Hobbs
 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
 Nicholas Gutierrez
 Frank McPartlin
 Kevin McPartlin
 Taylor Topping
Properties

Brian Traynor,
Charge Artist
 Michael Bensencon
 Michael Murtaugh
 Donna Slager
Scenic Artists
 Maureen Reilly, *Costume Director, The Richard P. and Susan Kiphart Endowed Chair*

Lucy Lindquist,
Wardrobe Mistress

Katelynn Barker
 Louie Barrios
 Alice Broughton
 Laurel Clayson
 Drake Dabbs
 Ellouise Davis
 Molly Herman
 Mary Keefe
 Cecylia Kinder
 Krystina Lowe
 Bryan McDonald
 Elise Petrucci
 Kathy Rubel
 Joanna Rzepka
 Marguerite Scott
 Ewa Szylak
 Barbara Szylo
 Michelle Tan
 Isaac Turner
 Megan Turner
 Kristi Wood
 Maggie Zabierowski
Wardrobe Staff

Samantha Holmes,
Wardrobe Crew Head
 Isabel Andrade
 Scott Barker
 Whitney Boyd
 Bridget Brown
 Lauren Crotty
 Dawn-Marie Hamilton
 David Hough
 Charlie Junke
 Wendy McCay
 Lavinia Morozan
 Moira O'Neil
 Sarah Santiago
 Dulce Santillan
 Angele Shadd
 Christopher Valente
 Roger Weir
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
 Davis Campbell
 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
 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
 Kristen Barrett
 Alaina Bartkowiak
 Jordan Lee Braun
 David Toulson
Assistant Stage Directors
 Katrina Bachus
 Alaina Bartkowiak
 Gina Hays
 Sandra Moore
Stage Managers
 Katrina Bachus
 Kristen Barrett
 Alaina Bartkowiak
 Gina Hays
 Sandra Moore
 Daniel Sokalski
 Peggy Stenger
 Amy C. Thompson
 Bill Walters
Assistant Stage Managers

Grammy-nominated baritone Will Liverman, a Ryan Opera Center alumnus, is rapidly rising to national prominence and recently triumphed at the Metropolitan Opera. Now he joins dynamic producer/multi-instrumentalist DJ King Rico in creating a new work loosely inspired by Rossini's *The Barber of Seville* that has grown into a joyful, original piece all its own, commissioned by Lyric. Updating the action to a Black barbershop on Chicago's South Side, this gifted duo has created an irresistibly upbeat work that celebrates the strength of community. *The Factotum* blends diverse musical styles with boundless imagination to create a soul opera, moving from gospel and funk to rap, hip-hop, classic barbershop quartet, and R&B. Those styles connect brilliantly with classical singing in a very human comedy that redefines everything that opera can be.



Photo: James Matthew Daniel

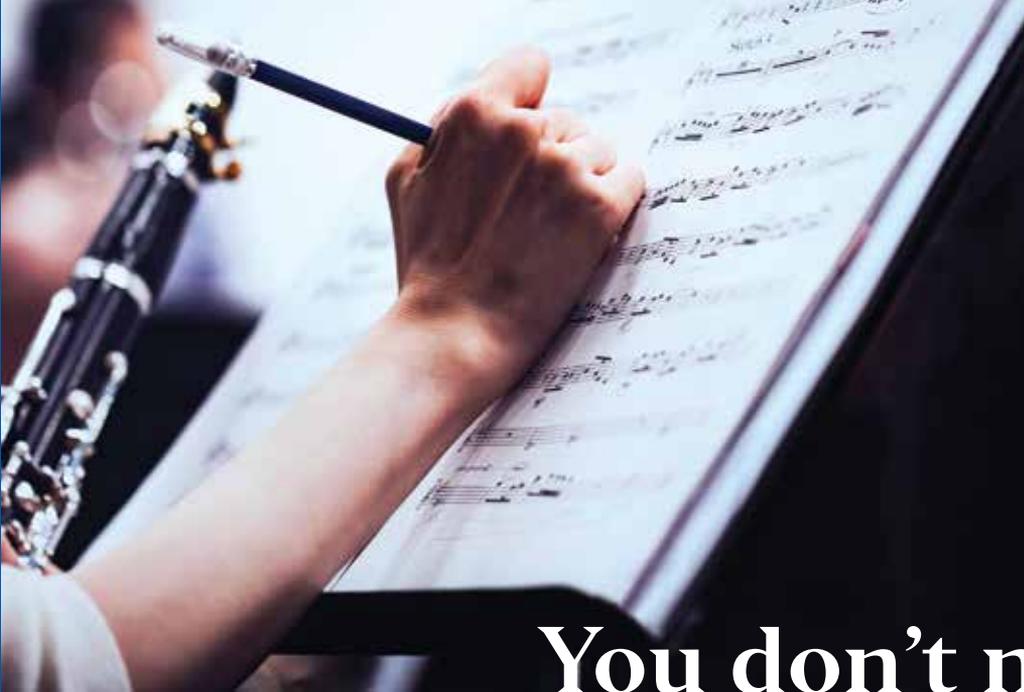
DJ King Rico and Will Liverman at work on *The Factotum*.

Anthony Freud
*General Director,
President & CEO*

Enrique Mazzola
Music Director

Lyric

The Factotum



You don't need to be a world-class composer to help orchestrate a better future

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

Invesco QQQ proudly sponsors Lyric Opera of Chicago

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.

The Factotum

World Premiere

Concept, Music, and Lyrics by **Will Liverman** and **DJ King Rico**

Book by **Will Liverman, DJ King Rico,** and **Rajendra Ramoon Maharaj**

Dramaturgy by **Rajendra Ramoon Maharaj**

CHARACTERS IN ORDER OF VOCAL APPEARANCE

Bootleg Joe
Leeroy
Sam
Charlie
Mike
Garby
Neil
Chantel
Sandra
CJ
Rose
Cece

Lunga Eric Hallam⁺
Adam Richardson⁺
Ron Dukes⁺
Terrence Chin-Loy⁺
Will Liverman⁺⁺
Norman Garrett
Di'Aire Wilson⁺
Melody Betts
Symone Harcum⁺
Martin Luther Clark⁺
Cecilia Violetta López⁺
Nissi Shalome⁺

Dancers

Kris Bellvie⁺
Mikhail Calliste
Ania Martin⁺
Aja Singletary⁺
Whitney Wandland⁺
Phill Wood⁺

Conductor
Director

Orchestrator
Set Designer
Costume Designer
Lighting Designer
Video Designer
Sound Designer

Assistant Sound Designer
& Sound Mixing Engineer
Choreographer
Wigmaster and Makeup
Designer

Beauty Culturist Consultant
& Lobby Installation Designer
Assistant Director
Stage Manager
Musical Preparation

Music Consultant
Fight & Intimacy Director
Projected English Titles
Sound Consultant
Projections & Supertitle
Programmer
Assistant Stage Managers

Kedrick Armstrong⁺
Rajendra Ramoon Maharaj⁺
Marcus Norris⁺
Harlan Penn⁺
Devario D. Simmons⁺
Jiyoun Chang⁺
Roma Flowers⁺
Mikaela Fraser⁺
for Multiband Studios
Chris Lane⁺
for Multiband Studios
Maleek Washington⁺
Sarah Hatten

Kymerle Gamell⁺

Melanie Bacaling
Rachel A. Tobias
Jherrard Hardeman
Donald Lee III⁺
Craig Terry
Gregory Geffrard
Luther H. Lewis III⁺ & Colin Ure
Stephanie Farina
Paul Vershbow

Rachel Garoon
Luther H. Lewis III
Tess Naval
Amy Thompson

First performed by Lyric Opera of Chicago on February 3, 2023.
Performances are at the Harris Theater.

⁺ Lyric debut
[•] Member, The Patrick G. and Shirley W. Ryan Opera Center
^{••} Alumnus, The Patrick G. and Shirley W. Ryan Opera Center

The creative team wishes to thank the following individuals
for their contributions to *The Factotum*:

Mary Birnbaum
Terence Blanchard
Greg Brown
Julia Faulkner
Alex Fletcher
Corey Fonville
Greg Jones
Alex Lacamoire

Donterell "Duff" McDuffie
Peggy Monastra
Rene Orth
Gabriella Reyes
3Arts
Paul Sanchez
Nevin Steinberg
Craig Terry

Synopsis

TIME | **Summer 2019**

PLACE | **Master Kutz, a barbershop on the South Side of Chicago**

PART ONE

A street on the South Side of Chicago bustles with the citizens of a tight-knit Black neighborhood. Cierra (Cece), a college-bound dancer and beloved member of the community, introduces each character through dance as they go about their daily activities. Cece's uncles, Mike and Garby, are co-owners of Master Kutz, the neighborhood barbershop, which was passed down to them by their late father. As cops hover around Master Kutz, a Quartet (composed of the characters Leeroy, Bootleg Joe, Sam, and Charlie) introduces the world within this story.

Mike carries on his father's legacy as head barber while Garby uses the shop to run an illegal numbers game after hours. Mike confronts his brother about the uptick in police activity near the shop. Garby boasts that his gambling money has helped keep the barbershop in business and will pay for Cece's college tuition. The Quartet looks on as Garby withdraws from the argument.

Alone in the barbershop, Mike ruminates about honoring their father's legacy while creating his own. He reminisces about the time his father taught him how to cut hair and prays for help but is interrupted when Neil enters the shop. Neil is the son of Chantel, who is the head beautician of Master Kutz and a dear friend to Mike.

Mike pulls out a framed picture of Cece as a child with the whole barbershop crew. He plans to give her the photograph as a graduation gift but second-guesses himself. Chantel, who keeps her feelings for Mike a secret, assures him that Cece will love the present.

Chantel then flips the sign from Closed to Open and the barbershop quickly starts to buzz with customers. Leeroy, Bootleg Joe, Sam, and Charlie take their places in the busy shop while Mike steps out to buy supplies. Outside, former high school sweethearts Rose and CJ separately reflect on their current situations. CJ has recently been discharged from the military and is on his way to visit Master Kutz. Rose, Garby's girlfriend, is a singer/songwriter getting ready for her EP release party happening that night. Back in the shop, Neil grabs a pair of clippers and manages to cut off a piece of a customer's hair. The barbershop erupts into chaos.

When Mike returns, he runs into Cece, who has been working at the barbershop part-time assisting Chantel. Cece's mother recently passed away, and she's been hesitant about leaving her family to attend college. Mike offers his support and advice. As Cece heads inside the shop, CJ arrives, to Mike's delight—he has always viewed CJ as a son. Mike drags him into the shop to tell everyone of his arrival, then yanks off CJ's hat and discovers that he desperately needs a haircut. Mike and Chantel brag about all of the different hairstyles they can do and, during the showdown, Cece breaks out into dance.

Meanwhile, Rose and CJ notice each other, but before they have a chance to reunite, Garby enters. He greets everyone and embraces Cece, asking her if she has everything she needs for school. Everyone praises Garby for his generosity, and Sam, who has a gambling addiction, asks him for money. Garby brushes

PRODUCTION SPONSORS

Ford Foundation

The Patrick G. and Shirley W. Ryan Opera Center Board

Roberta L. & Robert J. Washlow

John R. and Grace K. Stanek Charitable Fund

Gene & Jean Stark

OPERA AMERICA

The Bill & Orli Staley Foundation

Mary Stowell

Eisen Family Foundation

Anonymous Donor

Laurel Appell Lipkin

Additional support is provided by Lyric Opera of Chicago's Production Circle.

Lyric Opera of Chicago thanks its Official Airline, American Airlines.

Co-commissioned by Lyric Opera of Chicago and Houston Grand Opera.

Co-produced by Lyric Opera of Chicago, Houston Grand Opera, Portland Opera, and Washington National Opera - Kennedy Center.

Lyric remains deeply grateful to Roberta L. and Robert J. Washlow for their leading support of *The Factotum* throughout the development process.

Scenery constructed by: F & D Scene Changes Ltd.

Additional costumes by: Steppenwolf Costume Shop, Anthony Giliberto Designs, Inc., Cego Custom Shirtmaker

Select projected images by: Alice Attie, Todd Heisler/The New York Times/Redux, Antonio M. Johnson, and Andrew Morang

APPROXIMATE TIMINGS

Part 1	1 hour
Intermission	25 minutes
Part 2	45 minutes
Total	2 hours and 10 minutes

Lyric

Synopsis

continued

him off and turns his attention to Rose. The two share a romantic moment as CJ looks on, reminiscing about his previous relationship with Rose. When Garby steps away, CJ promises Rose that he'll come to the release party, then leaves. Afterwards, all of the women poke fun at Rose and fawn over CJ, chatting excitedly about a night on the town. Finally, only Mike, Garby, and Cece remain. Mike gives Cece the framed picture, and her uncles vow to always be there for her. The brothers exit, and Cece is left alone for a solo dance.

INTERMISSION

PART TWO

After hours at the barbershop, the Quartet returns, singing about Garby's numbers game, while he boasts about his financial gains. Leeroy rushes into the shop, reporting that there is a snitch in their ranks and the shop is about to be raided. Garby urges him to pack up the money and evidence before the police arrive.

Walking by the shop, Sam notices Leeroy packing money and enters, asking for another handout. Garby threatens Sam and tells him to leave. When he refuses, Garby strikes him down. At this moment, Cece enters the shop to retrieve her backpack and is confused by what she sees, but Garby insists that everything is fine as Sam runs out. A panicked Leeroy takes the remaining money and departs. Garby then asks his niece to cover for him as she's done in the past, assuring her that everything will be okay and exits out the back door as the cops enter. Cece is left alone, and through a series of misunderstandings, the cops tase her.

At Rose's party, Sandra and Charlie order drinks while Chantel awaits Mike's arrival. He and CJ arrive together just as Rose takes the stage to sing. While disappointed that Garby did not show up, she is happy to see CJ. After the performance, she and CJ start to rekindle their old relationship. Chantel receives word of Cece's tasing, and she tells Mike, who steps up to console the concerned crowd. He assures everyone that Cece will be okay and encourages the group to stick together and to turn frustrations into activism. Chantel echoes the sentiment.

Early the next day, Garby frantically sorts through papers in the barbershop's back room. Having heard about the tasing, he knows deep down that he is at fault. Rose finds him and is furious that he hasn't returned any of her calls. They begin to argue. Mike and CJ, also unable to reach Garby, enter the shop looking for him. Mike confronts his brother about his whereabouts, asking if he was involved in Cece's run-in with the cops. Stepping outside, CJ implores Rose to leave her boyfriend, but when Garby notices them talking, he pursues CJ until Mike intercedes.

People begin entering the barbershop and interrogating Garby. The two brothers come head to head as Cece enters and the room falls silent. She recounts the night of the tasing, and encourages her uncles to come together. She forgives Garby, who breaks down and apologizes for his actions. Remorsefully, he gives up his right as co-owner and turns Master Kutz over to Mike. Rose then chooses to stay with Garby while Cece commits to attending school. The community bonds over all that has taken place. [L](#)

Lyric

Expanding the tradition

The Factotum celebrates Black joy, merges influences, and widens our view of what opera can be.

By Dr. Naomi André



Rajendra Ramoon Maharaj, Will Liverman, and DJ King Rico take a break during a working session last year.

Like its title derived from Latin (*fac*: to do, to make; and *totum*: everything), *The Factotum* is an opera that crosses many traditional boundaries. It also brings together many previously unconnected things. The co-creators who made this “everything” opera are Will Liverman and Rocket Jackson, two artists who grew up knowing each other at the Governor’s School for the Arts in Virginia when they were voice students studying opera and music in high school. While Liverman stayed with opera, Jackson moved into jazz, hip hop, and production to become DJ King Rico. Both got their early music exposure in the Black church, primarily through gospel. Given their musical fluency, it is not surprising that *The Factotum* comprises a wide range of musical styles—almost a little of everything from gospel,

barbershop quartet, R&B, and jazz to funk, hip hop, and trap.

The title character in Rossini’s *Barber of Seville* became a signature role early in Liverman’s career. While performing Figaro in different opera houses across the country, Liverman recounts, “what sparked the idea” for *Factotum* was “every time, no matter where you go on a gig, you’ve got to find the Black barbershop in town.” Chicago as the setting made sense; as an alumnus of Lyric Opera of Chicago’s Patrick G. and Shirley W. Ryan Center program, it is a place Liverman knows well.

Since Rossini’s *Il Barbiere di Siviglia* premiered at the Teatro Argentina in Rome in February of 1816, a lot has changed in how an opera is composed. Though in the nineteenth century the relationship between composers

and librettists was frequently collaborative, there is little information about the connection between librettist Cesare Sterbini and Rossini (except for the opera *Torvaldo e Dorliska*, a Sterbini libretto Rossini had set the year before). The success of *Barber* is generally credited to the well-crafted Beaumarchais play it was based on.

While Rossini's opera planted the seed for *The Factotum*, the full genesis of the opera has proved more collaborative than the Italian great could ever have imagined. Liverman and DJ King Rico have worked closely together to craft the story, write the music, and oversee many elements of the production. Both perform in the opera. Liverman takes the role of Mike, the head barber and co-owner, with his brother Garby, of Master Kutz, the barbershop left to them by their father. Jackson is on stage as the DJ controlling the electronics during the performance.

The opera borrows elements from musical theater in the creation of a "Book" that goes beyond the lyrics of the libretto and includes narrative about the characters, storyline, and structure. That piece is co-credited to Rajendra Ramoon Maharaj, who serves also as director and dramaturg. The collaborative compositional team was also expanded to include Marcus Norris as the orchestrator. The orchestra includes instruments that are familiar in opera as well as some new sounds: three saxophones (alto, tenor, and baritone), trumpet, trombone, five-part strings (with contrabass sometimes replaced by electric bass), drum set (with supplemental percussion including suspended cymbal and bass drum), piano (and electric keyboard), and electric as well as acoustic guitar. Additionally, DJ King Rico will play his electronic tracks (including a smattering of *Barber* quotations) during the performance.

References to musical theater are also included in the range of vocal styles employed. Yet rather than thinking of this show as crossing between or bending genres, this is an opera that is best explained as expanding the genre. Both lead co-creators, Liverman and Jackson, were trained as opera singers and are clear about how this is an opera that weaves in new influences. Jackson wanted to make sure that they were "able to communicate the Blackness within opera, in the sense of keeping the singers unapologetically operatic while being able to blend those two styles."

"I really want to make sure that the performers, the operatic singers that we have singing, sing operatically," Liverman says. "It's not like some different sound or R&B sound." During workshops, he would say, "Stay with the operatic voice," and "Sing with your full voice as you would your *Tosca* aria. If you're thinking patter, like a spoken-word, hip-hop thing, think of Rossini patter."

Perhaps one of the most salient musical theater influences can be seen in the role of Cece, who is a dancer and has few conventional lyrically sung melodies. Yet once again, this can be seen as expanding the operatic tradition since of course dance (frequently ballet) has a long history of being paired with opera. Dance is featured in the pivotal work *La muette de Portici* (Auber, 1828), which led into the vastly popular nineteenth-century style of French grand opera. In Auber's opera the title role of Fenella expresses herself entirely through dance, movement, and pantomime.

As in many early nineteenth-century operas (including Rossini's *Barber*) and similar to most musical theater today, *The Factotum* features a two-act structure. The first half introduces the characters, setting, and conflict with unresolved issues highlighted in the first act finale. The second half frequently adds a big dramatic moment and a twist that helps find a way to restore a new peace. Like most Italian operas of its time, *Barber* opens with a chorus, in this case a men's chorus that sets the scene for the Count's serenade and then the boisterous entrance of Figaro. All of this happens outside of Dr. Bartolo's villa, the central location for the action of the opera.

The Factotum, too, opens with a men's chorus—this time fashioned into a barbershop quartet of Old Heads: Bootleg Joe, Charlie (a barber), Leeroy (a bookie), and Sam, one of the regular customers. The drama sets Master Kutz as a community space where everyone is invited. Unlike the setting of *Barber*, where enforced boundaries keep the guarded heroine in and the unwanted suitor out, *The Factotum's* barbershop is the central locale of the opera, welcoming all the public—both the characters and, in a metaphoric sense, the audience as well.

This is not to imply that there are no tensions, conflicts, or anxieties. The drama of the story is animated by the two brothers—Mike and Garby—who have inherited the barbershop from their father. They both have different talents for keeping the shop going.

"Every time, no matter where you go on a gig, you've got to find the Black barbershop in town."

—Will Liverman



Todd Rosenbeg

Three murals by Barrett Keithley, like this one on a West Side barbershop, have helped spread the word about the new work.

Mike is concerned with sustaining the legacy tied to his memory of their father’s integrity. Garby is more of a pragmatist and has found some financial success in the underground economy that comes with risks and, as we learn early on, an increased police presence around the shop.

Near the end of the second act, there is a trenchant moment when the dramatic and musical worlds come together in a climactic scene. All the plot points collide at Rose’s EP release party. As Rose has her big moment and sings “Estoy Acqui” the whole cast is assembled, though with notable exceptions. Suspiciously, Garby is missing. Right after Rose’s number, Mike receives a text that Cece is in the hospital and her condition is precarious. The crowd on stage projects less the cacophonous confusion of a Rossinian finale and more the focused energy of a united community. Gathered together on stage in a formation that is resonant of both a protest and a church congregation, the community reacts in a double posture that speaks equally to their current situation and harkens back to the Civil Rights era, with signifiers of the past and present. CJ opens the scene with “What’s goin’ on?”—an allusion to the title track of Marvin Gaye’s celebrated 1971 album, a seminal work that captures the uncertainties and social difficulties of that time. References to MLK and the Dream speech, “Respect” for BIPOC sisters, and the words “We Shall Overcome” are interwoven throughout the number, along with the maxim “No justice, no peace.”

Suddenly Mike shifts the mood, while continuing the message of community solidarity. He cites 400 years of

slavery, standing up for rights, and the work of Chicago-based Fred Hampton, who was assassinated while serving as the deputy chairman of the Black Panther Party. Mike promises “Cece gon’ be alright. We gon’ be alright,” and as Chantel takes up this line, he ends the scene with this meaningful and powerful phrase. These words, seemingly so simple and straightforward, have coded meanings. Reassuring in content to everyone, the phrase resonates especially strongly in Black music today. While those words have been used by other artists, a particularly notable case was by Kendrick Lamar on his 2015 album *To Pimp a Butterfly*. The track “Alright” (produced by Pharrell Williams and Sounwave) has gained special signification in the past few years and became a frequent de facto anthem at many Black Lives Matter rallies during the pandemic and beyond.

The Factotum has captured the resilient optimism of the 1960s combined with the more sardonic energy that has emerged in the first decades of this millennium. This opera extends as a bridge reaching back to Rossini’s *Barber* where Will Liverman, now reincarnated as a modern factotum, has led the charge for an updated classic. With Black and Latinx voices highlighted, we are ushered into a stylized, modern-day South Side Chicago barbershop with community drama and joy. Concurrently encompassing the past while making way for the future of opera, the sonic landscape of *The Factotum* sounds both familiar and breathtakingly new.

Dr. Naomi Andre is the David G. Frey Distinguished Professor in Music at UNC-Chapel Hill [↗](#)

Director's note

By Rajendra Ramoon Maharaj



The iconic trailblazer Paul Robeson once said, “That dream which we have held so long in our hearts is today the destiny that we hold in our hands.” It is in the indomitable spirit of his powerful words that I am honored to share with you our groundbreaking and soul-stirring new American opera, *The Factotum*, by the visionary, gifted duo of Will Liverman and DJ King Rico. As a storyteller, I’ve always seen the empty space of the stage as an opportunity for social change and civilized discourse to occur. It remains one of the few sacred places left in a far too noisy, often divided world where people of different backgrounds, cultures, gender identities, and communities can still sit in the quiet dark together, think a while, laugh, and be awakened. It is a gathering place—like a barbershop—where one can gain a richer connection to the fragility of beauty and pain that exists in all art and life.

Black people have ignored opera for far too long because opera has ignored us! However, *The Factotum* provides a much-needed new chapter and an authentic

artistic opportunity, rooted deeply in the current Black Arts Movement, to change that reality. I am thrilled that *The Factotum* makes its world premiere with one of our nation’s top opera companies, the historic Lyric Opera of Chicago, during a time when both the city of Chicago and our nation are in the midst of a revolutionary artistic and cultural reckoning and awakening.

In the African American experience and diaspora, Black barbershops and beauty shops have always played a vital role in shaping the character, consciousness, and culture of our people. Black people will instinctively recognize this dynamic score as well as the South Side Chicago rhythm and sway of the barber/beauty shop, including all the souls that occupy it as they reflect our shared history, humanity, and heartbeat.

A visit to the shop allows you to steal a moment for yourself from the chaos of your daily life. Your barber or beautician often becomes a trusted confidant with whom you can be your authentic self, sharing things you might not even share with your spouse or closest friends. No matter how advanced our technology gets or how fast the world changes, the barber/beauty shop remains a safe space that holds old and new memories every time you sit in the chair.

They have served as contemporary “hush harbors” where our people could express their full humanity in safety and respect; sanctuaries where our bodies could gather in pursuit of freedom and fellowship; bunkers for the foot soldiers of the Civil Rights and current Black Lives Matter movements. They have been and continue to be where we organize and network; spaces where we are loved and told that we are beautiful and intelligent; and where we are taught that our lives matter! Barbershops are part of our beating heart—sacred spaces where our dignity as a people is inviolate!

The Factotum courageously and unapologetically explores the full spectrum of human challenges with dexterity and grace, from the power of the human spirit to overcome challenges to the complexity of creating community. The opera illuminates Black joy, romantic relationships, coping with the loss of a loved one, standing up to police brutality, and the fight to pursue the American Dream against the complex backdrop of legacy. *The Factotum* urges us to treat our wounds and dreams gently, and to give ourselves and the ones we love most a second chance.

Lastly, a big Chi-Town shout-out to our exceptionally gifted creative team, crew, entire Lyric staff, and magnificent *Factotum* company! 📺

Artist profiles



WILL LIVERMAN | CO-CREATOR & MIKE

Previously at Lyric: 10 roles since 2012/13, most recently Charles/*Fire Shut Up in My Bones* (2021/22) and *Fellow Travelers* (2017/18).

The baritone, a Ryan Opera Center alumnus, starred in the Metropolitan Opera premiere of *Fire Shut Up in My Bones* last season, in addition to reprising Horemfab /*Akhnaten* and Papageno/*The Magic Flute* there. Along with Malcolm Fleet/Nico Muhly's *Marnie* at the Met, other recent engagements include productions with the major companies of Philadelphia, Santa Fe, Dallas, Denver, Tulsa, and Dutch National Opera. Liverman created Dizzy Gillespie/*Charlie Parker's Yardbird* with Opera Philadelphia, a role he reprised with English National Opera, Lyric, Madison Opera, and at New York's Apollo Theater. At Lyric in 2014/15, Liverman sang Lawyer Frazier/*Porgy and Bess*. His second CD, *Dreams of a New Day—Songs by Black Composers*, recently earned him a Grammy nomination. Liverman has received the Marian Anderson Vocal Award, a Richard Tucker Career Grant, the Sphinx Medal of Excellence, and the Beverly Sills award from the Metropolitan Opera. *Will Liverman is sponsored by Mary Stowell.*



DJ KING RICO | CO-CREATOR & DJ Lyric debut

Born Rocket Jackson, multi-instrumentalist and producer DJ King Rico has worked in a wide range of roles in the music industry. After earning a bachelor's degree in music production at Shenandoah University in Winchester, Virginia, the artist moved to New York City in 2015, working in music distribution as part of the flagship team at Distro Kid. To garner a new skill, in 2017 Rico began teaching himself how to DJ through Youtube and online tutorials. By 2018, he was one of eight world finalist DJ's in A-Trak's Goldie Awards. He has subsequently had success working as a DJ and competing across the United States and abroad. In 2023, he will release new original songs with Corey Fonville and DJ Harrison (members of the Butcher Brown jazz quintet), Braxton Cook, and Jay Prince.



CECILIA VIOLETTA LÓPEZ | ROSE Lyric debut

This season's engagements include *Celebrando a México* with Opera Idaho, a debut with Asheville Symphony Orchestra, and a role debut of the title role/*Rusalka* with Opera Idaho. This summer, the soprano will reprise the role of Desdemona in Rossini's *Otello* in her Central City Opera debut. Last season's highlights included Hanna Glawari in Opera Idaho's *The Merry Widow*; soprano soloist in Opera Idaho's Opera in the Park concert and Handel's *Messiah* with the Boise Philharmonic; and a return engagement with Pacific Symphony for Mahler's Symphony No. 4. At Virginia Opera, she debuted with the role of Beatrice in Jake Heggie's *Three Decembers*, and returned to Opera Orlando, where she reprised Violetta/*La traviata*. She has performed that role with Houston Grand Opera, Opera Orlando, Pacific Symphony, Minnesota Opera, Opera Colorado, Opera Tampa, Opera Idaho, Ash Lawn Opera, The Northern Lights Music Festival,

Madison Opera, and Virginia Opera. López made her European debut as Norina/*Don Pasquale* with Zomeropera in Belgium. Other recent highlights include Adina/*The Elixir of Love* with Opera Idaho, Virginia Opera, and Opera Las Vegas, Marguerite/*Faust* with Opera Omaha, the title role in Massenet's *Manon* with Opera Idaho, Nedda/*Pagliacci* with Opera Colorado, Desdemona in Rossini's *Otello* with LoftOpera, Maria in *West Side Story* with Opera Idaho, Mimi/*La bohème* with Opera Orlando, and Rosalba/*Florencia en el Amazonas* with Florida Grand Opera.



MARTIN LUTHER CLARK | CJ

Previously at Lyric: Adult William and Chicken Plucker/*Fire Shut Up in My Bones* and First Armored Man/*The Magic Flute* (both 2021/22).

Third-year Ryan Opera Center tenor Martin Luther Clark holds a master's degree in opera from the Curtis Institute of Music. Among his roles there were the First Sailor/*Dido and Aeneas*, Tobias Ragg/*Sweeney Todd*, and Don Ottavio/*Don Giovanni*. Also on the East Coast, he sang Vaudemont/*Iolanta* and King Charles/*The Maid of Orleans* with Russian Opera Workshop (2019 summer season). The previous year, he was heard as a Central City Opera Apprentice Artist and as tenor soloist at the Library of Congress, where he sang both published and unpublished works of Leonard Bernstein for the centennial celebration of the composer's birth. Later this season, he will appear in Lyric's world premiere of *Proximity*, and he will make his Tulsa Opera debut in *Into the Woods* as Rapunzel's Prince. Other appearances have included Lyric Opera of Kansas City (Resident Artist), University of North Texas Opera (numerous roles and galas), The Dallas Opera, Charlottesville Opera, Opera in Concert, Opera North, and Wolf Trap Opera. Originally from Marshall, Texas, Clark has received an Encouragement Award from the Metropolitan Opera Laffont Competition (2018), First Place in the Bill and Margot Winspear Opera Scholarship Competition (2014), and First Place in the NATS Vocal Competition, Division VI (2013). *Martin Luther Clark is sponsored by the Robert and Isabelle Bass Foundation, Inc., David & Janet Fox, and Richard O. Ryan.*



NORMAN GARRETT | GARBY

Previously at Lyric: Foreman/Adult James/*Fire Shut Up in My Bones* (2021/22) and Jake/*Porgy and Bess* (2014/15).

This season, the baritone made his LA Opera debut as Abdul in *Omar* and will sing Ned in a new edition of *Treemonisha* with Opera Theatre of Saint Louis. Later this season at Lyric, he will sing Dr. T in the world premiere of *Proximity*. In concert, he sang Vaughan-Williams's *Fantasia on Christmas Carols* with the Philadelphia Orchestra and *Messiah* with the National Arts Centre Orchestra in Ottawa, Ontario. Last season, he made his debut at Seattle Opera as the Count in *Le nozze di Figaro*. At the Metropolitan Opera, he appeared as the Foreman/Adult James in *Fire Shut Up in My Bones*, and as Jim in *Porgy and Bess*. He sang Jake in *Porgy and Bess* with the NDR Elbphilharmonie Orchestra, and on tour at both the Lucerne Festival and the Schleswig-Holstein Musik Festival with conductor Alan Gilbert. In the 2020/21 Season, Garrett made his house debut at Theater an der Wien as Crown in *Porgy and Bess*, made his role debut as the title role in *Don Giovanni* at Dayton Opera, and sang Escamillo in *Carmen* at Opera

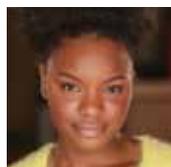
Orlando. He has appeared at Houston Grand Opera (*Riolo/Florenzia en el Amazonas*), Washington National Opera (*Lieutenant Gordon/Silent Night*), and the Bayerische Staatsoper (*Larkens/La fanciulla del West*).



MELODY BETTS | CHANTEL

Previously at Lyric: Grandma and Fruma Sarah/*Fiddler on the Roof* (2022/23).

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 Theatre), 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.



NISSI SHALOME | CECE

Lyric debut

Born and raised in the south suburbs of Chicago, Shalome holds a BFA in Musical Theatre from Western Illinois University. Her most recent credits include *Martha/Emily* in *A Christmas*

Carol at Drury Lane Theatre, swing/ensemble roles in the national tour of *Summer: The Donna Summer Musical*, and in *Dreamgirls* at the Paramount.



SYMONE HARCUM | SANDRA

Lyric debut

The soprano began the season as a Company Artist at Minnesota Opera, where she made a role debut as *Almirena/Rinaldo* and will also debut *Donna Anna/Don Giovanni*. Last season, she debuted with

the company as *Léontine/The Anonymous Lover* and *Micaëla/Carmen* and at Virginia Opera as *La Contessa/Le nozze di Figaro*. This past summer Harcum debuted at The Glimmerglass Festival in the role of *Micaëla/Carmen*. In the summer of 2021, she was an apprentice artist at Des Moines Metro Opera, where she sang *Mascha/Queen of Spades*. As a member of The Herndon Foundation Emerging Artist Program at Virginia Opera in 2019/20, she sang the role of *Clorinda/La Cenerentola* and covered the title role and sang *The High Priestess/Aida*. In the fall of 2020, she was a finalist in both the Tri-Cities Opera Competition and the New York International Opera + Premiere Opera Vocal Competition. Most recently, Harcum was named the first place winner of the 2021 Opera Ithaca Competition. Other notable roles and achievements include being 2018's first place winner of both the National Society of Arts and Letters-DC Dorothy Lincoln Smith Voice Competition and the Sylvia Green Voice Competition.



LUNGA ERIC HALLAM | BOOTLEG JOE

Previously at Lyric: 3 roles since 2021/22, most recently *First Courtier/Le comte Ory* (2022/23) and *Adult Nathan/Fire Shut Up in My Bones* (2021/22).

A third-year Ryan Opera Center tenor, Hallam is from Khayelitsha, South Africa. He received his diploma and postgraduate (with honors) degrees in music training from the University of Cape Town College of Music. Last season, he sang in *Sunday in the Park with Lyric's Rising Stars* and later this season he will appear at Lyric in *Proximity*. Recent engagements include *Giudice/Un ballo in maschera* with the Chicago Symphony Orchestra and *Remendado/Carmen* with Chicago Opera Theater. Roles as a Young Artist at Cape Town Opera include *Tebaldo/I Capuleti e i Montecchi*, *Edgardo/Lucia di Lammermoor*, *Ernesto/Don Pasquale*, and *Roberto/Maria Stuarda*, as well as *Ramiro/La Cenerentola* at Cape Town Conservatory. He was featured as part of the 2017 Harare International Festival of the Arts in Zimbabwe. Hallam competed as a semifinalist in the 2019 Neue Stimmen International Singing Competition and the 2019 Voice of South Africa International Singing Competition. Chicago appearances include two performances for the Harris Theater's *Beyond the Aria* series, with Joyce DiDonato and Lawrence Brownlee. *Lunga Eric Hallam is sponsored by Ms. Gay K. Stanek, Rick & Lindsay Shepro, and The Ford, Mages, and Boykins Families.*



TERRENCE CHIN-LOY | CHARLIE

Lyric debut

This season, the American tenor will perform *Tamino/Die Zauberflöte* with the National Taichung Theater in Taiwan as well as at Arizona Opera, *Don José/Carmen* with MasterVoices

at Lincoln Center, and *Acis/Acis and Galatea* with Eugene Opera. In concert, he joins the North Carolina Symphony for Mozart's *Requiem* and the Boise Philharmonic for a performance of Hailstork's *I Will Lift Up Mine Eyes*. Chin-Loy opened last season at the Metropolitan Opera in *Fire Shut Up in My Bones* and returned to Arizona Opera for his second and final season as a Marion Roose Pullin Resident Artist, where he performed *Henrik Egerman/A Little Night Music* and Ferrando/*Così fan tutte*. At Boston Lyric Opera, he sang *Benny Paret Jr./Champion*. The tenor performed and recorded *Taneyev's At the Reading of a Psalm* with the American Symphony Orchestra and Leon Botstein at Carnegie Hall. In the 2020/21 Season, Chin-Loy sang a series of concerts with Arizona Opera as a member of the Studio and joined the Norfolk Chamber Music Festival in a piece by Daniel Bernard Roumain. He also appeared in William Grant Still's *Highway 1* as a Gerdine Young Artist at Opera Theatre of Saint Louis. Chin-Loy was a Semifinalist in the 2018 Metropolitan Opera Laffont Competition.



ADAM RICHARDSON | LEEROY

Lyric debut

This season, the baritone will make his company debut with Catapult Opera as *Yoshio* in Yukio Mishima's *Hanjo*, which he'll reprise at Teatro Sociale di Trento, Italy, in the spring. Richardson also makes a house debut with Opera Omaha as the title role in *X: The Life and Times of Malcolm X*, and returns to the role of *John Mack* at Pittsburgh Opera in *We Shall Not Be Moved*, which he originated in 2017. Last season, Richardson performed in *Intimate Apparel* at Lincoln Center Theater

and as Sciarrone/*Tosca* at Cincinnati Opera, as well as had a debut recital with Linton Chamber Music, a Liederabend with Beth Morrison Projects, and a debut at Barrington Stage Company as Mr. Lindquist in Stephen Sondheim's *A Little Night Music*. Earlier highlights include Guglielmo/*Così fan tutte* with Opera in the Heights and John Mack in *We Shall Not Be Moved* at Opera Philadelphia, The Apollo, and Dutch National Opera. He made his debut with Amarillo Opera in the title role of Joshua in *Joshua's Boots* and has performed the role of Jake in *Porgy and Bess* at Alte Oper Frankfurt, Staatsoper Hamburg, and Opera de Massy. Richardson has been a studio member at various companies, including Opera Santa Barbara, Caramoor, Cincinnati Opera, Opera North, and The Brevard Music Festival.



RON DUKES | SAM

Previously at Lyric: *Jago/Ernani* (2022/23).

A first-year Ryan Opera Center member, the bass completed his master's degree in opera at the Jacobs School of Music of Indiana University.

While there, he served as Associate Instructor of Voice and performed numerous featured roles with IU Opera Theatre, among them Bartolo/*The Marriage of Figaro*, Don Basilio/*The Barber of Seville*, and Simone/*Gianni Schicchi*. He has extensive experience with start-up opera companies in Bloomington, including Bloomington Chamber Opera, where he portrayed Sarastro/*The Magic Flute*, and A Little Knight Music Opera Company, where he was heard as Oroveso/*Norma*. Later this season he will appear at Lyric in *Proximity*. Originally from Indianapolis, Dukes is a former Studio Artist at Wolf Trap Opera (*Truffaldino/Ariadne auf Naxos*) and The Glimmerglass Festival (*Old Gypsy/Il trovatore*, Second Priest and Second Armored Man/*The Magic Flute*). He recently concluded a residency with Pensacola Opera for the company's 39th season, singing Basilio/*The Barber of Seville* and Sarastro/*The Magic Flute*. Ron Dukes is sponsored by **The Thierer Family Foundation**.



D'AIRE WILSON | NEIL

Lyric debut

The 9-year-old attends third grade at Eagle Academy Christian School where he has performed in numerous Black History and Christmas programs. Wilson is training at the

John Robert Powers School in commercial acting and monologue. He enjoys a variety of activities including step, mime, dance, hip hop, jujitsu, football, basketball, bowling, swimming, and video games.



KRIS BELLVIE | DANCER

Lyric debut

The American dancer and choreographer is one of the newest members of the Hiplet Ballerinas dance company. He appeared in the 2022 feature film *North of the 10*, has made recurring appearances

in the *Power Book IV: Force* television program, and was a recurring dancer in season six of *Empire*. He has toured and worked with the artists Dlow, Nathan Napalm Palmer, Sir The Baptist, and D. Lylez. Other credits include performances with Kelly Clarkson, Chris Brown, Twista, Social Club Misfits, Kanye West, Mario, Da Brat, and Black Eyed Peas.



MIKHAIL CALLISTE | DANCER

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

The dancer, a native of Trinidad and Tobago, began his training in New York and received a BFA in Dance in 2018 from The University of the Arts in Philadelphia. He appeared in the Metropolitan Opera's production of *Fire Shut Up in My Bones* (2021) and was a solo artist with the Seattle Opera for its production of *Charlie Parker's Yardbird* (2020). From 2018 to 2021, he was a company member with Spectrum Dance Theater.



ANIA MARTIN | DANCER

Lyric debut

The St. Louis native graduated from Stephens College with a BFA in Musical Theatre with a Dance emphasis. She made her Chicago professional debut in *Sister Act* at the Metropolis Performing Arts Center this past summer, and played Chiffon in *Little Shop of Horrors* at the Citadel Theatre. Other recent highlights include numerous productions with the Okoboji Summer Theatre Company.



AJA SINGLETARY | DANCER

Lyric debut

Singletary graduated from Fordham University and also trained at the School at Steppenwolf. Recent credits include *Athena* (Writers Theatre), *Relentless* (TimeLine), *Dance Nation* (Steppenwolf), *Eclipsed* (Pegasus), *American Revolution* (Theatre Unspeakable), and *As You Like It* (Eclectic Full Contact Theatre).



WHITNEY WANDLAND | DANCER

Lyric debut

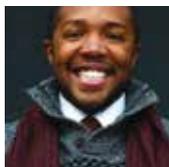
The multi-disciplinary performer, a Chicago native, began her training with the Deeply Rooted Dance Company and later continued at Alvin Ailey American Dance Theatre. She has performed with Usher, and recent television credits include *Empire* (Fox), *Soundtrack* (Netflix), and *Power Book IV: Force* (Starz).



PHILL WOOD | DANCER

Lyric debut

A dancer, director, and digital artist, the Indianapolis native was awarded a DCASE Individual Artist Program grant in 2022. Wood's recent credits include performances with CODA, Chicago Dance Crash, Stage Factory, Khecari, and at Lollapalooza, and his choreography has been seen at Urbanite, World of Dance, and Prelude.



KEDRICK ARMSTRONG | CONDUCTOR

Lyric debut

The conductor was recently appointed as Creative Partner and Principal Conductor of the Galesburg Symphony Society/Knox-Galesburg Symphony.

Future engagements include the Oakland Symphony, Opera Theater of Saint Louis, Houston Grand Opera, and the world premiere of Irene Britton Smith's *Sinfonietta* (1956) with the University of Colorado-Boulder Symphony Orchestra. Armstrong has appeared with the Oakland Symphony, Chicago Opera Theater, Chicago Sinfonietta, DePaul University Opera Theater, and Wheaton College OperaMainstage. He is currently a Porter Research Fellow with the University of Colorado-Boulder's American Music Research Center, where he's also pursuing an M.M. in Orchestral Conducting.



RAJENDRA RAMOON MAHARAJ | DIRECTOR, CO-BOOK WRITER, & DRAMATURG

Lyric debut

This season at Opera Theatre of Saint Louis, Maharaj will direct Scott Joplin's *Treemonisha*,

re-imagined by composer Damien Sneed and librettist Karen Chilton. He is also the stage director and community consultant for *Slanted: An American Rock Opera* by Simon Tam and Joe X. Jang, *Madison Lodge* by Tre'von Griffith, and *Cook Shack* by Del'Shawn Taylor and Samiya Bashir as part of Opera Theatre of Saint Louis' Inaugural New Works Collective. Last season, he was an assistant director for the world premiere of *Fire Shut Up in My Bones* at the Metropolitan Opera, and he is a current member of the Met/AGMA Equity & Diversity Committee. Maharaj has previously served as the Associate Artistic Producer at Milwaukee Repertory Theater, Artistic Director of New Freedom Theatre, Producing Artistic Director of American Stage, and Third-Vice President of the National Association for the Advancement of Colored People Brooklyn Branch. He has worked on Broadway and Off-Broadway productions and in numerous regional houses. Credits include the Bernard B. Jacobs Theater, Madison Square Garden, Sheen Center, The Public, Second Stage, Soho Playhouse, Classical Theater of Harlem, New Federal Theater, New World Stages, Ensemble Studio Theatre, Portland Stage, Actors Theater of Louisville, Alabama Shakespeare, Signature Theater, Theater Works, Goodman Theatre, Arkansas Repertory Theater, Perseverance, and The Kennedy Center.



MARCUS NORRIS | ORCHESTRATOR

Lyric debut

Dr. Norris was selected as the inaugural Composer-in-Residence for the Chicago Philharmonic for 2021-2024. He earned a commission from Atlanta Opera for winning their inaugural 96-hour Opera Project. He made his Walt Disney Concert Hall debut in 2022 with his piece *MERCY* as part of the LA Phil's National Composers Intensive. His violin concerto *GLORY* opened to three sold-out performances when premiered by the Jackson Symphony Orchestra in 2019 and then was subsequently performed in Guangzhou, China later that year. His dance suite *I Tried So Hard for You* premiered in Havana in 2018, closely following the Russian String Orchestra premiere of *My Idols Are Dead* in Moscow. Dr. Norris founded the South Side Symphony

in 2020, and with the group he served as Music Director for the 2022 Wearable Art Gala. He composed the score for the 2022 feature film *Honk for Jesus. Save Your Soul.* starring Regina Hall and Sterling K. Brown, written and directed by Adamma Ebo. He earned his Ph.D. in Music Composition at UCLA.



HARLAN PENN | SET DESIGNER

Lyric debut

Penn's numerous theater design credits include *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf*, *Blues for an Alabama Sky*, *On Striver's Row*, *Flyin' West*, *Dreamgirls*,

Seven Guitars, *Gem of the Ocean*, *Jitney*, *Radio Golf*, *King Hedley II*, *Chained Dog*, *Buried Child*, and the international tour of *Drumline Live*. Film and television credits include *God Friended Me*, *For Life*, *Girls5Eva*, *The Last O.G.*, *Saturday Night Live*, *Raising Kanan*, *Madame Secretary*, *Katy Keene*, and *Roland Martin Unfiltered*. He has served as an Art Director and Assistant Art Director for productions on Netflix, Hulu, ABC, NBC, Hallmark Movie Channel, CBS, and Turner Broadcasting. He is currently an Assistant Professor of Design at York College in Queens, N.Y.



DEVARIO D. SIMMONS | COSTUME DESIGNER

Lyric debut

The designer's Broadway credits include *Thoughts of a Colored Man*. Off Broadway, his work has been seen in *Between the Bars*, *TUMACHO*,

EMERGENCY!, and *P.S.* He has been a guest artist at the Metropolitan Opera, Geffen Playhouse, Clarence Brown Theatre, Center Theatre Group, Asolo Rep, The Long Wharf Theatre, Jean's Playhouse, Syracuse Stage, and Baltimore Center Stage. Other credits include *Rustin* (Netflix), three seasons of AMC's television show *TURN: Washington's Spies*, two seasons of the PBS television series *Mercy Street*, and a national touring production of *In the Heights*.



JIYOUNG CHANG | LIGHTING DESIGNER

Lyric debut

The designer's Broadway credits include *Kpop*, *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* (Tony nomination),

and *Slave Play* (Tony, Drama Desk, and Henry Hewes nominations). Other credits include *Merry Wives* (Delacorte Theatre), *The Far Country* (Atlantic Theatre Company), *Letters of Suresh* (2nd Stage), *Bina's Six Apples* (Suzi Bass Award), and *Marys Seacole* (Henry Hewes nomination). Her work has appeared also at The Public, Roundabout, New York Theatre Workshop, BAM, MCC, Signature, Guggenheim, Berkeley Rep, Cal Shakes (TBA awards nomination), Long Wharf Theatre, Guthrie, The Old Globe, and Oregon Shakespeare Festival. Chang is a recipient of Obie and Falstaff awards. *Lighting designers are supported by the Mary-Louise and James S. Aagaard endowment in honor of Duane Schuler.*



ROMA FLOWERS | VIDEO DESIGNER
Lyric debut

Flowers has designed for such diverse performing artists as the Alvin Ailey American Dance Theatre, Dark Circles Contemporary Dance, The Dance Theatre of Harlem, DanceExchange, the Doug Elkins Dance Company, and Doug Varone Dance, among others. She is a recipient of the prestigious New York Dance and Performance Award (a.k.a. Bessie) for lighting, the KOI-USA Knight of Illumination Projection Design Award for *A Bon Coeur*, an evening-length work created by Helanius J. Wilkins. Flowers was nominated for the Houston Press Lighting Design Award for The Catastrophic Theatre Company's production of *Toast*. Her latest screendance collaboration with Helanius J. Wilkins, *Dirt*, was recently awarded Best Experimental film in both the New York World Film Festival and the Fine Arts Film Festival. Her work has been seen throughout the United States and Canada, Mexico, Brazil, the UK, Europe, Singapore, Hong Kong, and Australia. Flowers is currently a faculty member of TCU's School for Classical & Contemporary Dance in Fort Worth, Texas.



MIKAELA FRASER | SOUND DESIGNER
Lyric debut

Fraser's previous work includes *Red Speedo*, *Lizzie*, and *Sunset Baby* at Actor's Express; *Book Eating Boy* at Alliance; *Once* at Horizon Theatre; *The Drowsy Chaperone*, *Addams Family*, and *Beehive* at Atlanta Lyric Theatre; *Ella Enchanted* and *Bluest Eye* at Synchronicity Theatre; *Stew and Fires in the Mirror* at Theatrical Outfit; *Good Bad People* and *Marie & Rosetta* at True Colors Theatre; *Shutter Sisters* at The Old Globe Theatre; and *Wrong River* at Flint Repertory Theatre. At Kennesaw State University, credits include *Bring it On: The Musical*; *Grace, or The Art of Climbing*; *Water by the Spoonful*; *Thumbelina*; and *The SpongeBob Musical*. She is a co-founder of Multiband Studios.



MALEEK WASHINGTON | CHOREOGRAPHER
Lyric debut

The performer, choreographer, and teaching artist began his professional career with CityDance Ensemble in Washington, D.C. His choreography and commission credits include work for the musical artist Big Nas (commercial and video), *Abraham.In.Motion* by Kyle Abraham, New York Live Arts/Fresh Tracks Program, Gibney, Movement Research at Judson Church, and Papatian/BAAD! He danced at Lyric in *Les Troyens* (2016/17), and his work has been seen internationally in Australia, Jordan, Mexico, and Sweden. For Camille A. Brown, he served as associate

choreographer for *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* (Broadway) and *Porgy and Bess* (Metropolitan Opera), and as assistant choreographer for Spike Lee's "Mont Blanc" commercial, *City of Rain* (Alvin Ailey), and *Fire Shut Up in My Bones* (Metropolitan Opera). Performance credits include *Jesus Christ Superstar Live* (NBC), *Porgy and Bess* and *Fire Shut Up in My Bones* (Metropolitan Opera), 2018 TED Conference in Vancouver (with Camille A. Brown & Dancers), The White House, The Kennedy Center, Jacob's Pillow, The Joyce, The Apollo, *Abraham.In.Motion* by Kyle Abraham (4 seasons), and musical artists Sia, Phish, and Rihanna. Washington was the first African American male to perform in Punch Drunk's *Sleep No More*. He was the 2022 Princess Grace Award Winner in Choreography, a 2021 Bessie nominee as an emerging choreographer, and co-curator of the 2019 Bronx APAP dance festival at Hostos.



SARAH HATTEN | WIGMASTER & MAKEUP DESIGNER

Lyric's wigmaster and makeup designer has worked in a wide repertoire at Des Moines Metro Opera, 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 Beider Wigmaster and Makeup Designer Endowed Chair.*



KYMBERLE GAMELL | BEAUTY CULTURIST CONSULTANT & LOBBY INSTALLATION DESIGNER
Lyric debut

Gamell is a beauty culturist, practitioner, and consultant with 35 years of experience across the arts, entertainment, and beauty fields. Her consulting practice helps organizations establish equitable and inclusive cosmetology and barbering practices for BIPOC artists. She previously served as key stylist and industry consultant at the Oregon Shakespeare Festival, establishing salon protocols as well as hair and culture best practices. She is currently the Director of Borner's Barber College, in Pasadena, California.

Gamell's front-of-house engagement is a view into the culture, community, and connection of Black barbershops, intended to highlight the legitimacy of the craft, sanctuary of the space, support of the community, and the shared resources that have been the hallmark of Black barber and beauty salons for generations. **L**

Orchestra

ORCHESTRA

Violin I

Jessica McJunkins,
concertmaster
Caitlin Edwards
Alexandria Hill

Violin II

James Sanders, *principal*
Karla Galva

Viola

Seth Pae, *principal*
Wilfred Farquharson

Cello

Lindsey Sharpe, *principal*

Bass/Electric Bass

Chuck Webb, *principal*

Saxophone

James Perkins, Jr., *alto*
Kenneth Leftridge, *tenor*
Jacob Slocum, *baritone*

Trumpet

Chris Davis, *principal*

Trombone

Terrell Boykin, *principal*

Drum Set

Samuel Jewell

Piano/Keys

Donald Lee III

Guitar/Electric Guitar

Felton Offard

CDJ/Laptop

DJ King Rico

Librarian

Annika Donnen

Orchestra Contractor

Christine Janicki

SUPERNUMERARIES

Charles M. Anderson
Natasha Buksh
Ashley J. Dearborn
Fresh Lake
Dawn Tracy
Michael DePriest Reed
Christopher Vaughn

On the cover



Todd Rosenberg

The full, untitled mural by Barrett Keithley, located at 5131 W. Madison Street, measures approximately 40' x 70'.

To help celebrate the world premiere of *The Factotum*, Lyric Opera of Chicago commissioned a set of three murals from artist Barrett Keithley, a Chicago native. The paintings—on walls on the city's South and West sides—are intended to express the creative spirit behind the work and its deep roots within the Chicago community. The face depicted on the program cover is a distillation of this soul opera's overarching themes—Black joy, among them.

"The abstraction of the face popped into my head when I started to learn more about the production," Keithley says. "I wanted to portray a person who was

looking up, looking hopeful despite all odds. The big Afro hair represents having abundance and having confidence in your natural state. When we let ourselves flow, that's when we figure out how to get over whatever is challenging us."

Keithley refers here to the struggles within the story, but executing the murals themselves presented obstacles as well. Installed on the side of a barbershop and school in the Austin neighborhood, the entire piece excerpted here measures roughly 40 feet by 70 feet—a daunting scale. Still, Chicago's midwinter conditions were the real complication to bringing

this elaborate work to fruition. "I'm using spray paint and outdoor acrylic paint, and the weather was pushing me back in some regards," Keithley notes. "Sometimes my supplies would get frozen. It was daunting. But I appreciated the challenge. I thought, 'I can do this.'"

The mural installations commissioned by Lyric can be viewed at the following Chicago locations:

5131 W. Madison Street
443 E. 79th Street
321 N. Cicero Avenue

About Lyric Unlimited

A crucial component of Lyric’s mission, Lyric Unlimited expands the company’s civic footprint by collaborating with organizations throughout the Chicago area, creating opportunities for children and adults to learn about opera, and exploring the development of opera through the creation and presentation of new works.

Lyric Unlimited is committed to serving the broadest possible audience within and beyond the Lyric Opera House. This includes communities for whom opera has had little to no relevance in the past. To make meaningful connections, Lyric Unlimited collaborates with community organizations to develop innovative approaches, partnerships, programs, and performances that highlight cultural heritage and create a renewed resonance for opera.

Each season, Lyric Unlimited programming includes a broad range of learning initiatives in Chicago-area schools as well as collaborative community activities that explore new ways for people to develop and perform their stories through music. On average, Lyric Unlimited programs reached over 95,000 individuals per year.

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. [L](#)

LYRIC UNLIMITED BOARD COMMITTEE

Eric S. Smith, *Chair*
 Chaz Ebert
 Lois Eisen
 Karen Freeman-Wilson
 Mary Pat Gannon
 Ethel C. Gofen
 Carlos Hernandez Falcon
 J. Thomas Hurvis
 Susan Kiphart
 Lori Komisar
 Sylvia Neil
 Funmi Olopade
 Matthew Parr
 Roberta L. Washlow

About Harris Theater

The Harris Theater is Chicago's home for music and dance, connecting diverse audiences with artists from across the city, the nation, and the world. Opened in 2003 in Millennium Park, the Theater was the first multi-use performance venue built in downtown Chicago since 1929, and fulfilled the city's need for a shared home for mid-size performing arts organizations. Today, the Harris features some of the most diverse arts and culture offerings of any venue in the city, and is a distinctive model for artistic quality, collaboration, and making the performing arts relevant and accessible to the widest possible audience.

Founded on the principle of serving Chicago's vibrant creative community, the Theater is the home

venue of more than 25 not-for-profit arts and culture organizations. The *Harris Theater Presents* series has featured world-renowned artists and ensembles including Laurie Anderson, Batsheva Dance, English National Ballet, Joshua Bell, Renée Fleming, Sir John Eliot Gardiner and the Monteverdi Choir, Angélique Kidjo, and Paris Opéra Ballet. The Theater's community engagement initiatives build bridges between artists and community members, providing master classes, artist talks, and free tickets for more than 35 partner organizations throughout Chicago.

To learn more about the Harris Theater, Chicago's state-of-the-art 1,499-seat performance venue in Millennium Park, visit harristheaterchicago.org. 

