

GIACOMO  
PUCCINI

# LA BOHÈME

OCTOBER 2-11 | 2015



**BLO**  
BOSTON LYRIC OPERA  
**BLO.ORG**

**citi** PERFORMING ARTS CENTER  
SHUBERT THEATRE

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# *GREAT PERFORMANCES THAT GO WELL BEYOND THE PROSCENIUM.*

For 39 seasons, both on and off the stage, Boston Lyric Opera has exemplified the passion for excellence. From its stellar productions to its invaluable educational programs, BLO enriches the communities where its voices are heard. And for this, Citi is pleased to shout "Bravo!".



# WELCOME

Welcome to the opening of our 39th Season and our new production of Puccini's masterpiece, *La Bohème*. In the 120 years since the opera's premiere in Turin, Italy, *La Bohème* has become one of the most popular operas of all time. The ill-fated love story of Mimì and Rodolfo moves audiences today as it did more than one hundred years ago.

The original setting of the opera, in 1830, the same time period as Victor Hugo's *Les Misérables*, brings to life the social conflicts of its time, influenced as it was by student involvement in the 1830 and 1832 Paris revolutions. These young students in Paris were offended by the social inequality for which they blamed the new middle class, and the students in the opera mirror their idealistic passion to effect change.

It is almost commonplace today to think of *La Bohème* as a romantic cliché, but that interpretation ignores the social context within which Puccini created his masterwork and disregards the characters' youthful and fervent, if ultimately futile, pursuits. We were inspired by the remarkable parallels of the original setting with 1968 Paris—an era, once again, of unrest and upheaval not only in Paris but in many corners of the world. Some in our audience will no doubt remember that unsettled time. I hope that seeing *La Bohème* in this unexpected setting will bring your experience closer to what the audience of Puccini's time felt.

As we open this new Season, we bid a fond farewell to our former Board Chair, Steve Akin, and his wife, Jane. We are honored to be able to pay tribute at our Opening Night Gala to Steve for a decade of excellent and passionate leadership, and to Jane and their family for their ardent support. We are deeply grateful for Steve and Jane's, and their daughter Kyla's, enormous and lasting generosity to Boston Lyric Opera.

We are also pleased to welcome our new Board Chair, Michael Puzo. In addition to bringing great experience to our board leadership, Michael also brings his love and knowledge of opera and musical theater to the Company.

Our enthusiastic applause and sincere thanks also go to our Honorary Gala Chair, Mayor Martin J. Walsh, Gala Chair, Barbara Winter Glauber, Gala Vice-Chair, Samuel Parkinson, and their Committees. The Season Opening Gala is BLO's largest fundraising event of the year—benefiting our Emerging Artists—and it is a success due to the commitment, talent and dedication of all those involved. Bravo!

Preparations are already well underway for our next operas of the Season: the installation of Philip Glass's *In the Penal Colony* at The Cyclorama at the Boston Center for the Arts, our new production of Massenet's *Werther*, and the wonderful and sparkling operetta *The Merry Widow*. Don't miss these very different musical experiences and the line-up of incredible talent we have assembled for you to enjoy!

As always, I look forward to seeing you at intermission and hearing your comments about *La Bohème*. And now, passion—and Paris—await.



Esther Nelson  
Stanford Calderwood General & Artistic Director



Sketch by Costume Designer  
Nancy Leary for *La Bohème*

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Opera, with its full forces of principal singers, chorus, orchestra, production and more, requires a tremendous investment. Ticket sales traditionally cover only a small percentage of those costs. We rely on the passion and support of our community to produce truly great opera, to develop this generation's talented Emerging Artists, and to bring opera to a wider audience through community engagement. Please consider making a gift to help us reach new heights.

## GET INVOLVED WITH BLO

After the curtain comes down, there are still lots of ways to get your opera fix!

### PRIMA FOR YOUNG PROFESSIONALS—MEMBERSHIP IS FREE!

Be in the know with regular news updates, exclusive invitations to events, behind-the-scenes access, opportunities to meet BLO artists, and special PRIMA rates for the best available seats at any performance. Members reap all these benefits with no commitment or fee! Join Boston's young arts lovers at [blo.org/prima](http://blo.org/prima), 617.542.6772, or [boxoffice@blo.org](mailto:boxoffice@blo.org).

### JOIN BLO'S ORFEO SOCIETY

Orfeo members provide critical support to the Company. As our thanks, we give you the red carpet treatment: the opportunity to meet other opera lovers in congenial settings—like our hospitality wine & cheese lounge prior to each performance—and insight to the art form through engagement with stage directors, artists, and the creative team behind each production. Plus, join Orfeo for the Season-culminating special performance and celebration (coming up in June—it's a "don't miss"). Orfeo members view performances from the best seats in the house and have access to concierge ticketing. Patrons donating \$3,000 or more to BLO's Annual Fund are welcomed into the Orfeo Society. Learn more at [blo.org/support/orfeo-society](http://blo.org/support/orfeo-society) or contact Sarah B. Blume at 617.542.4912 x228.

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LIZA VOLL PHOTOGRAPHY

### COMMUNITY PROGRAMS AND EVENTS

BLO is making music happen far beyond the opera house with engaging events throughout the year, produced alongside partners from renowned institutions like the Boston Public Library and the Museum of Fine Arts, Boston to organizations at the heart of our community. Whatever your opera background, you're sure to be informed and inspired by our Season of diverse programs and special events. For more information, sign up for the BLO email list, visit [blo.org/events](http://blo.org/events), or email [events@blo.org](mailto:events@blo.org).

### MUSIC! WORDS! OPERA!

Every year, hundreds of students experience live opera in their classrooms through BLO's school outreach program, *Music! Words! Opera!*. Students create and perform their own classroom operas, and teachers receive professional development training as they implement this interactive curriculum in their classrooms with the support of BLO singers and teaching artists. Bring this thriving, free arts program to your community by encouraging your neighborhood teachers and schools to get involved at [blo.org/learn/music-words-opera](http://blo.org/learn/music-words-opera).

### INTERESTED IN BOARD SERVICE OR BECOMING A VOLUNTEER?

Become an integral part of the Company by giving your time as a volunteer or by assuming a leadership role in the future of BLO through Board service. Contact Sarah B. Blume at 617.542.4912 x228 to inquire.



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Buy tickets, learn more about these events and others, check out our restaurant partners, and peek behind the scenes at [blo.org](http://blo.org).



## A MESSAGE FROM THE BOARD CHAIR



Welcome to the 39th Season of Boston Lyric Opera. We are proud to begin this Season with a new production of *La Bohème*. Rightfully one of opera's most renowned works and a riveting love story, *La Bohème* is a portrait of the passion, idealism and purpose of the artist and of art itself.

As human beings, we long for the transformational beauty that art in its many forms can bring to our lives and our communities. In celebrating the central role that art and music play in our lives, we applaud our outgoing Chairman, Steven Akin. Steve stepped down this summer as Board Chair after ten years of extraordinary leadership and service to Boston Lyric Opera. He guided the Company through a critical period of growth and challenge, a period marked by exciting new productions, operatic innovation and a commitment to sound business practices. Steve made BLO and opera a part of his life's work, remarking often that his commitment to the Company was based on opera's ability to express the entirety of the human spirit.

On a personal note, my first taste of opera came when I was a child, courtesy of my Irish born grandmother, who sat me down to listen to the Saturday radio broadcasts of the Metropolitan Opera in her apartment in the Bronx. The beauty of the music, the thrill of the voices and the simple time spent together left a lasting impression. Looking back, it inspired me to make music and opera part of my life, from serving as a Director of the former Boston Opera Association, as a Trustee and former Chair of South Shore Conservatory, to joining the Board at BLO in 2010. It is now my privilege to chair the Boston Lyric Opera Board of Directors.

Together with you, I have read Steve's thoughts and commentary in this program over the years and I look forward to continuing the tradition, as well as getting to know many of you. In Steve Akin, BLO has had a dedicated and energetic leader. Steve and his wife, Jane, have left an enduring mark on the Company and have strengthened not only BLO, but the state of opera in Boston. Happily, Boston has not only a rich history of opera, we have a robust and diverse present and a future that is ours to chart, as our creativity and commitment to this unique art form compels us to do.

With thanks to all of you who make up the Boston Lyric Opera family.

Michael J. Puzo  
*Chair, Board of Directors*

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# A Tribute to JANE & STEVEN AKIN



Steven and Jane Akin have truly made BLO a family affair. When Steve began his tenure as Board Chair ten years ago, Jane stepped up and joined the Board of Directors. A few years later, their daughter Kyla was an enthusiastic advocate for the Company's early outreach to young professionals, and later joined the Board herself as an Overseer. Their support has been unflinching. From events to meetings, from productions to galas, which they have chaired multiple times and contributed to greatly, they have led with passion and served selflessly.

It seems only fitting that we take the opportunity of this year's gala to honor their good work and their legacy at BLO.

On behalf of the Boards of Directors and Overseers, the leadership, and staff — Boston Lyric Opera is proud to announce the naming of the Company's Emerging Artist initiative, now to be known as:

## JANE AND STEVEN AKIN EMERGING ARTISTS







## IN HONOR OF

Their years of service and extraordinary leadership

Their thoughtful and generous support

Their understanding and appreciation of each singer's journey and their commitment to the Company's work with Emerging Artists as an investment in the future of opera, and

Their passion for opera and their recognizing the art's capacity to reflect the breadth of the human experience and transform lives.

We can think of no more fitting way to pay tribute to their efforts on behalf of Boston Lyric Opera, than to name this initiative in their honor.

# Bravo!

MICHAEL FEIN



ERIC ANTONIOU

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A photograph of two men playing violins in an orchestra. The man in the foreground is wearing glasses and a blue shirt, looking intently at his instrument. The man behind him is also playing a violin. The background is dark, suggesting a stage or concert hall setting.

DON'T JUST SIT THERE.

### PLAY AN INSTRUMENT.

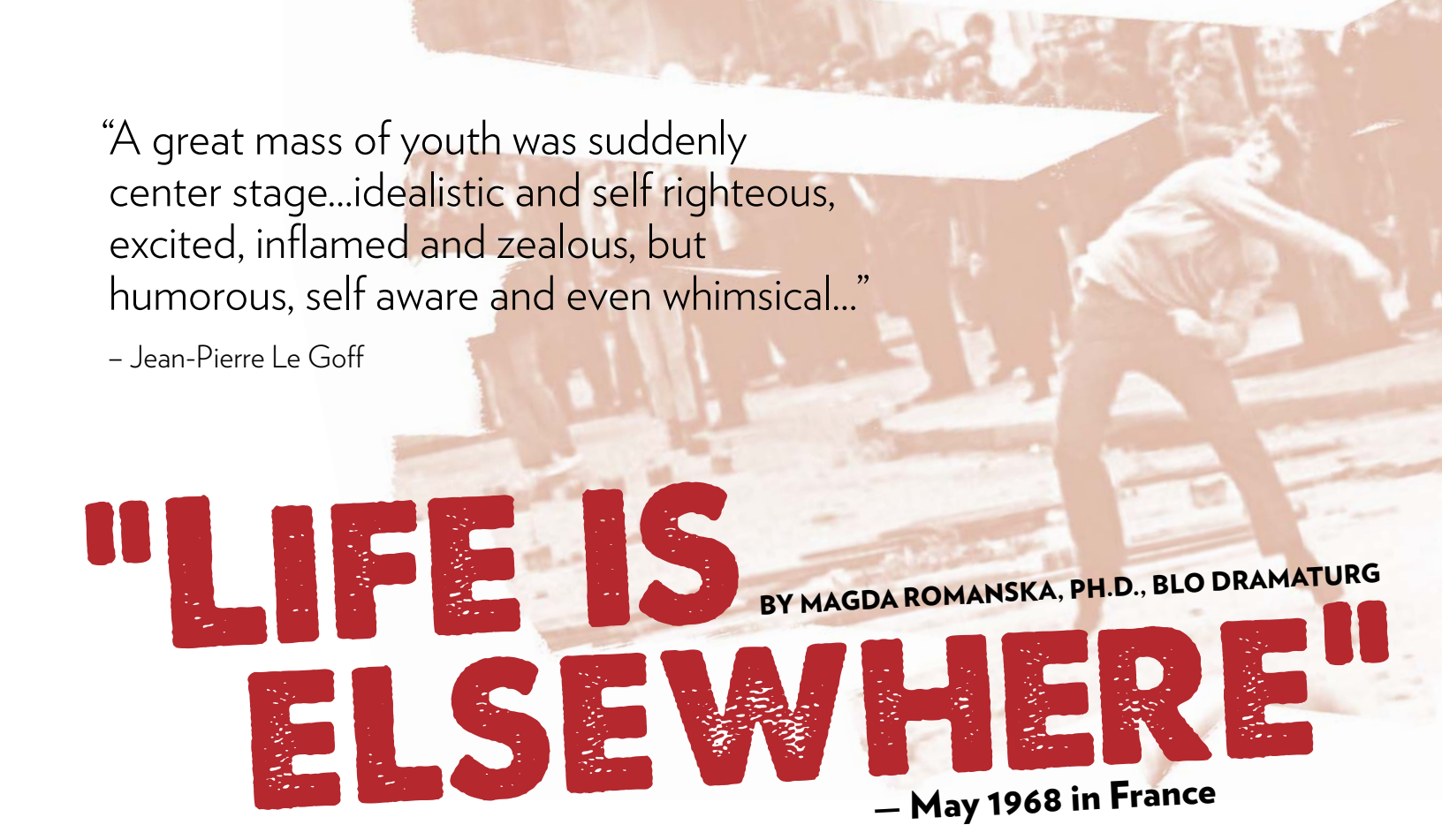
Yes, listening to this opera feels wonderful. Know what will have you feeling even better? Hands-on music making. Studies confirm its myriad health benefits: lowering blood pressure, releasing endorphins, improving executive function.

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“A great mass of youth was suddenly center stage...idealistic and self righteous, excited, inflamed and zealous, but humorous, self aware and even whimsical...”

– Jean-Pierre Le Goff

# "LIFE IS ELSEWHERE"

BY MAGDA ROMANSKA, PH.D., BLO DRAMATURG

– May 1968 in France

The year 1968 saw many protests, for a variety of reasons, around the globe. In France, the student anti-government occupation protests began as a way of challenging the old order, including capitalism and a consumerist culture, as well as the country's bourgeois values and its violent colonial and nationalistic legacy. The protests were spurred by general frustration with the French government's disregard for the needs of students and workers as well as growing dissatisfaction with the ruthless demands of the capitalist market economy and the inequality it created. Many students were frustrated by what they viewed as the technocratic function of their education, which trained them to be managers and administrators of a growing bureaucracy that aimed to support unexpected and rapid postwar modernization and economic growth (the period known as the *trente glorieuses*, thirty glorious years). The students wrote a collective manifesto which called for the rejection of the "capitalist-technocratic university and for solidarity with the working class." At the time, France had a strong Communist Party, and there was a possibility that it would become the first Western country to include Communists in its government.

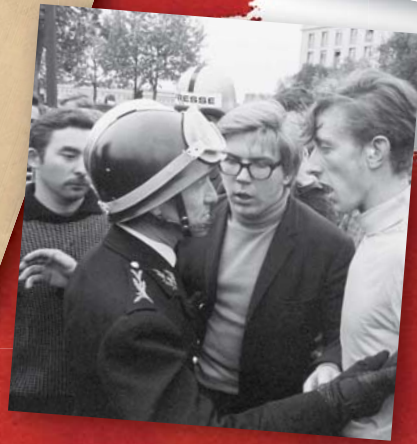
The demonstrators were inspired by the left-leaning Situationist International movement, a revolutionary group of avant-garde artists, intellectuals, and activists who formed in 1957 to advocate an anti-establishment call to action. Prompted on one hand by Karl Marx's critique of capitalist social alienation and commodity fetishism, and on the other by early-20th-century anti-bourgeois, experimental art movements such as Dadaism and Surrealism, the Situationist International movement supported a lifestyle

unconstrained by the requirements of the marketplace, promoting leisure, artistic, and intellectual pursuits over moneymaking labor and business. They argued for the privileging of genuine emotions and human interaction over the commodification and alienation of cold economic exchange. The two leaders of the movement, Guy Debord and Raoul Vaneigem, provided the theoretical framework for the May '68 protests, and many demonstrators adopted their slogans and arguments. In their books *Society of the Spectacle* and *The Revolution of Everyday Life*, both published in 1967, Debord and Vaneigem respectively promote non-conformist thinking and argue for the liberation of everyday life from the artifice of marketplace spectacle.

Although the May 1968 uprising in France was both economic and political, a festive, bohemian atmosphere surrounded the events, and many artistic happenings and performances took place along with the protests. Inspired by Dada and Surrealism, the students advocated free thinking, free love, and creativity unencumbered by the constraints of modern civilization and its discontents. One of the surrealist slogans, "Life is Elsewhere," became the rallying cry of the students and the artists, who longed for a life free from the harsh reality of the capitalist marketplace. Other famous slogans included "Il est interdit d'interdire" ("It is forbidden to forbid"), "Jouissez sans entraves" ("Enjoy without hindrance"), and "Élections, piège à con" ("Elections, a trap for idiots").

In response to the conservative morality of France's middle class, the protests also involved a component of sexual liberation. In fact the protests, which started at the University of Paris campus





at Nanterre, located a few miles from Paris, were sparked by the strict rules that governed students' dormitory life: men and women lived in different quarters and were not permitted to visit each other. As early as April 1967, male students camped in front of the women's dorms, which prompted campus administrators to allow male students over the age of 21 to have female visitors. The male students under age 21 were only allowed to have female visitors if they had written permission from their parents. As a sign of protest, almost all of the students younger than 21 obtained such permissions.

In mid-March 1968, Nanterre sociology students began demanding structural and curricular changes as well as greater freedom of association. The writing was literally on the wall: "Professors you are past and so is your culture!" Responding to the escalating rhetoric and clashes between left-wing and right-wing students, authorities closed the Nanterre campus indefinitely. In support of their fellow students at Nanterre, students in the Latin Quarter of Paris staged a small demonstration at the Sorbonne. The administration responded by closing the university for only the second time in the institution's 700 year history (the first closure was in 1940). Police began arresting demonstrating students, which provoked further spontaneous protests. Over 600 students were arrested, and both the student union and junior faculty union voted to go on strike.

The students were soon joined by union workers, artists, and intellectuals. Eventually, civil unrest brought the entire country's economy to a halt. More than 400 action committees were set up

throughout Paris to register supporters in fighting government policies, including the Sorbonne Occupation Committee. On May 13, 1968, more than one million people marched through Paris after the major left union federations, the Confédération Générale du Travail (CGT) and the Force Ouvrière (CGT-FO), called for strikes and demonstrations. The French government responded with a show of force, which provoked even more demonstrations.

On May 29, fearing escalating violence, President Charles de Gaulle left the country. He returned the next morning and addressed the nation, accusing the Communists of plotting the downfall of French government and the nation. He promised the dissolution of the National Assembly and new elections. Using his status and personal appeal, de Gaulle managed to rally citizens to his message, and a large group of counter-protesters marched from the Place de la Concorde to the Arc de Triomphe, shouting slogans such as, "Communism will not succeed!" and, the more xenophobic, "France for the French!" These May 30th counter-protests indicated a shift in public opinion, a development which surprised the students and workers. The new elections held in June gave even more power to the Right than it possessed before the protests started, marking the revolution a unequivocal fiasco.

BOSTON LYRIC OPERA PRESENTS

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PUCCINI **LA**  
**BOHÈME**

MUSIC DIRECTOR DAVID ANGUS

2015/16 Season Sponsor, Linda Cabot Black



Music by Giacomo Puccini

Libretto by Luigi Illica and  
Giuseppe Giacosa

Sung in Italian, with projected English translation

PERFORMANCES:

FRIDAY, OCTOBER 2 AT 8 PM

GALA OPENING NIGHT PERFORMANCE

SUNDAY, OCTOBER 4 AT 3 PM

WEDNESDAY, OCTOBER 7 AT 7:30 PM

FRIDAY, OCTOBER 9 AT 7:30 PM

SUNDAY, OCTOBER 11 AT 3 PM

Performed in four acts with one intermission  
after Act II. Performance running time  
approximately 2 hours and 15 minutes.

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# CAST & SYNOPSIS

A NEW BLO PRODUCTION SPONSORED BY CITI AND MADE POSSIBLE THROUGH THE GENEROUS SUPPORT OF JANE & STEVEN AKIN, LINDA CABOT BLACK, WILLA & TAYLOR BODMAN, AND BARBARA & ROBERT GLAUBER

## CAST in order of vocal appearance

MARCELLO ..... JONATHAN BEYER  
*Sponsored by Wendy Shattuck and Sam Plimpton*

VENDOR ..... OMAR NAJMI+  
*Sponsored by Dr. Kurt D. Gress and Mr. Samuel Y. Parkinson*

RODOLFO ..... JESUS GARCIA\*  
*Sponsored by Katie and Paul Buttenwieser*

PARPIGNOL ..... BRAD RAYMOND+  
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COLLINE ..... BRANDON CEDEL\*  
*Sponsored by Lynn Dale and Frank Wisneski*

CHILD ..... MIRA DONAHUE\*

SCHAUNARD ..... ANDREW GARLAND  
*Sponsored by Mr. and Mrs. Michael Puzo*

ALCINDORO ..... JAMES MADDALENA

BENOIT ..... JAMES MADDALENA  
*Sponsored by Wayne Davis and Ann Merrifield*

MUSETTA ..... EMILY BIRSAN\*  
*Sponsored by Horace H. Irvine II*

MIMI ..... KELLY KADUCE  
*Sponsored by Mr. and Mrs. E. Lee Perry*

TWO STUDENTS ..... RON WILLIAMS  
VINCENT TUREGANO\*+

## SYNOPSIS

*“Bohemia, bounded on the North by need, on the South by poverty, on the East by illusion and on the West by the hospital.”*  
- Henri Murger (1849)

*Paris 1968—a city torn by violent student uprisings; ruthless and brutal police reaction; demonstrations, strikes, riots, barricades in the street; tear gas and Molotov cocktails. Idealism...rebellion...repression...violence...civil chaos.*

Four young men share a garret room—Rodolfo (a poet and filmmaker); Marcello (a painter); Colline (a philosopher); and Schaunard (a musician). Into their somewhat untidy lives comes Mimì. She and Rodolfo meet almost accidentally and fall quickly in love. As they gather at the Momus—a student hangout and revolutionary club—Musetta, Marcello’s old girlfriend, turns up, decides, and succeeds to get the ostensibly unwilling (but totally enthralled) Marcello back.

The two love affairs go on. Musetta and Marcello exist in a seemingly unending state of volatile, emotional chaos. Mimì decides she must leave Rodolfo because of his jealousy. Rodolfo tells Marcello that Mimì is a flirt, but confesses that the real reason he must break off the affair is that she is dying. He has no money to care for her and, as he says, “Love is not enough.” She overhears and bids him a tearful farewell, but the two lovers are drawn back together and agree they cannot part at least until the spring.

Three months later, both couples have separated, and the four bohemians have returned to their bachelor digs. Musetta arrives with Mimì, whom she has found desperately ill, wandering in the street, and who begged to be taken to Rodolfo.

# ARTISTS



**DAVID ANGUS** *Conductor*

David Angus has just extended his contract for a third time as the Music Director of Boston Lyric Opera, where he conducts the majority of the productions each year and oversees all musical matters. He is also the Honorary Conductor of the Symphony Orchestra of Flanders, following several years as its Principal

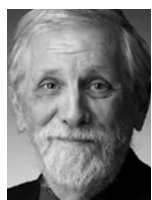
Conductor, when he played a major part in establishing it as Belgium's most exciting and successful new orchestra. Previously he was the Music Director of Glimmerglass Opera. David Angus conducts concerts and opera throughout Europe, and broadcasts frequently on BBC Radio 3 and abroad in Austria, Ireland, Holland, Denmark, Italy, and Belgium. Plans for this season, apart from his work at BLO, include choral music by Elgar and MacMillan with the Huddersfield Choral Society and the BBC Philharmonic, two CD recordings (with the London Philharmonic and with the orchestra of Opera North) and concerts in the USA, the UK, Sweden and Italy.



**ROSETTA CUCCHI** *Director*

Making her US directorial debut, Rosetta Cucchi has earned a reputation as one of the most innovative Italian opera directors of her generation. Recent productions include *La Traviata* at Teatro Comunale di Modena and Opera di Tenerife, *L'Arlesiana* at Wexford Opera Festival, and *L'Elisir d'Amore* at

Maggio Musicale Fiorentino. In 2009, she directed the Italian premiere of *Sweeney Todd* at Teatro Comunale in Bologna. Future directorial engagements include *Salome* at Teatro Carlo Felice in Genoa, *La Favorita* at Teatro La Fenice di Venezia, and *Werther* at Teatro Comunale Bologna with Juan Diego Florez in the title role. Ms. Cucchi began her career as a pianist, performing as an accompanist for internationally-known singers and in major theatres, including La Scala, Milan and winning numerous competitions in Italy and abroad. Since 2006, she has been Director of the symphonic orchestra Fondazione Arturo Toscanini in Parma, Italy.



**JOHN CONKLIN** *Set Designer*

John Conklin has designed sets on and off-Broadway, at the Kennedy Center, and for opera companies around the world, including the Metropolitan Opera, Lyric Opera of Chicago, Seattle Opera, San Francisco Opera, Bastille Opera in Paris, The Royal Opera and the opera houses of Munich, Amsterdam, and

Bologna, among others. Locally, his work has been seen in Boston Lyric Opera's *I Puritani* (2014), *The Magic Flute* (2013), *Madama Butterfly* (2012), and *Macbeth* (2011), as well as at the American Repertory Theatre and Boston Ballet. Additionally, Mr. Conklin develops lecture series and community events for BLO that enrich the audience experience and strengthen the presence of opera in Boston's arts community. He is on the faculty at New York University's Tisch School and was a recipient of the 2011 NEA Opera Honors.



**NANCY LEARY** *Costume Designer*

Nancy Leary has had an award-winning theatrical career that spans several decades. She has designed costumes for Opera Saratoga, Virginia Opera, Pittsburgh Symphony, Boston Lyric Opera, Opera Boston, Chautauqua Opera, Mobile Opera, Juilliard Opera, Boston Musica Viva, Boston Conservatory

and New England Conservatory. Other design credits include Shakespeare Theatre New Jersey, Commonwealth Shakespeare Co., Weston Playhouse, Actors' Shakespeare Project, Orlando Shakespeare Festival, Merrimack Repertory Theatre, North Shore Music Theatre, ART Institute, Chamber Repertory Theatre, Boston Theatre Works and Knife Edge Productions in New York City. She is currently working on an exciting new opera, *The Long Walk*, for Utah Opera. She also teaches Design and Production at Boston University School of Theatre.



**D.M. WOOD** *Lighting Designer*

D.M. Wood is a freelance lighting designer for opera and theatre, whose work has appeared in productions worldwide. Her recent credits include *Don Giovanni* at the Bergen Nasjonale Opera, *Norma* at Gran Teatre Del Liceu in Barcelona, and *Kansas City Choir Boy* at Prototype Festival in New York City. Her upcoming

designs can be seen in *Mary Stuart* at Seattle Opera. She also received the UK's 2012 Knight of Illumination Opera Award for her design of *Suor Angelica* at The Royal Opera House, Covent Garden.



**SEÁGHAN MCKAY** *Projection and Sound Designer*

Seághan McKay returns to BLO having previously designed projections for *The Flying Dutchman*. Recent highlights include Boston Ballet's *Swan Lake*; The Boston Pops' *Gershwin Spectacular: Promenade*; *Educating Rita* at Huntington Theatre Company; *On The Town* at Lyric Stage Company; *A Disappearing*

*Number* at Underground Railway Theater; *Big Fish*, *Carrie: the Musical*, *Next To Normal*, *Nine*, *Striking 12*, and *Jerry Springer: The Opera* at SpeakEasy Stage Company; *Memory House* at Merrimack Repertory Theater; *Sleeping Weazel's 27 Tips for Banishing The Blues*; *Merrily We Roll Along* and *Rent* at The Boston Conservatory; *Twilight: Los Angeles, 1992* and *Light Up The Sky* at Emerson Stage; and *Two Dance Stories: Stop All The Clocks* and *Beyond The Boundaries* at Brandeis Theater Company.

**JASON ALLEN** *Wig and Makeup Designer*

Jason Allen has been BLO's Resident Wig and Makeup Designer since 2003. A fixture of the Boston performing arts community, he also works with Huntington Theatre Company, Boston Ballet and many other organizations in Boston and throughout the country. *La Bohème* marks his 50<sup>th</sup> production with Boston Lyric Opera.



# ARTISTS



**JESUS GARCIA** *Tenor*  
RODOLFO

An internationally acclaimed tenor, Jesus Garcia specializes in the romantic roles of the Italian and French repertoire. *La Bohème* is his company debut with BLO. This past season marked his return to opera after a three-year hiatus, taken to write and record his first song-cycle *Manifest Destiny*. His previous performances include Fenton in *Falstaff* at Houston Grand Opera and Ferrando in *Così fan Tutte* at the Berlin Staatsoper. His future engagements include Alfredo at the Savonlinna Festival and the Badisches Staatstheater, and Nadir in *Les Pêcheurs de Perles* at NRO Netherlands. Mr. Garcia is the recipient of numerous awards, including a 2003 Tony Award Honor for his work as Rodolfo in Baz Luhrmann's production of Puccini's *La Bohème* on Broadway.



**KELLY KADUCE** *Soprano*  
MIMI

Kelly Kaduce returns to Boston Lyric Opera, after appearing this summer as Cio-Cio San in *Madama Butterfly* with the Minnesota Orchestra. Ms. Kaduce has garnered national acclaim throughout the years, including the top prize in the 1999 Metropolitan Opera National Council Auditions. Her past season's engagements include debuts with Lyric Opera of Chicago as Kátya in *The Passenger* and with Canadian Opera Company as Cio-Cio San. She made her BLO debut in 2006 as the title role of *Thais*, and appeared as Cio-Cio San in BLO's 2006 production of *Madama Butterfly*. This season, she will appear in the title role of *Tosca* at Houston Grand Opera, and create the role of Wendy in Moravec's *The Shining* with Minnesota Opera.



**JONATHAN BEYER** *Baritone*  
MARCELLO

Jonathan Beyer has performed a wide variety of roles in opera houses around the world. His recent credits include Figaro in *Il Barbiere di Siviglia* at both Opera Philadelphia and Opera Theatre of Saint Louis, Marcello in *La Bohème* at Dallas Opera and Ping in *Turandot* at Cincinnati Opera. This season, he will appear in Rossini's *Figaro* in a return to the Pittsburgh Opera, *The Merry Widow* at Lyric Opera of Chicago, *Don Pasquale* at Naples Opera, and *Die Fledermaus* with Florentine Opera. He also appeared in Rossini's *The Barber of Seville* with BLO in 2012. Throughout his career, Mr. Beyer has received numerous awards for his performances, including National Finalist in the Metropolitan Opera National Council Competition, and he was the Grand Prize winner at the 2011 George London Foundation.



**BRANDON CEDEL** *Bass-baritone*  
COLLINE

Brandon Cedel, currently in his third year of the Metropolitan Opera's Lindemann Young Artist Development Program, makes his BLO debut as Colline. His recent credits include performing both Masetto and Leporello in *Don Giovanni* at the Glyndebourne Festival, as well as Isacio in *Riccardo Primo* with Opera Theatre of Saint Louis. Upcoming this season, Mr. Cedel will perform as Theseus in a new production of *A Midsummer Night's Dream* at Grand Théâtre de Genève, as Don Basilio in *Il Barbiere di Siviglia* with Pittsburgh Opera, and as the Sergeant in *Manon Lescaut* at the Metropolitan Opera. He concludes his season in Germany as Masetto in *Don Giovanni* with Bayerische Staatsoper.



**ANDREW GARLAND** *Baritone*  
SCHAUNARD

Andrew Garland returns to BLO to reprise the role of Schaunard, which he appeared as at Seattle Opera and Atlanta Opera, as well as with BLO in 2007. Additional BLO appearances include *Rusalka* and *Les Contes d'Hoffmann* (2008), *Carmen* (2009), *A Midsummer Night's Dream* (2011), and *The Magic Flute* (2013). His recent credits also include Dandini in *La Cenerentola* at Opera Philadelphia and Fort Worth Opera, Harlekin in *Ariadne auf Naxos* at Seattle Opera, and the title role in Philip Glass's *Galileo Galilei* at Cincinnati Opera. Mr. Garland is widely recognized as a leader in recital work, with dozens of performances around the country including Carnegie Hall with Warren Jones. Following *La Bohème*, he performs Fauré's Requiem at Harvard University's Sanders Theatre, *Carmina Burana* with the National Chorale in New York City at Lincoln Center, and *Shubert and The Beatles* with the New York Festival of Song.



**EMILY BIRSAN** *Soprano*  
MUSETTA

Making her Boston Lyric Opera debut, Emily Birsan was most recently heard on the main stage of the Lyric Opera of Chicago as the Italian Singer in *Capriccio*, Servilia in the critically acclaimed David McVicar production *La Clemenza di Tito*, and the First Flower Maiden in a new production of Wagner's *Parsifal*. In August 2015, Ms. Birsan sang Ann Trulove in *The Rake's Progress* with Scottish Chamber Orchestra at the Edinburgh International Festival. Additional recent credits include Leila in *The Pearl Fishers* with Florida Grand Opera. Ms. Birsan can be heard on the Chandos recording of *The Saga of St. Olaf* with Andrew Davis and the Bergen Philharmonic in Bergen, Norway.

# ARTISTS



**JAMES MADDALENA** *Baritone*  
BENOIT/ALCINDORO

Renowned baritone James Maddalena commands a large and varied repertoire, ranging from Monteverdi to contemporary opera. He first gained international recognition for his notable portrayal of the title role in the world premier of John Adams' *Nixon in China*, directed by Peter Sellars with Houston Grand Opera. Mr. Maddalena has appeared with many leading opera companies, including New York City Opera, San Francisco Opera, Santa Fe Opera, Frankfurt Opera, and the Glyndebourne Festival. He made his BLO debut in 2000 with *Madama Butterfly* and has since appeared in numerous productions with the Company, including *La Rondine*, *Così Fan Tutte* and *La Traviata*. He is a frequent collaborator with director Peter Sellars as well as many contemporary composers, including John Harbison, Gunther Schuller, and Elliot Goldenthal. Mr. Maddalena has recorded for Decca/London, BMG, Classical Catalyst, Nonesuch, Teldec, Sony Classical, Harmonia Mundi, and EMI. He can be heard on the Grammy Award-winning recording of *Nixon in China* (Nonesuch) and the Emmy Award-winning PBS telecast.

## IMAGE CREDITS

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Poster from "How to Marry a Millionaire" Courtesy of Twentieth Century Fox. All rights reserved.

## BOSTON LYRIC OPERA ORCHESTRA

<b>VIOLIN I</b> Sandra Kott, <i>Concertmaster</i> Colin Davis Heidi Braun-Hill Natalie Favaloro Gerald Mordis Pattison Story Stacey Alden Cynthia Cummings Roksana Sudol Sasha Callahan Tera Gorsett	<b>CELLO</b> Loewi Lin, <i>Principal</i> Jan Pfeiffer-Rios Melanie Dyball Steven Laven Jolene Kessler	<b>BASSOON</b> Donald Bravo, <i>Principal</i> Ronald Haroutunian
<b>VIOLIN II</b> Annie Rabbat, <i>Principal</i> Lena Wong Robert Curtis Peter Hanly Rohan Gregory Melanie Fortier Annegret Klaua Susan Carrai Maynard Goldman	<b>BASS</b> Robert Lynam, <i>Principal</i> Barry Boettger Kevin Green Joseph Holt	<b>FRENCH HORN</b> Kevin Owen, <i>Principal</i> Dirk Hillyer Whitacre Hill Iris Rosenstein
<b>VIOLA</b> Kenneth Stalberg, <i>Principal</i> David Feltner Donna Jerome Abigail Cross Don Krishnaswami Jean Haig	<b>FLUTE</b> Linda Toote, <i>Principal</i> Lisa Hennessy	<b>TRUMPET</b> Jesse Levine, <i>Acting Principal</i> Greg Whitaker Dana Oakes
<b>CLARINET</b> Jan Halloran, <i>Principal</i> Karen Heninger	<b>PICCOLO</b> Iva Milch	<b>TROMBONE</b> Robert Couture, <i>Principal</i> Hans Bohn David Hagee
<b>BASS CLARINET</b> David Martins	<b>OBOE</b> Nancy Dimock, <i>Principal</i> Mary Cicconetti	<b>CIMBASSO</b> Donald Rankin, <i>Principal</i>
	<b>ENGLISH HORN</b> Lynda Jacquin	<b>HARP</b> Ina Zdorovetchi, <i>Principal</i>
	<b>CLARINET</b> Jan Halloran, <i>Principal</i> Karen Heninger	<b>TIMPANI</b> Jeffrey Fischer, <i>Principal</i>
	<b>BASS CLARINET</b> David Martins	<b>PERCUSSION</b> Richard Flanagan, <i>Principal</i> John Tanzer

## BOSTON LYRIC OPERA CHORUS

Michelle Alexander, *Chorusmaster*

<b>SOPRANO</b> Samina Aslam Molly Crookedacre Celeste Fraser Kirsten Hart Abigail Krawson Dana Varga Sara Womble	<b>TENOR</b> Stefan Barner Frank Levar Chris Maher Omar Najmi Thomas Oesterling Brad Raymond Fred VanNess	<b>VOICES BOSTON</b> Kirsten Shetler <i>Director</i> Dessie Bell-Kamen Maiya Cicmil Sarah Gleba Mira Donahue Ben Kiel Marlyn Li Chloe Locke Ethan O'Gara Druva Schlondorff Frances Smith Cecilia Viana Francisco Viana
<b>ALTO</b> Heather Gallagher Emily Harmon Bethany Hickman Courtney Miller Stephanie Scarcella Emma Sorensen Stephanie Zuluaga	<b>BASS</b> Elijah Blaisdell Ryne Cherry Attila Dobak Carlton Doctor Taylor Horner Vincent Turrigano Ron Williams	

**SUPERNUMERARIES:** Zachary Calhoun, Charlie Edwards, Karen Frost, Kurt Hakansson, and Jesse Martin



## PRODUCTION / ARTISTIC STAFF

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Anderson Nunnelley *Assistant Stage Manager*  
Anthony Schiavo *Production Assistant*  
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THE NATIONAL **OPERA** CENTER  
**AMERICA**

The Artists and Stage Managers employed on this production are members of the American Guild of Musical Artists. All musicians are members of the American Federation of Musicians of the United States and Canada.

The scenic, costume, and lighting designers are members of United Scenic Artists, Local USA-829 of the IATSE. Stagehands are represented by Local #11 of the International Alliance of Theatrical Stage Employees.

Boston Lyric Opera is a member of OPERA America, the national service organization for opera in the U.S. and Canada.

## ACKNOWLEDGMENTS

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AKA  
Alexander Aronson Finning  
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Scenery constructed by American Repertory Theatre and BLO  
Lighting Equipment provided by Advanced Lighting & Production Services, Inc.  
Costumes supervised by Costume Works, Inc., Somerville, MA



## ABOUT BOSTON LYRIC OPERA

Both locally and beyond, Boston Lyric Opera leads the way in celebrating the art of the voice through innovative programming and community engagement initiatives that redefine the opera-going experience.

Under the vibrant leadership of Stanford Calderwood General & Artistic Director Esther Nelson, BLO's productions have been described by the magazine *Musical America* as "part of the national dialogue" because of their role as entry points for new audiences. *The New York Times* observed that BLO "clearly intends [its productions] to catch the interest of operagoers around the country."

This view is shared by the nearly 30,000 people who experience BLO each year through dynamic performances, extensive partnerships with leading cultural organizations, and programs throughout our vastly diverse and exuberant community.

BLO's programming remains faithful to tradition while blazing new ground, building audiences, and creating new ways to enhance the opera-going experience. BLO Emerging Artists hone their craft and prepare to expand their careers to other world-leading stages. And BLO's wide-reaching education initiatives introduce opera to new audiences across generations.

Through your support and attendance, BLO employs nearly 350 artists and creative professionals annually—vocalists, artisans, stagehands, costumers, and scenic designers—many of whom are members of our own community.

The Company is proud to play a significant and meaningful role in Boston's vibrant arts community.

## BOSTON LYRIC OPERA STAFF

Esther Nelson *Stanford Calderwood General & Artistic Director*  
David Angus *Music Director*  
John Conklin *Artistic Advisor*

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Joe Williams  
Lynn Williams  
Sybil Williams



SCHAUNARD



# DISCUSSION QUESTIONS

After the performance, don't let the music simply fade away. Like the bohemians who gathered in cafés to debate art and life, we encourage you to discuss the opera with a friend or loved one, whether at your favorite bistro, bar, or your home. Here's a suggested list of questions to help you get started.

- How effective was the BLO setting of *Bohème* in Paris of 1968, amidst the student riots? In what ways did the updated setting illuminate or obscure aspects of the characters and story?
  - How does Puccini use melody and orchestration to create emotional moments: Mimì and Rodolfo's meeting, the Café Momus scene, the end of Act III outside the barricade, and the final scene when Mimì is sick?
  - What impact did elements of the BLO production (stage direction, sets, costumes, lighting) have on your experience of the opera? Did you feel that the performances and interpretation were justified by the libretto and score?
- Why do Mimì and Rodolfo decide to part in Act III? What would you have done in that situation?
  - What conflicts exist today between the "bourgeoisie" and the "bohemian"? What common threads exist between our world and the opera's, or our world and that of 1968?
  - *La Bohème* is, in some ways, a story about the idealism of youth. Is idealism something that one grows out of? Why or why not?
  - The final act of *La Bohème* finds the four bohemians back in their garret apartment. Have they changed throughout the course of the opera? How?
  - What is the final message of *La Bohème*?

ACT III  
THE BARRICADE



MIMÌ



RODOLFO



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Early set design sketch by John Conklin & costume design sketches by Nancy Leary.

# LA BOHÈME BLO'S VERSION

by Magda Romanska

**B**oston Lyric Opera's version of *La Bohème* relocates the famous opera from mid-19th-century Paris to the Paris of May 1968. The geographical location remains the same: the Latin Quarter neighborhood, which preserves much of the original bohemian spirit with students, artists, and vagabonds of all sorts hanging out at cafés, making art, and debating matters of life and existence into the wee hours of the night. The zeitgeist of both *époques* is also comparable.

The plot of *La Bohème* takes place in December 1830, just a few months after the French Revolution of 1830 (also known as the July Revolution), and two years before the June Rebellion of 1832. The Second French Revolution of 1830 (*Trois Glorieuses* – Three Glorious Days), saw the overthrow of the King Charles X and led to the establishment of constitutional monarchy. Immortalized in Victor Hugo's novel, *Les Misérables*, the June Rebellion (or Paris Uprising of 1832), was a follow-up to the 1830 events. The young artists, students, and expats actively participated in both uprisings. (The story goes that 1832 violence was triggered by a young painter, Michel Geoffroy, who started the uprising by waving a red flag.) The two rebellions were sparked by poor living conditions and general malaise that afflicted France between 1827 and 1832. Overcrowding and food shortages made the atmosphere in Paris particularly volatile.

The spirit of the May 1968 events very much parallels that of the 1830s revolutions. 1968 was a turbulent moment in French history; student protests against the bourgeois and technocratic values of the newly emerging capitalist society channeled the youthful idealism of these new bohemians. As in the original *La Bohème*, May 1968 in Paris was rife with tension between the romantic ideals of the artists and indifference to the world in which they were forced to function. Like the 1830s revolutions, May 1968 was a rebellion against what the students perceived to be unjust social order.

In staging our production, we drew inspiration from the mid-20th-century German theatre director Bertolt Brecht, whose dramatic theory of distanciation, including the use of placards, signs, and asides, aims to reveal new and unexpected meaning within preexisting text. By distancing *La Bohème* from its traditional, classic depiction and focusing on the everyday life of French students, we showcase the universal appeal of Puccini's love story and the transcendental, potent force of youth, driven by passion, desire, and idealism. Revolting against the old culture, old values, and old traditions, the French students of the May 1968 revolution tried to change the world. They wanted to burn down the institutions of the old world order, and perhaps nothing symbolized that order better than the Paris Opera House. Thus, in our production, the Paris Opera House represents both the old order and, ironically, the new foundation of the students' rebellion.

Aesthetically, our production calls upon French New Wave cinema, particularly the movies of Jean-Luc Godard, whose loose, non-linear, and ironic storytelling style, which blends multiple narratives and viewpoints, acutely reveals the ideological contradictions of the French protests. The post-war period in

France was characterized by rapid economic developments and, in many ways, the students who protested the newly emerging technocratic and capitalist social model were also very much part of it. As the children of the well-off French middle class, they grew up in relative affluence before rebelling against the boring, bourgeois lifestyle of their parents. After the revolution, they all went back to school and to their predetermined, middle-class futures. This revolution was but a brief flirtation with the freedom of an alternative, poverty-stricken, and romanticized artistic life, which many of them knew they would never be forced to live. In this world, Mimì is an outsider. She is not a college student. She works for a living, and she has no middle class life to fall back on after the revolution. She is drawn to Rodolfo because, among other things, he rejects the privilege of his birth, and he is drawn to her because she represents the authenticity of the class struggle, which he is lacking. In one of Godard's most renowned movies, *Masculin Féminin*, the film's most famous chapter is entitled, "The Children of Marx and Coca-Cola." This oxymoronic statement encompasses precisely the contradiction of the French revolution of 1968: the children of this revolution wanted simultaneously to overturn the capitalist society and live in its comforts.

Our production also references Italian director Bernardo Bertolucci's 2003 movie, *The Dreamers*, which chronicles the sexual entanglement of Matthew, an American college student visiting Paris during the 1968 revolts. He moves in with a pair of twins, brother and sister, and for a brief period the threesome live an idyllic and sexually liberated life, only to eventually part ways, leaving Matthew disillusioned and disturbed. In our version of *La Bohème*, we replace the bohemians' garret with an abandoned apartment, ready for demolition. The toll gate at the Barrière d'Enfer becomes the makeshift revolutionary barricade that the students have assembled from everyday objects. Painted in steely gray, this barricade is somewhat surreal: both a dreamscape and perhaps a nightmare. Amidst this backdrop of witty, inspiring, and often self-contradictory political slogans, Mimì and Rodolfo's love story unravels to the heartbeat of the revolution. Mimì becomes a symbol of both the passion and the frailty of the brief, violent insurgence that was perhaps doomed from the very start.

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**Magda Romanska, Ph.D., BLO Dramaturg, is an award-winning theatre scholar and writer. She is Associate Professor of Theatre and Dramaturgy at Emerson College, and Research Associate at Harvard University's Minda de Gunzburg Center for European Studies, and Davis Center for Eastern European Studies.**



# THE OPERA GALA

AN OPENING CELEBRATION  
OF OUR 2015/16 SEASON!

FRIDAY, OCTOBER 2, 2015

Mayor Martin J. Walsh, *Honorary Chair*

Barbara Winter Glauber, *Chair*

Samuel Parkinson, *Vice-Chair*

## BEAUX-ARTS EVENING

5:30 PM • Grand Hall and Centerstage • Citi Performing Arts Center<sup>SM</sup>  
Wang Theatre, 270 Tremont Street

## GALA PREMIERE

GIACOMO  
PUCCINI'S **LA**  
**BOHÈME**

8 PM • Citi Performing Arts Center<sup>SM</sup> Shubert Theatre, 265 Tremont Street

## CONTINUE THE CELEBRATION

with cast members, performances, champagne, desserts and dancing  
11 PM • Citi Performing Arts Center<sup>SM</sup> Wang Theatre, 270 Tremont Street

## FEATURING

Chelsea Basler

Brett Hodgdon

BLO Emerging Artist Alumni

# THE OPERA GALA

## IN SUPPORT OF BOSTON LYRIC OPERA'S WORK WITH THE 2015/16 JANE AND STEVEN AKIN EMERGING ARTISTS

The pursuit of a successful career in opera is a challenging—and expensive—undertaking. Singers must continually hone their talents with regular coaching, expand their repertoire by learning new roles, and find opportunities to make themselves heard. BLO recognizes that the next generation of opera stars needs to be nurtured in order to flourish, and that the future of the art form depends on their success. To that end, BLO has proudly expanded the opportunities we provide to Emerging Artists.

- Public auditions allow hundreds of singers to be heard
- Role and audition preparation in one-on-one sessions with both BLO's Music Director David Angus and BLO coaches
- Understudy key leading roles, thereby broadening their résumés
- Perform principal and comprimario roles in fully-staged BLO productions
- Additional paid performance opportunities at BLO's public Community Engagement and Special Events
- Professional mentorship from Stanford Calderwood General & Artistic Director Esther Nelson provides career guidance and support
- Feedback auditions with Director of Artistic Operations Nicholas Russell provide invaluable counsel and advice on repertoire choices
- Introduction of BLO Emerging Artists to key Artists' Managers

BLO's Emerging Artists are identified during the casting process of each Season's repertoire. The Artists have, in most cases, already established themselves professionally and are drawn primarily from the post-graduate and post-young artist fields. In certain exceptional cases, younger candidates who are appropriate for specific repertoire with the Company are considered.

## BOSTON LYRIC OPERA CELEBRATES JANE AND STEVEN AKIN EMERGING ARTISTS

2015/16  
SEASON



Vera Savage,  
mezzo-soprano



Emma Sorenson,  
mezzo-soprano



Jon Jurgens,  
tenor



Omar Najmi,  
tenor



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**- MICHELLE TRAINOR, BLO EMERGING ARTIST ALUMNA**

These benefits and opportunities require a great deal of financial and Company resources, and we need your help to continue this important work. Please join the Sponsors and guests of The Opera Gala and raise your hands to applaud BLO's Emerging Artists and provide the support necessary to ensure their success.

**TO SUPPORT BLO'S EMERGING ARTISTS GO TO [BLO.ORG/GIVE](http://BLO.ORG/GIVE).**

Use the gift envelope provided in your program book to mail your contribution or turn it in to any of the ushers as you exit the theatre.

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Your unrestricted support will enable Boston Lyric Opera to feature and nurture emerging operatic talent, and ensure the future of opera in Boston and New England for generations to come. **Thank you.**

## **THE 2015 STEPHEN SHRESTINIAN AWARD FOR EXCELLENCE**

### **HEATHER GALLAGHER**

This cash award was created to help an exceptional young artist in the BLO chorus further his or her career by supporting advancement activities such as coaching a new role; taking a movement, dance or acting class; or paying a portion of graduate school tuition or travel expenses. It is awarded annually in memory of one of BLO's beloved chorus members who passed away suddenly at the age of 29. Recipients of the Shrestinian Award include Neil Nelson, Alan Schneider, Heidi Stober, Stephanie Chigas, Laura Choi Stuart, Andrea Coleman, Erica Brookhyser, Joseph Valone, Neal Ferreira, Meredith Hansen, Michelle Trainor, Molly Paige Crookedacre, Omar Najmi, and Chelsea Basler.

Ms. Gallagher is a graduate of New World School of the Arts and the University of Florida. She is becoming increasingly sought after for her "standout" and "arresting" performances in opera and on the recital stage. As an Emerging Artist for the 2014/15 Season she appeared in all four operas, and she will appear in BLO's three Schubert Theatre operas during the 2015/16 Season. Ms. Gallagher is also a Resident Teaching Artist with BLO's *Music! Words! Opera!* program.



Brad Raymond,  
tenor



Vincent Turregano,  
baritone



Bruce Stasyna,  
conductor



Nathan Troup,  
director



Heather Gallagher,  
mezzo-soprano

# THE OPERA GALA

## DEAR OPERA LOVERS,



Welcome to Boston Lyric Opera's 39th Season and Opera Gala! We are all thrilled that you are here to enjoy this festive evening and new production of *La Bohème*, which honors our outgoing board chairman, Steve Akin.

Your attendance tonight and financial support of the Company and its Emerging Artists help assure a robust, healthy regional opera company, which in turn nourishes opera around America. BLO, its artists, and administration are all deeply grateful to you for your generosity.

Special thanks go to our Honorary Chair, Mayor Martin Walsh, who is so valiantly championing the arts in Boston, and the Gala Vice-Chair, Samuel Parkinson. Tonight would not be possible without the support of longtime friends Citi Performing Arts Center<sup>SM</sup>; Be Our Guest, Inc.; The Catered Affair; Winston Flowers; toUch Performance Art; ALPS Lighting; AV Presentations; Gerard and Sherryl Cohen and Peter and Sheila Rawson; Jeannie Ackerman Curhan; as well as the expert staff of BLO.

I hope that you enjoy tonight's festivities and the beauty of *La Bohème*. I thank you for joining us and wish you a glorious night at the Opera.

Barbara Winter Glauber, *Chair*

## GALA COMMITTEE

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## THE GALA MENU

### PASSED HORS D'OEUVRES

Parmesan Gougère with Red Onion, Scallion and Truffle Salt  
Omelet and Smoked Salmon Rolls with Caviar  
Oysters "Rodolfo"  
Brie and Raspberry Feuille de Brik  
Steak au Poivre Crostini with Garlic Aioli

### FIRST COURSE

Prawns Bouillabaisse  
Confit Tomatoes, Shaved Fennel, Roasted Pepper, Rouille  
Baker's Basket of Warm Rolls and Flatbread with Sweet Butter and Fleur de Sel

### MAIN COURSE

Roast Breast of Duck with Leg Confit  
Two Potato Gratin, Caramelized Brussels Sprouts, Roasted Artichokes, Butternut Squash  
Dried Cherry Jus

### TAKE AWAY SWEETS

Chocolate, Raspberry, and Vanilla French Macarons

## GALA AFTER PARTY MENU

Julia's Classic Chicken Tart with Spinach and Soubise	French Cheeses, Sliced Baguette
Truffled Rosemary Parmesan Frites in Paper Cones	Fresh Fruit, Salt Roasted Nuts
Petit Croque Monsieur	Selection of Petits Fours and Fine Miniature Pastry
Crème Brûlée Tarts - Traditional, Lemon, and Lavender	<b>TAKE AWAY SWEETS</b>
Fine Handmade Chocolates, Raw Organic Chocolates	Fine chocolates donated by Jeannie Ackerman Curhan



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Congratulations to BLO on the 2015/16 Season Opera Gala,  
and hats off to the Honorary Chair Mayor Martin J. Walsh,  
Chair Muffy Glauber and Vice-Chair Samuel Parkinson.

Together, we celebrate yet another exciting  
and rewarding Season.

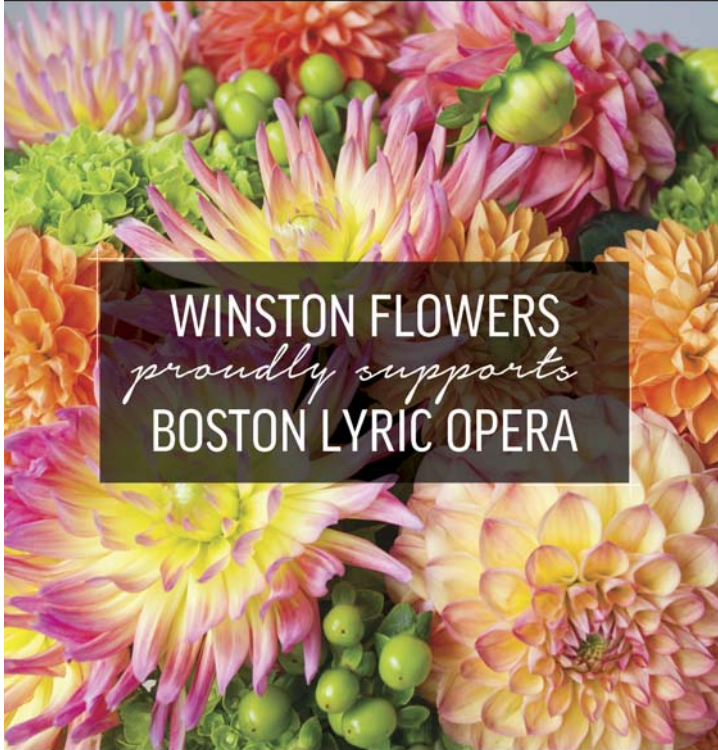
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Barbara Glauber, we thank you for your passionate leadership and  
dedication to the growth and sustainability of the arts in Boston.  
The impact of your work will stay with the Community forever.

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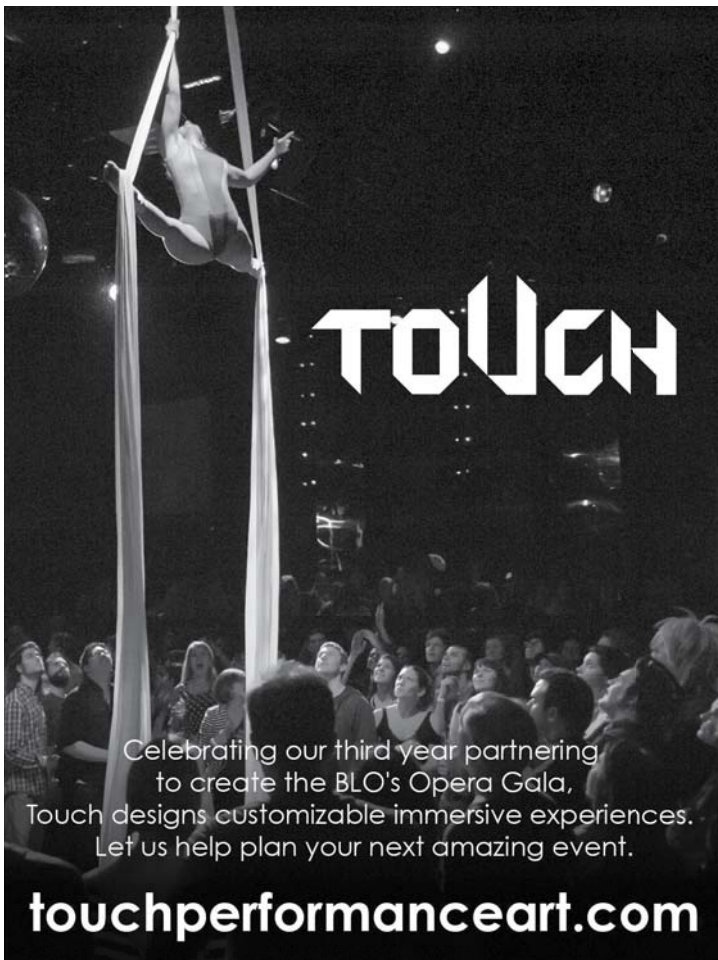
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As Boston Lyric Opera nears its 40th Anniversary Season, we want to celebrate BLO's achievements as the longest running opera company in Boston's history. The journey from BLO's modest beginnings to its current position as an internationally recognized Company has been tremendous, and it has been a genuine honor to be part of that journey for the past ten years.

Boston offers a wealth of arts and culture to the community—from acclaimed museums and ground-breaking theater to a world-renowned symphony and the best in early music. And BLO has played a vital role in creating a robust opera community that offers patrons a dynamic array of opera, from first-rate conservatory programs to the entire cannon of the art form. Opera is an integral part of the area's thriving cultural life.

BLO has succeeded because of the tireless efforts and dedication of many. Its volunteers and patrons provide essential day-to-day support to fulfill the Company's mission. Esther Nelson has assembled a staff with remarkable artistic and administrative expertise to guide the Company as it expands the role of opera. Finally, the talented roster of the Boards of Directors and Overseers shape and steward the Company passionately and expertly. And we know that the Company will continue to make great strides under the knowledgeable, inspired leadership of its new Board Chair, Michael Puzo.

We are deeply grateful for BLO's friendship, partnership, and dedication throughout these many years; proud of the progress we have all made together; and excited by the promise the future holds.

JANE, KYLA, AND STEVE AKIN



Congratulations to the wonderful staff  
at Boston Lyric Opera for their work on a fantastic  
upcoming season of world-class opera.

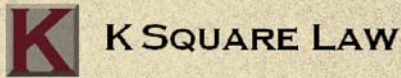
ANN MERRIFIELD AND WAYNE DAVIS

With thanks to BLO for bringing the vitality and artistry  
of opera to Boston and beyond.

CHRISTINE AND MICHAEL PUZO



Wishing Boston Lyric Opera  
all the best for its  
Season of Passion



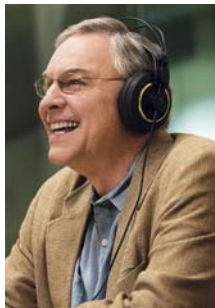
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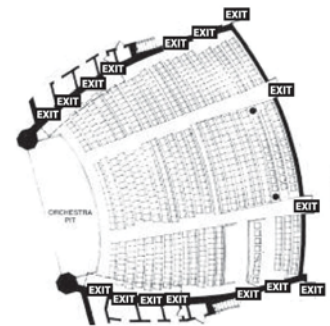
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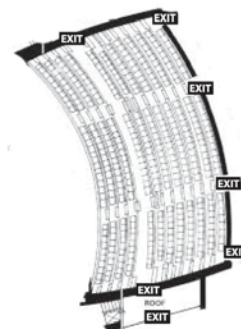


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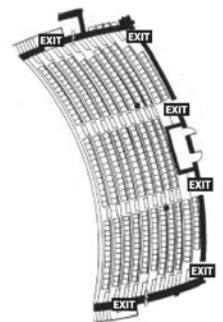
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# CALENDAR OF EVENTS | FALL 2015

Omar Najmi and  
Sandra Piques Eddy  
in Boston Lyric Opera's  
2015 production of  
*Kátya Kabanová*.



ERIC ANTONIOU



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Philip Glass

## SIGNATURE SERIES | PHILIP GLASS: 40 YEARS OF OPERA

WED. OCT. 21 at 6:30PM  
\$32 members, \$40 non-  
members. Purchase online  
at [mfa.org](http://mfa.org). **SOLD OUT**

Presented by BLO in partnership with Museum of Fine Arts, Boston

Philip Glass has had an extraordinary impact upon the musical and intellectual life of the 20<sup>th</sup> and 21<sup>st</sup> centuries. In conversation with WGBH's Jared Bowen, Glass will discuss his 40 years of composing operas, including *In the Penal Colony*.

MFA Boston, Remis Auditorium, 465 Huntington Avenue

## DESIGN PRESENTATION | *IN THE PENAL COLONY* THU. OCT. 28 at 12PM

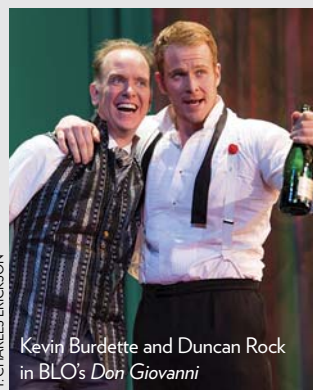
Join the creative team for an intimate conversation about the inspiration and motivation behind the BLO production of *In the Penal Colony*.

A benefit for Orfeo patrons at the Adagio level or above. Visit [BLO.org](http://BLO.org) or call 617.542.4912 to learn more about donor benefits and make your donation today!

## *IN THE PENAL COLONY* | OPERA ANNEX NOV. 11, 12, 14, 15 | 2015

The Cyclorama at the Boston Center for the Arts  
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Nowhere else but in Philip Glass's chilling and darkly comic two-character opera can audiences explore the breakdown of civil society in 90 minutes. Adapted from Franz Kafka's dystopian short story, *In the Penal Colony* is a pitch-black fable about crime... and a very unusual punishment.



T. CHARLES ERICKSON

Kevin Burdette and Duncan Rock  
in BLO's *Don Giovanni*

## OPERA NIGHT AT THE BPL | OPERA IN AN HOUR THU. NOV. 19 at 6PM FREE

Boston Lyric Opera tackles this 400-year-old art form with an engaging, thought-provoking discussion of opera's evolution and musical highlights, with performances by BLO artists from some of opera's greatest works.

Boston Public Library, Central Branch in the Abbey Room,  
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## SIGNATURE SERIES | *BRINDISI!* ITALIAN AND FRENCH DRINKING SONGS FRI. DEC. 4 at 7PM | \$80 members, \$100 non-members. Purchase online at [mfa.org](http://mfa.org).

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Above: Dance hall, Théophile-Alexandre Steinlen (French, born in Switzerland, 1859–1923), colored lithograph on card stock, gift of Leonard A. Lauder

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We are honored to recognize our donors who generously support the mission of Boston Lyric Opera to build curiosity, enthusiasm, and support for opera by creating musically and theatrically compelling productions, events, and educational resources for our community and beyond. We are deeply grateful for the following contributions made to Boston Lyric Opera between August 1, 2014 and September 1, 2015.

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The Orfeo Society and Friends of BLO make up BLO's core community of supporters. Members share a passion for opera and receive exclusive access to a range of benefits that enriches the operatic experience. BLO gratefully acknowledges their generous support.

This list includes gifts and pledges made to the Annual Fund, restricted funds, and event sponsorships through September 1, 2015.

For more information or to become a member of the Orfeo Society or Friends of BLO, please call Sarah Blume at 617.542.4912 x228.

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At the request of our patrons, Boston Lyric Opera observes the national opera standard of a no-late seating policy. While we understand that traffic conditions, public transportation, weather, and other factors can have unexpected effects on your arrival, we wish to minimize disruptions for our seated patrons and for our artists on stage. Latecomers will be asked to wait in the lobby until the earliest possible break in the performance, which in some cases may be intermission. Should you arrive late, the Company provides a video monitor in the lobby where you may view the performance until you are seated.

As a courtesy to the artists and for the comfort of those around you, please turn off all mobile phones, pagers, watch alarms, and any other device with audible signals prior to the start of the performance.

Patrons who leave the theatre during the performance may not be seated again until intermission.

The use of cameras or recording devices in the theatre is strictly prohibited.

In consideration of Boston Lyric Opera patrons, children under six will not be admitted.

Citi Performing Arts Center™ Shubert Theatre is not entirely wheelchair-accessible. For patrons with disabilities, wheelchair-accessible and companion seating, as well as removable-arm chairs, are available in a variety of locations and prices on the Orchestra level. There is no elevator in the Shubert Theatre; staircases are available for access to the Mezzanine and Balcony level seating areas. A wheelchair-accessible restroom and concession station are located off the main lobby. A wheelchair-accessible telephone is located in the box office lobby. The Shubert Theatre is equipped with an FM assistive listening device for patrons with hearing impairments; headsets are available free of charge at the Head Usher's desk. A pay-TTY device for deaf patrons is located in the box office lobby. Patrons requiring assistance should contact Citi Performing Arts Center™ in advance of their visit. Please call 617.482.9393 or (TTY) 617.482.5757. Patrons who are deaf are encouraged to use the Massachusetts Relay Service at 800.439.2370 for purchasing tickets to BLO productions. Please direct inquiries and requests for ADA guidelines to: Access Services Administrator, Citi Performing Arts Center™, 270 Tremont St., Boston, MA 02116.

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For information on Boston Lyric Opera productions, subscriptions and tickets, visit [blo.org](http://blo.org), call BLO Audience Services at 617.542.6772, or visit the Shubert Theatre box office, open Tuesday through Saturday, noon to 6:00 p.m., also available by telephone at 866.348.9738 or (TTY) 888.889.8587.



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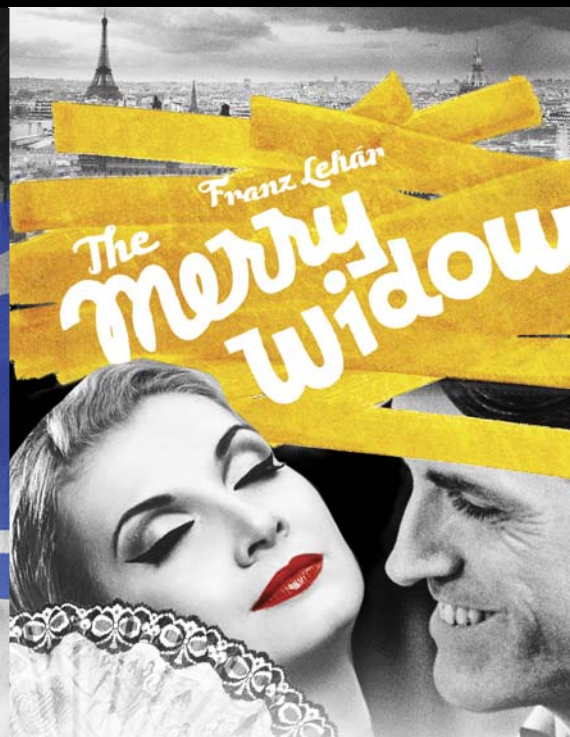
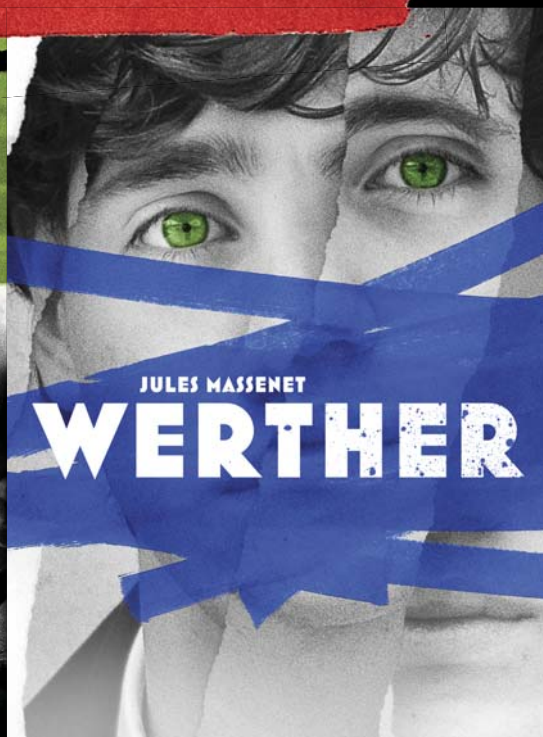
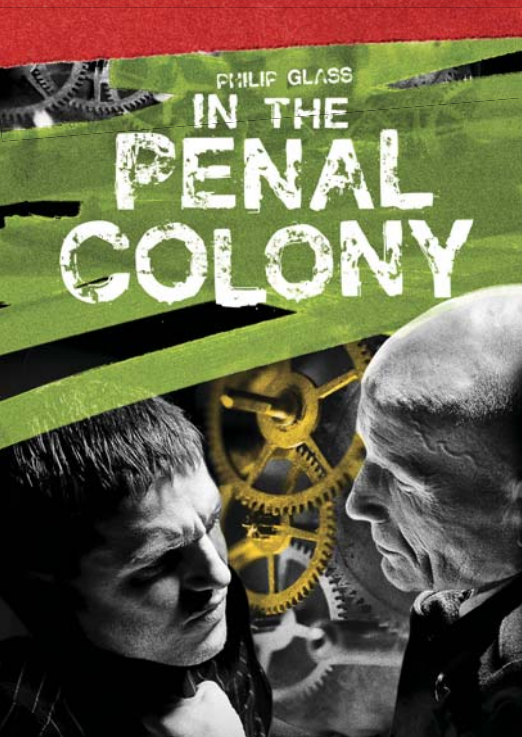
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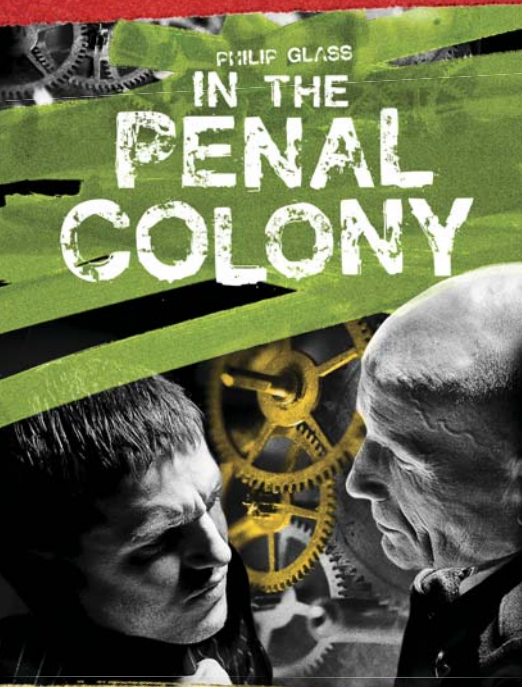
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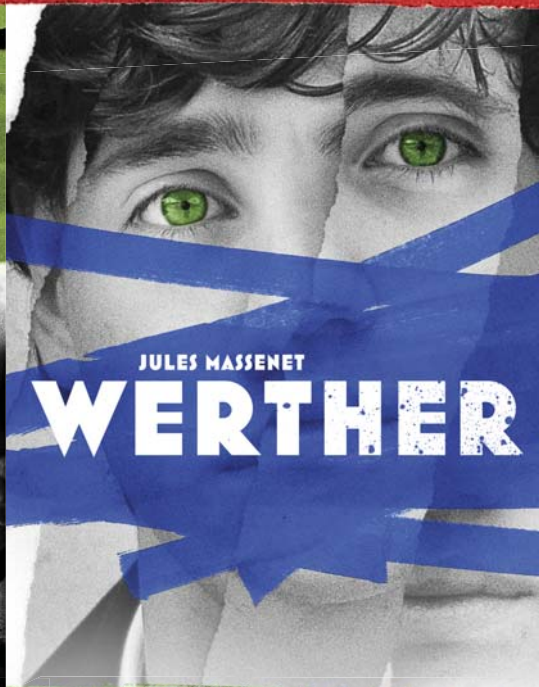
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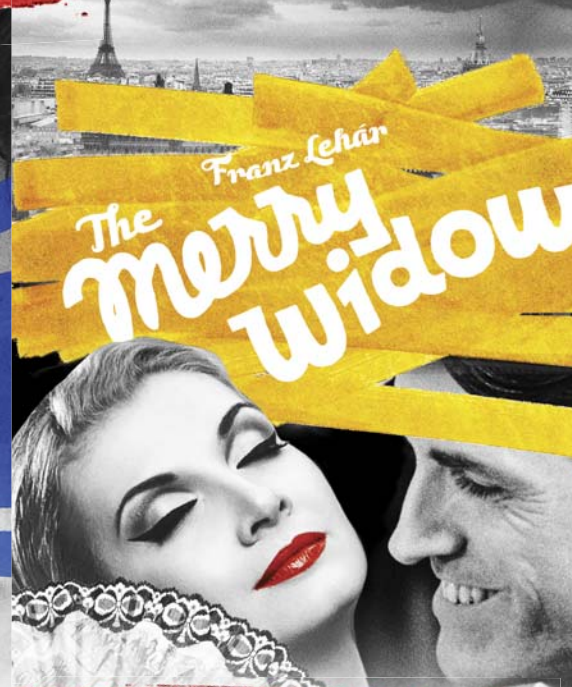
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