Dear Patrons,

Opera is, above all, a collaborative art form. The efforts of dozens (sometimes hundreds) of individuals—the composer, the set designer, the singer, the publicist, the technical team, and the audience member, to name just a few—combine in a furor of music, passion and sweat. When we’re doing our jobs right, we produce art. Sometimes, whether it’s by luck or alchemy or some magic combination of both, we achieve greatness.

That’s why we at Boston Lyric Opera are so proud of the achievements of our 41st Season. In 2017/18, we saw three out of four productions sell out; we exceeded our single-ticket sales goal by a stunning 31%; we launched new and strengthened existing partnerships; we ended the year with our eighth consecutive operating surplus; and we did all of this while stretching ourselves creatively and technically, reaching new artistic heights.

Our Season-opener, Tosca, delivered the grandeur of Puccini’s classic in a lavish period production at one of Boston’s architectural gems, the Emerson Cutler Majestic Theatre—and introduced Russian soprano Elena Stikhina in her American debut. BLO’s New Works Initiative launched with The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare, a dark comedy of murder and morals, which garnered a 2018 International Opera Award Nomination for Best World Premiere. Our all-new production of The Threepenny Opera confronted the underbelly of capitalism with irresistible wit and introduced the work of stage director James Darrah to Boston; and finally, our rare pairing of Bernstein’s Trouble in Tahiti and Arias & Barcarolles, a contribution to the centenary celebration of this great artist’s life, became the most talked-about installation in town, with a set inspired by the cabaret clubs of the 1950s as the backdrop for a musically and emotionally deft portrayal of an American marriage.

Our work in the community is as vibrant as our work onstage. This Season, we deepened existing partnerships with landmark institutions such as the Boston Public Library, the Museum of Fine Arts, and the Boston Athenaeum, and embarked on new ventures, such as with the exciting music organization Castle of our Skins, which is dedicated to celebrating the music of classical black artists. We worked with dozens of teachers and shared the joy of opera with over 2,600 young people through our in-school Create Your Own Opera program as well as school and library-based opera performances.

In short, the 2017/18 Season encapsulated BLO’s charge to present the full scope of operatic works, from masterpieces of the repertory to the operas of tomorrow, and everything in between. We strive to create theatrical experiences that are timely and resonant for our community at large, as well as to carefully match each opera with a venue that will allow its music and story to take center stage. We also remain committed to finding a long-term home for Boston Lyric Opera, a thriving hub for opera and the arts that will become part of the fabric of our community, and I continue to liaise with arts and business leaders to make this a reality.

We are grateful for the support of those who walk this path alongside us: our generous Board members, our devoted donors, patrons and volunteers, our incredible artists and technicians, and every curious neighbor whom we encounter through our education and community programs. We could not do this without you.

Esther Nelson
Stanford Calderwood General & Artistic Director
2017/18 SEASON BOARD

BOARD OF DIRECTORS
CHAIR
Michael J. Puzo
VICE-CHAIR & TREASURER
Wayne Davis
CLERK
Susan W. Jacobs
STANFORD CALDERWOOD GENERAL & ARTISTIC DIRECTOR
Esther Nelson, Ex Officio

Esther Nelson
Stanford Calderwood General & Artistic Director, since 2008

David Angus
Music Director, since 2010

John Conklin
Artistic Advisor, since 2009

BOARD OF OVERSEERS
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Richard M. Burnes, Jr.
Ellen Cabot
Carol Gram Deane
Amos Deinard

As of June 30, 2018

2017/18 SEASON STAFF OF BOSTON LYRIC OPERA

Esther Nelson
Stanford Calderwood General & Artistic Director

David Angus
Music Director

John Conklin
Artistic Advisor

Nicholas G. Russell
Director of Artistic Operations

Steven Atwater
Artistic Manager

Zachary Calhoun
Artistic Coordinator

Julian Killough-Miller
Artistic Associate

Anna B. Labykina
Production & Technical Director

Amanda Robie
Production Manager

Andrew M. Trego
Production Coordinator

Alix Strasnick
Associate Technical Director

Nathan DeMare
Master Carpenter

Jessica Pfau
Master Carpenter

Samantha Layco
Production Administrative Assistant

Julia Noulin-Mérat
Associate Producer

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Reinhard Heller
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Angela Rowland
Senior Accountant

Caitlin Hayes
Finance & Office Coordinator

Lizeth Malanga
Executive Assistant to the Stanford Calderwood General & Artistic Director

EXTERNE RELATIONS
Eileen Nugent Williston
Managing Director

Sarah B. Blume
Director of Major Gifts

Erin Coffey
Associate Director of Major Gifts

Cathy Emmons
Director of Institutional Gifts

Robin Whitney
Development and Outreach Manager

Narcissa McArther
Development Coordinator

Robin Schweikart
Database Administrator

Jei Irdmusa
Marketing & Communications Manager

Todd McNeel
Media Coordinator

JMK PR
Public Relations

Andrew J. Moreau
Operations Manager & System Administrator

Rebecca Kittredge
Audience Services Manager

Bailey Kerr
Patron Services Associate

Morgan McKendry
Audience Services Associate

Lacey Upton
Director of Community Engagement

Rebecca Kirk
Manager of Education Programs

Sara O’Brien
Events Manager

Heather Gallagher
Resident Teaching Artist

Patricia Au
Resident Teaching Artist

IRN Internet Services
Website

Leapfrog Arts
Graphic Design

THE LEADERS OF BOSTON LYRIC OPERA
FY18 OPERATING REVENUES

- Earned Revenue: 23%
- Individuals: 62%
- Institutions: 8%
- Events: 6%

FY18 OPERATING EXPENSES

- Programs: 67%
- Marketing & Promotion: 14%
- Development: 10%
- General & Administrative: 9%

BLO ENDOWMENT

13% Annual Growth Rate

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Endowment</th>
<th>Total Investments</th>
</tr>
</thead>
<tbody>
<tr>
<td>2014</td>
<td>$8</td>
<td>$6</td>
</tr>
<tr>
<td>2015</td>
<td>$10</td>
<td>$8</td>
</tr>
<tr>
<td>2016</td>
<td>$12</td>
<td>$10</td>
</tr>
<tr>
<td>2017</td>
<td>$14</td>
<td>$12</td>
</tr>
<tr>
<td>2018</td>
<td>$16</td>
<td>$14</td>
</tr>
</tbody>
</table>

...and to see the flame in those conquered eyes burn with passion.
### OPERATING RESULTS | $ THOUSANDS

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating Revenue</td>
<td>$7,943.2</td>
<td>$8,055.9</td>
<td>$8,443.1</td>
<td>$8,953.6</td>
<td>$8,251.5</td>
</tr>
<tr>
<td>Operating Expenses</td>
<td>$7,801.3</td>
<td>$7,994.0</td>
<td>$8,396.4</td>
<td>$8,891.1</td>
<td>$8,222.7</td>
</tr>
<tr>
<td>% Expenses Spent on Programs</td>
<td>67%</td>
<td>66%</td>
<td>64%</td>
<td>66%</td>
<td>67%</td>
</tr>
<tr>
<td>Surplus</td>
<td>$141.9</td>
<td>$61.9</td>
<td>$46.7</td>
<td>$62.5</td>
<td>$28.9</td>
</tr>
</tbody>
</table>

### BALANCE SHEET | $ MILLIONS

<table>
<thead>
<tr>
<th></th>
<th>2014</th>
<th>2015</th>
<th>2016</th>
<th>2017</th>
<th>2018</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL ASSETS</td>
<td>$16.2</td>
<td>$20.3</td>
<td>$19.5</td>
<td>$18.8</td>
<td>$20.6</td>
</tr>
<tr>
<td>NET ASSETS</td>
<td>$15.1</td>
<td>$19.2</td>
<td>$17.6</td>
<td>$17.3</td>
<td>$19.5</td>
</tr>
</tbody>
</table>

Fiscal years ended June 30; source: audited financial statements.

### EARNED REVENUE | DETAILS

<table>
<thead>
<tr>
<th>2017/18 SEASON</th>
<th>TICKETS SOLD</th>
<th>AVERAGE HOUSE CAPACITY OF RUN</th>
<th>NEW PATRONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tosca</td>
<td>4,905</td>
<td>99.6%</td>
<td>788</td>
</tr>
<tr>
<td>Burke &amp; Hare</td>
<td>1,777</td>
<td>102.0%</td>
<td>145</td>
</tr>
<tr>
<td>Threepenny Opera</td>
<td>3,804</td>
<td>99.5%</td>
<td>507</td>
</tr>
<tr>
<td>Trouble in Tahiti and Arias &amp; Barcarolles</td>
<td>2,821</td>
<td>92.8%</td>
<td>298</td>
</tr>
</tbody>
</table>

**GRAND TOTALS**

|                | 13,307    | 98.2% | 1,738 |

Average house capacity includes complimentary tickets.

---

The cast of Tosca.
TOSCA
OCT 13 – 22 | EMERSON CUTLER
MAJESTIC THEATRE
A co-production of Boston Lyric Opera & Opera Omaha
Music Giacomo Puccini
Libretto Luigi Illica and Giuseppe Giacosa
Conductor David Stern*
Stage Director Crystal Manich
Set Designer Julia Noulin-Mérat
Costume Designer Deborah Newhall
Lighting Designer Paul Hackenmueller
Sound Designer Joel T. Morain
Fight Director J.T. Turner*
Wig & Makeup Designer Jason Allen
Rehearsal Coach/ Accompanist Brett Hodgdon‡
Assistant Stage Directors Kristen Z. Cairns* and Matthew Haney*
Stage Manager Hester Warren-Steijn

CAST in order of vocal appearance
Angelotti David Cushing‡
Sacristan James Maddalena
Cavaradossi Jonathan Burton*
Tosca Elena Stikhina*
Scarpia Daniel Sutin
Spoletta Jon Jurgens‡
Sciarrone Vincent Turregano†
Shepherdess Sara Womble†

* BLO Debut
† BLO Jane and Steven Akin Emerging Artist
‡ BLO Jane and Steven Akin Emerging Artist Alumnus

THE NEFARIOUS, IMMORAL BUT HIGHLY PROFITABLE ENTERPRISE OF MR. BURKE & MR. HARE
NOV 8 – 12 | THE CYCLORAMA AT THE BOSTON CENTER FOR THE ARTS
A World Premiere commissioned by Music-Theatre Group with the support of Boston Lyric Opera
Music Julian Grant
Libretto Mark Campbell
Conductor David Angus
Stage Director David Schweizer
Set Designer Caleb Wertenbaker
Costume Designer Nancy Leary
Lighting Designer Robert Wierzel
Movement Director Melinda Sullivan*
Wig & Makeup Designer Jason Allen
Rehearsal Coach/ Accompanist Brett Hodgdon‡
Assistant Stage Director Katherine Carter*
Stage Manager Cynthia Hennon Marino*

CAST in order of vocal appearance
Dr. Robert Knox William Burden* Dr. Ferguson David McFerrin†
William Burke Jesse Blumberg
William Hare Craig Colclough*
Helen McDougal Michelle Trainor†
Margaret Hare Heather Gallagher†

THE VICTIMS
Donald David Cushing‡
Abigail Simpson Marie McLaughlin*
James Wilson (“Daft Jamie”) Michael Slattery*
Mary Paterson Emma Sorenson†
Madge Docherty Antonia Tamer†
THE THREEPENNY OPERA
MAR 16 – 25 | HUNTINGTON AVENUE THEATRE
A new BLO production

Music Kurt Weill
Libretto Bertolt Brecht
Conductor David Angus
Stage Director James Darrah*
Set Designer Julia Noulin-Mérat
Costume Designer Charles Neumann*
Lighting Designer Pablo Santiago*
Wig & Makeup Designer Jason Allen
Rehearsal Coach/Accompanist Brett Hodgdon‡
Assistant Stage Director Anderson Nunnelly†
Stage Manager Becki Smith*

CAST in order of vocal appearance
Macheath, known as Mack the Knife Christopher Burchett
Mr. Peachum James Maddalena
Mrs. Peachum Michelle Trainor‡
Polly Peachum Kelly Kaduce
Tiger Brown, Chief of Police Daniel Belcher*
Lucy, his Daughter Chelsea Basler*

THE WHORES
Jenny Diver Renée Tatum*  Vixen Marie McCarville
Whore Vera Savage‡ Old Whore Vanessa Schukis
Dolly Jaime Korkos*  Molly Alisa Cassola
Betty Heather Gallagher‡

MACHEATH’S GANG
Matt of the Mint Jesse Darden† Walt Dreary Andy Papas*
Crook Finger Jack David Cushing† Ed Ryne Cherry*
Jimmy Junior Thomas Osterling

BEGGARS
Filch Ryne Cherry  Jesse Darden, Andy Papas, Thomas Osterling.
Vera Savage, Ron Williams, David Cushing

A Policeman Ron Williams  Reverend Kimball Vera Savage
Policeman Smith Ryne Cherry

TROUBLE IN TAHITI AND ARIAS & BARCAROLLES
MAY 11 – 20 | DCR STERITI MEMORIAL RINK
A new BLO production

Music & Libretto Leonard Bernstein
Conductor David Angus
Stage Director David Schweizer
Set Designer Paul Tate Depo III*
Costume Designer Nancy Leary
Lighting Designer Jeff Adelberg*
Video Designer Johnny Rogers*
Movement Director Melinda Sullivan
Surtitle Designer Allison Voth
Wig & Makeup Designer Jason Allen
Dramaturg John Conklin
Rehearsal Coach/Accompanist Brett Hodgdon‡
Assistant Stage Director Cara Consilvio*
Stage Manager Hester Warren-Stiejn

CAST
Sam Marcus DeLoach
Dinah Heather Johnson
TRIO
Mara Bonde  Neal Ferreira‡  Vincent Turregano‡

English translation by Michael Feingold. Original German text based on Elisabeth Hauptmann’s translation of John Gay’s The Beggar’s Opera. This edition of The Threepenny Opera used by arrangement with European American Music Corporation, agent for The Kurt Weill Foundation for Music, Inc., and agent for the Brecht heirs.

Trouble in Tahiti performed in the reduction by Bernard Yannotta. “Oif Mayn Khas’neh (At My Wedding)” (from Arias & Barcarolles) performed in a new orchestration by David Angus. The performances presented by arrangement with Boosey & Hawkes, Inc., Sole Agent for Leonard Bernstein Music Publishing Company LLC, publisher and copyright owner.
### BLO 2017/18 ORCHESTRA

**VIOLIN I**
- Sandra Kott, Concert Master
- Colin Davis
- Jodi Hagen
- Peter Hanly
- Roksana Sudol
- Pattison Story
- Stacey Alden
- Lena Weng
- Cynthia Cummings
- Sasha Callahan

**VIOLIN II**
- Annie Rabbat, Principal
- Heidi Braun-Hill
- Tera Gorset
- Rohan Gregory
- Melanie Audlar Fortier
- Robert Curtis
- Susan Carrai
- Maynard Goldman

**VIOLA**
- Kenneth Stalberg, Principal
- David Feltner
- Abigail Cross
- Donna Jerome
- Don Krishnaswami
- Jean Haig

**CELLO**
- Aron Zelkowicz
- Melanie Dyball
- Jan Pfeiffer-Rios
- Steven Laven

**BASS**
- Robert Lynam, Principal
- Barry Boettger
- Kevin Green

**FLUTE**
- Linda Toote, Principal
- Iva Milch
- Lisa Hennessy
- Allison Parramore
- Roderick Ferland

**OB\O**
- Nancy Dimock, Principal
- Lynda Jacquin
- Mary Cicconetti

**CLARINET**
- Jan Halloran, Principal
- Steven Jackson
- Karen Heninger

**BASSOON**
- Elah Grandel
- Sally Merriman
- Margaret Phillips
- Gregory Newton

**FRENCH HORN**
- Whitacre Hill
- Dirk Hillyer
- Josh Michal
- Iris Rosenestein

**TRUMPET**
- Bruce Hall, Principal
- Jesse Levine
- Greg Whitaker
- Terry Everson

**TROMBONE**
- Robert Couture, Principal
- Hans Bohn
- Alexei Doohovskoy
- John Faieta
- Gregory Spiridopoulos

**CIMBASSO**
- Donald Rankin, Principal

**BANJO/GUITAR/HAWAIIAN GUITAR/MANDOLIN**
- William Buonocore

**TIMPANI**
- Jeffrey Fischer, Principal

**PIANO/CELESTE/ORGAN**
- Brett Hodgdon
- David Angus

**HARP**
- Ina Zdorovetchi, Principal

**MUSIC LIBRARIAN**
- Kate Ellingson

**PERCUSSION**
- John Tanzer
- William Manley

**ORCHESTRA PERSONNEL MANAGER**
- Maynard Goldman

**BLO 2017/18 CHORUS**

**SOPRANO**
- Alisa Cassola
- Molly Crookedacree
- Laura Ethington
- Kirsten Hart
- Abigail Krawczynska
- Marie McCarville
- Abigail Smith
- Antonia Tamer
- Dana Varga
- Sara Womble

**ALTO**
- Britt Brown
- Heather Gallagher
- Felicia Gavilanes
- Jaime Korkos
- Jazimina MacNeil
- Vera Savage
- Stephanie Scarcella
- Vanessa Schuske
- Sara Beth Shetlon
- Emma Sorenson

**TENOR**
- Ethan Brenmer
- Kevin Courtemanche
- Jesse Darden
- Frank Levar
- Chris Maher
- Thomas Oesterling
- Fred Van Ness

**BASS**
- Scott Ballantine
- Jorgeandres Camargo
- Ryne Cherry
- Junhan Choi
- Jonathan Cole
- David Cushing
- Taylor Horner
- Patrick McNally
- Andy Papas
- Ron Williams

**ACTORS & SUPERNUMERARIES**
- Tim Daughters
- Kurt Hakansson
- Domenico Mastrototaro
- J.T. Turner
- Joseph Yonaitis

**VOICES BOSTON**
- Steven Lipsitt, Artistic Director
- Suvi Carlile
- Iolanthe Demos
- Antonia Dunnfield
- Georgina Harrington
- David Hermanson
- Miles Luther
- Tia Percheva
- Charlie Perdue
- Louisa Rossano
- Noah Schindoff
- Natalie Tulipani
- Joaquim Viana

### VOLUNTEER CORPS

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Linda George</td>
<td>Mencken Graham</td>
</tr>
<tr>
<td>Rachel Hahn</td>
<td>James Karg</td>
</tr>
<tr>
<td>Eva Karger</td>
<td>Milling Kinard</td>
</tr>
<tr>
<td>Esther Lable</td>
<td>Daniel Levin</td>
</tr>
<tr>
<td>Richard Leccese</td>
<td>Nancy Lynn</td>
</tr>
<tr>
<td>Domenico Mastrototaro</td>
<td>Terri Mazzuli</td>
</tr>
<tr>
<td>Patti McGovern</td>
<td>Anne McGuire</td>
</tr>
<tr>
<td>Meg Morton</td>
<td>Kameal Nasr</td>
</tr>
<tr>
<td>Gail Nef</td>
<td>Cosmo &amp; Jane Papa</td>
</tr>
<tr>
<td>Barbara Papesch</td>
<td>Jeffrey Penta</td>
</tr>
</tbody>
</table>

**Bold Name** indicates tenured orchestra member

### PRODUCTION CREW

**ASSISTANT STAGE MANAGERS**
- Julie Marie Langevin
- Melanie Bacaling

**PRODUCTION ASSISTANTS**
- Bruno Baker
- Marisa Brink

### UNIONS

The Artists and Stage Managers employed on these productions 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-629 of the International Alliance of Theatrical Stage Employees (IATSE). Stagehands are represented by Local #11 of IATSE.

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

![The National Opera Center](https://example.com/national-opera-center.jpg)
NEW WORKS & EMERGING ARTISTS:
SHAPING OPERA IN THE 21ST CENTURY

NEW WORKS INITIATIVE

In the 2009/10 Season, BLO launched Opera Annex, a series that explores rarely-performed repertoire and builds curiosity for the art form through immersive, unique opera-going experiences. Today, BLO’s New Works Initiative has grown out of Opera Annex, and is dedicated to the development and support of new and developing pieces of opera-theatre from today’s leading composers, librettists, and artists. This Season marked a milestone for the Company: BLO’s first full-length World Premiere, The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare, which earned a 2018 International Opera Award Nomination for Best World Premiere.

TIMELINE OF BLO COMMISSIONS

1987 | BLO produced the first entirely computer-assisted opera ever, entitled Countdown.

1988 | BLO developed and presented portions of The Wife of Martin Guerre, with music by Roger Ames and libretto by Laura Harrington, at the Isabella Stewart Gardner Museum; the work developed further and eventually premiered as a musical at the Hartford Stage in CT.


2011 | Richard Beaudoin’s prologue The After Image was created in response to—and staged in conjunction with—Viktor Ullmann and Peter Kein’s The Emperor of Atlantis.

2013 | James MacMillan’s acclaimed work Clemency, co-commissioned along with The Royal Opera House, Covent Garden, Scottish Opera, and Britten Sinfonia, premiered at BLO, and was later released on the BIS label.

2013 | BLO commissioned a chamber version of Jack Beeson’s 1965 opera, Lizzie Borden.

2017 | BLO staged its first full-length World Premiere: The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare by Julian Grant and Mark Campbell, commissioned by Music-Theatre Group with the support of BLO.

2018 | The Company’s first full-length solo commission will have its World Premiere in November: Schoenberg in Hollywood by Tod Machover and Simon Robson, based on a scenario by Braham Murray.

BOSTON LYRIC OPERA JANE AND STEVEN AKIN EMERGING ARTISTS

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. BLO has proudly expanded the opportunities we provide to Emerging Artists to include role and audition preparation with BLO’s Music Director, David Angus, and BLO coaches; career guidance from Esther Nelson, the Stanford Calderwood General & Artistic Director, and other leaders in the field; paid performance opportunities at BLO events; and much more.

2017/18 EMERGING ARTISTS

Antonia Tamer
Soprano

Sara Womble
Soprano

Emma Sorenson
Mezzo-Soprano

Jesse Darden
Tenor

Vincent Turregano
Baritone

Anderson Nunnelley
Director
2017/18
BRINGING OPERA TO SCHOOLS AND COMMUNITY MEMBERS THROUGHOUT GREATER BOSTON

The mission of BLO’s Community Engagement department is to provide equitable access to quality arts experiences in the field of opera to its community. BLO accomplishes this goal by offering programs, events, and initiatives designed to appeal to multiple levels of opera and arts knowledge, to stimulate a variety of learning and engagement styles, and to connect with a broad range of ages, cultural heritages and identities, and socio-economic levels. Our core value is that opera is for everyone.

YOUTH & EDUCATION PROGRAMS

CREATE YOUR OWN OPERA PARTNERSHIP | 15 World Premiere original classroom operas were created this year in 10 schools across the greater Boston area—bringing 644 students into the process of writing, composing, and performing original works.

HANSEL AND GRETEL | Nearly 2,000 students were introduced to opera by BLO artists who presented an experiential, abridged version of Humperdinck’s classic fairytale opera at schools and public libraries.

EDUCATOR PROFESSIONAL DEVELOPMENT | BLO held its 7th annual week-long Teacher Professional Development Intensive in August 2017. This year, we launched a unique practicum that involved students from VOICES Boston in afternoon sessions, giving educators an immediate opportunity to apply their new skills with youth participants.

UNIQUE & CUSTOMIZED PARTNERSHIPS | BLO completed its third year of partnership with Boston Arts Academy Vocal Music Department, supporting students through direct service lessons by BLO Teaching Artists, as well as opportunities to engage in BLO’s professional rehearsal, production, and performance process.

VOICES BOSTON | BLO Education expanded its partnership with the children’s choir VOICES Boston, co-producing two weekend workshops for middle school and high school youth.

COMMUNITY & ADULT PROGRAMS

SIGNATURE SERIES | BLO’s thought-provoking Signature Series explored the intersection of visual arts, film, drama, literature, and opera through partnership events with the Museum of Fine Arts, the Boston Athenaeum, the John F. Kennedy Presidential Library and Museum, and Brandeis University.

BOSTON PUBLIC LIBRARY | A cornerstone of its community programming, BLO held two Opera Nights at the BPL, focusing on the works in our Season. BLO also joined the BPL’s popular Concerts in the Courtyard summer series, and partnered with the BPL system to host three concerts in collaboration with Castle of our Skins (below).

CASTLE OF OUR SKINS | BLO piloted a new partnership with Castle of our Skins, a concert and educational series dedicated to celebrating Black artistry through music. Through our collaboration, Crossing the Line to Freedom: A Musical Narrative, 444 audience members in 3 Boston neighborhoods celebrated critical stories in black history through music and spoken word.

CODA MAGAZINE AND DRAMATURGY | The Community Engagement department takes the lead in researching, developing, writing, and engaging freelance experts on a range of operatic topics for articles in print and online, including the BLO Blog, “In the Wings,” Student Study Guides, and our twice-yearly magazine, Coda.
For an opera company to thrive over the course of four decades, being in tune with ongoing trends and the constantly changing digital landscape is crucial. Boston Lyric Opera has established itself as a lead player in the space where the opera world and the digital world collide.

**HYPE TEAM**
The Company has a strong and growing Tweet Seat campaign, that generated national coverage including *The Wall Street Journal*, in which invited theatergoers are encouraged to live tweet during dress rehearsals. BLO has since opened up this initiative to Facebook and Instagram users, allowing selected guests to take and post photos during dress rehearsals. Thus, the formerly named Tweet Squad rebranded to Hype Team and includes more social media platforms.

**PRIMA**
PRIMA is BLO’s social community for young professional arts enthusiasts. PRIMA Members receive unique opportunities to get closer to opera, such as prime seating, educational opportunities, and social invitations. PRIMA patrons also receive special pricing for tickets, subscriptions, and Opening Night After Parties.
DONOR ACKNOWLEDGMENTS

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 BLO between July 1, 2017 and June 30, 2018.

• FRIENDS OF BLO | The largest community of supporters of Boston Lyric Opera. Members enjoy exclusive opportunities to explore opera and engage with others who share their passion through benefits such as invitations to Deconstructing Opera Salons, backstage tours, final dress rehearsals and more.

• ORFEO SOCIETY | Members gain behind-the-scenes access to BLO Artists and Creative Team members, while providing direct support to bring opera to our stages and communities.

• THE GOLDOVSKY SOCIETY | Membership is given in recognition of those who have made a provision in a will, living trust, deferred gift plan, or retirement plan that will benefit BLO.

For more information or to become a member, please call Sarah B. Blume at 617.542.4912 x2280.

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