



THE LIGHT IN THE PIAZZA
LYRIC THEATRE @ ILLINOIS

Dawn Harris, stage director | Julie Jordan Gunn, music director
Thursday-Saturday, April 27-29, 2017, at 7:30pm
Sunday, April 30, 2017, at 3pm
Tryon Festival Theatre

THANK YOU TO OUR SPONSORS

This season of Lyric Theatre @ Illinois has been sponsored
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THE ESTATE OF PHYLLIS CLINE

WELCOME



Dear Friends of
Lyric Theatre @ Illinois,

Welcome back to an exciting season of beautiful singing and storytelling. We are celebrating Italy in all its operatic splendor throughout the year. First, one of the first operas ever written—Monteverdi's

Poppea—tells the story of the Emperor Nero and his insatiable passion for his mistress Poppea. Is Poppea's coronation the beginning of the end for Rome? A timeless story of sex, politics, and betrayal, in an exciting modern setting.

Second, the most famous Italian opera composer of all time—Giuseppe Verdi—was a potent symbol of a united Italy. Hundreds of thousands of people took to the streets for his funeral. His operas and his legacy are larger than life, and the Oratorio Society and University of Illinois Symphony Orchestra are joining us to raise the roof with the most beloved choruses, overtures, and scenes from grand Italian Opera.

Finally, a tribute to Italy from musical theatre royalty—Richard Rodgers' grandson Adam Guettel has written a stunning work about Americans abroad—a mother and daughter in Florence in the 1950s, discovering love and independence. Winner of the 2005 Tony Award for best musical score, *The Light in the Piazza* is beautiful.

We are so grateful that you share our love of sung theatre in all of its forms—last year we broke attendance records again! We continue to strive for excellence artistically and educationally and couldn't do what we do without your support. Our mainstage productions, scenes programs, community outreach, and development of new works build the artists of tomorrow, and nurturing their talent is at the center of our mission. Talent falls on people of all backgrounds and socio-economic circumstances. Please continue to be generous as we build a bright Lyric future.

Yours,

Julie and Nathan Gunn

DIRECTORS, LYRIC THEATRE @ ILLINOIS

We are very proud to announce that the University of Illinois has enthusiastically approved a new degree in Lyric Theatre! We look forward to welcoming even more young talented performers and creators to campus.

PROGRAM

THE LIGHT IN THE PIAZZA LYRIC THEATRE @ ILLINOIS

Dawn Harris, stage director
Julie Jordan Gunn, musical director
Julie Jordan Gunn and Michael Tilley, conductors
Book by Craig Lucas

Music by Adam Guettel
Based on the novella by Elizabeth Spencer

Thursday-Saturday, April 27-29, 2017, at 7:30pm
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Overture.....	<i>Morning, Piazza della Signoria</i>
Statues and Stories	
The Beauty Is	<i>Midday, Gli Uffizi</i>
Il Mondo era Vuoto*	<i>Afternoon, Naccarelli per Uomo</i>
American Dancing	
Passeggiata.....	<i>Dusk, Piazzale Michelangelo</i>
The Joy You Feel.....	<i>Evening, Casa Naccarelli</i>
Dividing Day.....	<i>Evening, The Grand Hotel</i>
Hysteria/Lullaby	<i>Night, A Street in Firenze</i>
Say It Somehow	<i>Later, The Grand Hotel</i>

Intermission

Entr'acte.....	<i>One day later, Il Foro Romano</i>
Aiutami.....	<i>Casa Naccarelli</i>
The Light in the Piazza.....	<i>Afternoon, Il Foro Romano</i>
Octet.....	<i>Casa Naccarelli, the next day</i>
Clara's Tirade	
The Beauty is (Reprise)	<i>The Church</i>
Let's Walk.....	<i>Dusk, A Street</i>
Clara's Interlude.....	<i>Dawn, Another Street</i>
Love to Me	<i>Early Morning, Outside the Church</i>
Fable	

*After meeting Clara, Fabrizio is undone. He sings that the world was empty and filled with shadows, the light never shining. Clara is the light in the piazza and his heart. He did not even know that he felt alone; the essence he was missing is her. Her light floods him, but she won't love a little boy. He asks his heavenly and earthly Fathers for assistance. Repeatedly.

Lyric Theatre @ Illinois is produced by the University of Illinois School of Music (Jeffrey Magee, director).

GLOSSARY

Match the Italian word or phrase with its English translation:

- | | |
|-------------------------------------|--------------------------------------|
| 1. Il suo nome? | A. In the mouth of the wolf |
| 2. Mille grazie | B. Take a walk |
| 3. Capisce? | C. Hello/Goodbye |
| 4. Ciao | D. Pleasure |
| 5. La luce nella piazza | E. Beautiful |
| 6. Aiutami! | F. Let's go home |
| 7. L'essenza che mi mancava sei tu | G. The essence I was missing was you |
| 8. Va bene | H. Do you understand? |
| 9. In bocca al lupo | I. It is not possible |
| 10. Guarda! | J. Your skin is like milk |
| 11. La sua pelle è come il latte | K. Brave/Well done/Good |
| 12. Bello/bella | L. Okay/It goes well |
| 13. Fare una passeggiata | M. For a kiss what have I done? |
| 14. Piacere | N. Your name? |
| 15. Bravo/brava! | O. A thousand thanks |
| 16. Per un bacio che cosa ho fatto? | P. Look! |
| 17. Andiamo a casa | R. Help! |
| 18. Non è possibile | S. The light in the piazza |
| 19. Firenze | T. To the lovers! |
| 20. Agli innamorati! | U. Florence |



Charles Van Dell Johnson was a major film star of the WWII era in the MGM Studio System, appearing in 53 films between 1940-1960. His boy-next-door good looks and versatility as a performer in musicals and dramas made him instantly recognizable to audiences around the world. It is to his charm and appeal that Fabrizio aspires.

Image courtesy of Wikimedia Commons

Answers: 1-N; 2-O; 3-H; 4-C; 5-S; 6-R; 7-G; 8-L; 9-A; 10-P; 11-J; 12-E; 13-B; 14-D; 15-K; 16-M; 17-F; 18-I; 19-U; 20-T

THE LIGHT IN THE PIAZZA

STAGE DIRECTOR

Dawn Harris

MUSIC DIRECTOR

Julie Jordan Gunn

CONDUCTORS

Julie Jordan Gunn

Michael Tilley

HEAD OF MUSIC STAFF

Michael Tilley

MUSICAL PREPARATION

Michael Bagby

Jaime Cohen

Alex Munger

FIGHT CHOREOGRAPHER

Ethan Gardner

ITALIAN LANGUAGE COACH

Filippo Ciabatti

SCENIC DESIGNER

Nicholas Schwartz

COSTUME DESIGNER

Paul Kim

LIGHTING DESIGNER

Erin Pleake

SOUND DESIGNER

Brandon Reed

MEDIA DESIGNER

Anja Hose

PROPERTIES MASTER

Lindsey Sample

HAIR/MAKEUP MASTER

Sharné Van Ryneveld

STAGE MANAGER

Chenglin Xin

TECHNICAL DIRECTOR

Adina Lee Weinig

OPERA TECHNICAL DIRECTOR

Roy H. Howington

CAST

MARGARET JOHNSON

Caitlin Richardson

CLARA JOHNSON

Lara Semetko

FABRIZIO NACCARELLI

Nole Jones

SIGNOR NACCARELLI

William T. Duke

SIGNORA NACCARELLI

Kristine Phillips

FRANCA NACCARELLI

Anna Burton

GIUSEPPE NACCARELLI

Stephen Condon

PRIEST/ROY JOHNSON

Dean Perry Moore, II

MARGARET JOHNSON COVER

Dawn Harris

**CLARA JOHNSON COVER/SEXY GIRL
/GIUSEPPE'S LOVER**

Colleen Bruton

**FABRIZIO NACCARELLI COVER
/NEWSPAPER MAN/OLD MAN/OLD MAN #2**

Kieryn Williams

SIGNOR NACCARELLI COVER

David Barkley

SIGNORA NACCARELLI COVER

Sarah Wigley Johnson

**FRANCA NACCARELLI COVER/FLOWER
SELLER/TOUR GUIDE/PROSTITUTE**

Olivia Gronenthal

TOURIST-FATHER/SERVANT

Dane C. Brandon

TOURIST-MOTHER/HOTEL MAID/NUN

Anna Benoit

TOURIST-DAUGHTER/HOTEL MAID/NUN

Caitlin Hennessy

MAN ON BIKE/WAITER/MAN #1

Cody Jacobs

MALE LOVER

Bennett Kosma

FEMALE LOVER

EmilyAnn O'Brien

ORCHESTRA

VIOLIN

Amanda Ramey

CELLO

Ting-ya Chiu

Ann Zettervall

BASS

Kolten Heeren

REEDS

Alex Brake

Maricella Elias

Bailey Harmon

Brent Rodhouse

GUITAR

Jose Gobbo

PIANO

Michael Bagby

Jaime Cohen

KEYBOARDS

Alex Munger

DIRECTOR'S NOTE



Several years ago, I was introduced to *The Light in the Piazza* when I had the privilege of performing the pivotal role of Margaret Johnson at The Station Theater. Since then, I have maintained a deep love for Adam Guettel's remarkable musical adaptation of Elizabeth Spencer's original

novel. When asked to direct "*Piazza*" for Lyric Theatre @ Illinois, I knew that I wanted to stay true to the original time period and style of the novel. Set in Florence, Italy, in the summer of 1953, the show brings an exciting and new challenge to our Lyric Theatre students

My overall directing concept revolves around Margaret Johnson and her emotional journey throughout the show. As we experience her attempts at protecting her daughter Clara, her struggles with her own marriage, and her eventual acceptance of Clara's independence, the scenery will move and shift as lives and relationships change, fall apart, and are rebuilt. The lighting will play a pivotal role in this production—highlighting magical moments, moments of isolation, moments of chaos and resolution—and the costumes will reflect the charm and attitudes associated with the 1950's.

Guettel and Lucas chose a unique approach to storytelling in *The Light in the Piazza* and wrote entire scenes in Italian or broken English. The Florentine family, the Naccarellis, speak and sing many scenes in Italian without translation. Part of your experience as an audience member is to go to Italy with Margaret and Clara and to see, feel, and hear the same sights, emotions, and sounds they do throughout the show. As a result, there will be no supertitles. You will find a glossary in the program to help you understand many of the key Italian phrases.

The Light in the Piazza, with its soaring and inspiring music, asks us to examine how music can transform our lives. It also reminds us that love can change our lives when it is discovered. The central theme of "love" in *The Light in the Piazza*, with all of its ups and downs, affects all of the relationships in the show. Take a journey and enter into Margaret and Clara's world as they surround themselves with the light, the love, and the magic of Italy. Buon viaggio!

—Dawn Harris, stage director

Piazza della Signoria

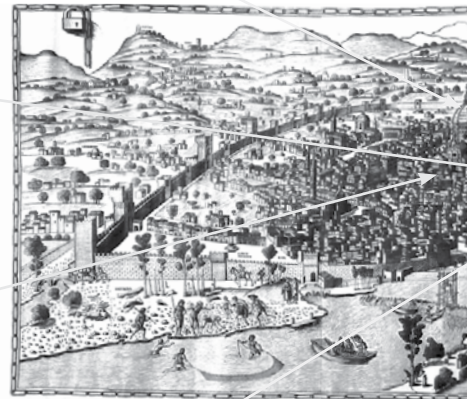
Named after the *Signoria*, the governing body of the Florentine Republic, the piazza still dominates Florentine political life. The iconic *Palazzo Vecchio* overlooks a reproduction of Michelangelo's *David*, as well as famous originals like: Ammanati's *Fountain of Neptune*, Cellini's *Perseus with the head of Medusa*, and Giambologna's *Rape of the Sabine Women*. It was here that Savonarola held his "Bonfire of the Vanities", here that he was burned in punishment, and also here that Clara and Fabrizio first meet.

The Duomo (Santa Maria del Fiore)

In 1420, the Signoria appointed Fillippo Brunelleschi, a true Renaissance man and inveterate tinkerer with mechanisms of his own devising, to oversee the construction of *Il Cupolone*: a dome 150 feet in diameter, adorning the cathedral of *Santa Maria del Fiore*. The challenge of constructing the edifice without Gothic flying buttresses or any internal scaffolding required an innovative and adaptive Spirit which made *Santa Maria del Fiore* both the birthplace and the proving ground of the Renaissance." Clara and Fabrizio meet here again, as do Margaret and Signor Naccarelli.

Veduta della Catena

Francesco Rosselli's famous "chain map," drawn c. 1470-80, was the first to depict Florence in its entirety.



The Grand Hotel

It is impossible to know in which "Grand Hotel" Margaret and Clara are spending their Tuscan vacation. What we do know is that tourism is the main business of sent-day Florence. And with an estimated one third of the world's art treasures housed there, rightfully so! The city center attracts thirteen million visitors every year to wonder at the "painting of the world we know."

Naccarelli per Uomo

Fabrizio is in the right city if he wants to sell 'too many ties.' Florence was the fashion capital of Italy after WWII, Milan having been devastated by allied bombers. Famous designers such as Gucci, Cavalli, and Ferragamo still have their headquarters there. Fabrizio learns to woo here, and Margaret and Signor discuss the future.

Image credit: *The Della Catena Map of Florence*, ca. 1471-82. (Sopr. Beni Art. Stor. Firenze.) Brown University

The Uffizi

Giorgio Vasari, better known for his book, *Lives of the Artists*, designed the *Uffizi*, or “offices” to house the administrative and judicial magistrates of Florence. The grand Design, commissioned by Cosimo de Medici in 1560 included plans for the exhibition of the Medici art treasures in the first floor galleries. When Anna Maria Luisa de Medici died in 1743, ending the family line, she bequeathed the Medici treasures to the Tuscan state, with the stipulation that they never leave Florence. Clara encounters the humanist spirit here.



Casa Naccarelli

In 1957, Florence city proper had roughly 50,000 more people living there than today. Conscientious German commanders had pleaded against the destruction of treasures like the Ponte Vecchio during their retreat. Florentines like the Naccarellis have great pride in their home. Due to writers like Dante, Boccaccio, and Petrarca, the Florentine dialect became the official language of the united Italy.

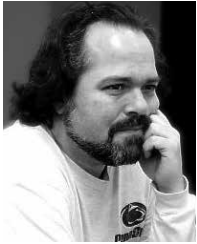
Piazzale Michelangelo

Florence was the capital of a newly unified Italy when this public square was dedicated to perhaps the most famous artist Florence ever produced: Michelangelo Buonarroti. The piazza was part of an immense national project of urban rejuvenation and beautification called the *Risanamento*: “to make healthy again.” The intended museum to the artist never materialized, but the picturesque promontory features a bronze replica of the *David*, flanked by the allegories of *Night*, *Day*, *Dusk*, and *Dawn* from the Medici Chapel. The *passeggiata* is a cherished Italian tradition. It was the principal means of news-gathering and communication before the modern age. Here, Fabrizio can give Clara a birds-eye view of the city he so passionately loves, this magical cradle of the Renaissance.

The Church

Florence is home to at least 70 churches, and the site of Fabrizio and Clara’s wedding is unknown to us. Perhaps they were inspired by the view at the *Piazzale Michelangelo* to celebrate their nuptials at *San Miniato al Monte*. This 11th century church was the inspiration for the green and white marble façade of *Santa Maria del Fiore*, and has been praised as one of the most beautiful churches in Italy. Let us hope it works out for *gli innamorati* (the ones in love).

PROFILES



David Barkley (Signor Naccarelli cover) is a long-time performer in Champaign-Urbana, from his first *Merry Widow* with Illinois Opera Theatre (1978) to recent performances with the Celebration Company at the Station Theatre. Among those

was a production of *The Light in the Piazza* in which he played Signor Naccarelli. He is an alumnus of the School of Music at the University of Illinois.



Anna Benoit (Tourist-Mother/Hotel Maid/Nun) is a freshman Vocal Performance student making her Lyric Theatre @ Illinois debut. Anna has performed in several productions with the Springfield Ballet Company, the Springfield Municipal Opera, and the

Legacy Theatre in Springfield, Illinois. Selected credits include Sister Mary Robert in *Sister Act*; Liesl in *The Sound of Music*; Sally Brown in *You're a Good Man, Charlie Brown*; and Arabian Coffee in *The Nutcracker*. Anna was a semi-finalist in the NATS Central Region Vocal Competition.



Dane C. Brandon (Tourist-Father/Servant) is a first-year BFA Acting student from Morton, Illinois. He most recently performed in the Illini Student Musicals productions of *Spring Awakening* and *American Idiot*. In Peoria, he recently appeared in the Corn

Stock Theatre production of *Seussical* and has worked closely with their youth theatre camps.



Colleen Bruton (Clara Johnson Cover/Sexy Girl/Guisepppe's Lover) is a student of Yvonne Gonzales Redman and Sarah Wigley Johnson. Her most recent production was *Kiss Me, Kate* with Lyric Theatre @ Illinois. Before her time at the University of Illinois,

Colleen appeared in numerous musicals including *Titanic: A New Musical*, *Oliver!*, *The Sound of Music*, and *Spamalot*. In addition to her studies, she is a member of the UI Chamber Singers and was recently awarded first place in the Chicago NATS Competition for Musical Theatre.



Anna Burton (Franca Naccarelli), from the town of Downers Grove, Anna is a Junior studying Choral Music Education and Vocal Performance with Dawn Harris. She is a Thomas J. Smith scholarship recipient, and has performed in *Poppea*, *Beatrice*

and *Benedict*, and *Polly Peachum* through Lyric Theatre @ Illinois, as well as roles in *Shrek the Musical*, *Guys and Dolls*, *Annie*, and *Little Shop of Horrors* during her high school career. In addition to her studies, Anna is also a section leader for the University of Illinois Black Chorus, member of UI Women's Glee Club, a Golden Apple Scholar, and employee at J. Gumbo's.



Stephen Condon (Giuseppe Naccarelli) is a first-year master's student in the School of Music at the University of Illinois. A recent graduate from Buena Vista University in Storm Lake, Iowa, Stephen earned a bachelor's degree in both music and theatre, and his most

recent performance credit is playing the roles of Raimondo and Neapolitan Singer during *Viva Verdi!*.



William T. Duke (Signor Naccarelli) is a second-year master's student studying Opera Performance and Literature Studies under Professor Nathan Gunn. Since transitioning to tenor early last year, he has performed in the roles of General Zia in

the Lyric Theatre @ Illinois preview of *Bhutto* last spring, and Jonathan in Jeremy Gill's 20-minute opera *Letters From Quebec to Providence in the Rain* this past winter.



Olivia Gronenthal (Franca Naccarelli Cover/Flower Seller/Tour Guide/Prostitute) is a sophomore studying vocal performance with Dawn Harris. Most recently, she appeared in Lyric Theatre @ Illinois' production of *Poppea* as Amore Primo, made her opera

debut with La Nuova Aurora in Henry Purcell's *King Arthur*, and was a chorus member of the *Bhutto* reading. Last summer, she sang in the Greensboro Light Opera and Song Young Artist Program in North Carolina. Olivia is also an active member of the Women's Glee Club. Acting credits include a reading of *Under Oath* (directed by Lisa Schema) and producing student-written productions.



Caitlin Hennessy (Tourist-Daughter/Hotel Maid/Nun) is a freshman from Chicago, Illinois, studying vocal performance. This is her debut performance with Lyric Theatre @ Illinois (previous performance credits include Belle in *Beauty and the Beast*).

Caitlin recently performed as a concert soloist in the University Mixed Chorus fall concert. She is a student of Jerold Siena.



Cody Jacobs (Man on Bike/Waiter/Man #1) is making his Lyric Theater @ Illinois performance debut. He is a junior in his first year as a voice performance major studying with Dawn Harris. He was most recently seen on stage as Sheriff Joe Sutter in *The*

Spitfire Grill at Corn Stock Theater. Other credits include Warner Huntington III in *Legally Blonde* and Riff in *West Side Story*.



Sarah Wigley Johnson (Signora Naccarelli Cover) is a Clinical Assistant Professor of Voice for the Lyric Theatre department at the University of Illinois, where she instructs Lyric Theatre Studio and Singing in Musical Theatre while maintaining a private

voice studio and directing frequently. She holds an MM in Voice Performance from Colorado State University and a BM in Voice from the University of Minnesota. While residing in Minneapolis, Sarah performed professionally with regional companies such as the Guthrie Theatre, the Skylark Opera, the Mystery Cafe, the Minnesota Centennial Showboat, and the Minnesota Opera. Ms. Johnson's Denver credits include roles such

as Aldonza in *Man of LaMancha*, Emma in *Jekyll and Hyde*, Dolores in *The Wild Party*, and Miss Scarlett in *Clue: The Musical*. Sarah has served as faculty for the Musical Theatre department at the University of Northern Colorado as well as Parlando School for the Arts in Boulder, Colorado, and has had several students appear on Broadway and in national tours and regional theaters across the nation.



Nole Jones (Fabrizio Naccarelli) is a singer and actor from Birmingham, Alabama, in his first year of pursuing a Master of Music in Voice Performance and Literature at the University of Illinois. His prior appearances with Lyric Theatre @ Illinois

include *Poppea* and *Viva Verdi!*. Nole recently made his professional debut with the Utah Festival Opera, performing the role of Willie Conklin in *Ragtime*, and appearing in *ShowBoat*, *Gianni Schicchi*, and *Porgy and Bess*. He holds bachelor's degrees in both Music and Theatre from the University of Alabama at Birmingham. He performed numerous roles with UAB Opera and Theatre UAB, including Belcore in *The Elixir of Love*, Simone in Mozart's *La Finta Semplice*, and Brian in a 2015 production of *Avenue Q* that was featured in Broadway World magazine. Nole is a student of Professor Ricardo Herrera.



Bennett Kosma (Male Lover) began his musical career in the Metropolitan Opera Children's Chorus, most notably playing the First Spirit in Mozart's *The Magic Flute* (the first "Live in HD," 2006). Previous roles at the University of Illinois include Bill Calhoun in *Kiss Me,*

Kate (Lyric Theatre, 2016); Puck in *A Midsummer Night's Dream* (Lyric Theatre, 2016); Njegus in

The Merry Widow (Lyric Theatre, 2015); and Alexander Pope in *Polly Peachum* (Lyric Theatre, 2015). He spent this past summer in Greensboro, North Carolina, playing The Cat in The Hat in *Seussical* and understudying Defendant in Gilbert and Sullivan's *Trial By Jury*. Currently a junior at the University, Bennett is a two-time recipient of the Voice Division Achievement Award and a Geraldine B. Cooke Scholar.



Dean Perry Moore, II (Priest/Roy Johnson) is a first-year graduate student at the University of Illinois and an alumnus of Bowling Green State University. He was raised in Oak Park, Michigan, for the majority of his life by his mother, Robyn Diane Moore,

and late father, Dean Perry Moore. Dean has been very involved in opera theatre since he started school in Bowling Green, having worked on such productions as *The Merry Widow* by Franz Lehár, *The Pirates of Penzance* by Sir Arthur Sullivan, *Amahl and the Night Visitors* by Gian Carlo Menotti, *Dialogues of the Carmelites* by Francis Poulenc, *Signor Deluso* by Thomas Pasatieri, *Porgy and Bess* by George Gershwin, and *Cavalleria Rusticana* by Pietro Mascagni. His performance credits include Pritschitsch in *The Merry Widow*, Balthazaar in *Amahl and the Night Visitors*, and Gorgibus/Town Magistrate in *Signor Deluso*.



EmilyAnn O'Brien (Female Lover) is a sophomore studying Vocal Performance with Dawn Harris. She has recently appeared in the Lyric Theatre @ Illinois productions of *Viva Verdi!*; *Poppea*; and *Kiss Me*, Kate; and as a featured soloist in Chamber

Opera Chicago's productions of *Hanukkah: The Miracle Opera* and *Amahl and The Night Visitors*

at the Royal George Theater. Over the summer, she sang in the Greensboro Light Opera and Song Young Artist Program in North Carolina. She can also be seen performing with the improv company "Explore Theater." EmilyAnn has spent many summers dancing as a full-time apprentice in the Chicago Joffrey Ballet's Student Program. Favorite past roles include Maria (*Sound of Music*), Kim (*Bye Bye Birdie*), and Wendy (*Peter Pan*).



Anna Kristine Phillips (Signora Naccarelli) is a lyric soprano from Knoxville, Tennessee. She completed her bachelor's degree in Vocal Performance from Middle Tennessee State University, where she was also given the award for Outstanding

Achievement in Voice for the 2016 school year. She is now pursuing a master's degree in Vocal Performance as a Fellow at the University of Illinois. Kristine competed as a semifinalist in the national Orpheus competition of 2016. She has performed the role of Laurie from Aaron Copeland's *The Tender Land*, as well as Second Lady from Wolfgang Amadeus Mozart's *Die Zauberflöte* in the 2015 season at Opera Breve Young Artist Program.



Caitlin Richardson (Margaret Johnson) is a senior at the University of Illinois studying Vocal Performance under the direction of Professor Dawn Harris. Caitlin has received multiple awards for her musicianship, including The Young Artist

Scholarship from The Chorale, the Outstanding Musicianship Award in the division of Voice, and the Thomas J. Smith scholarship. Recently, Caitlin performed the role of Mad Margaret in

Gilbert and Sullivan's *Ruddigore* at the University of North Carolina Greensboro's Light Opera program. Additionally, she performed the comical role of Gangster #1 in Lyric Theatre @ Illinois' performance of *Kiss Me, Kate* last spring. Her partial roles include one of the evil stepsisters, Clorinda, from Rossini's *Cenerentola*; along with the humble and passionate Suzel from Mascagni's *L'amico Fritz*. Caitlin is additionally involved with oratorio works, singing soprano in the premiere ensemble at the University of Illinois—The Chamber Singers—under the direction of Dr. Andrew Megill. She was a featured soprano soloist in The Chorale's rendition of John Rutter's *Mass of the Children* in the fall of 2016. Her plans for the future involve pursuing a Master of Music in Vocal Performance with an emphasis in Vocal Pedagogy.



Lara Semetko (Clara Johnson) is a first-year DMA candidate in Jazz Performance at the University of Illinois. She received her MM in Vocal Performance and Literature from the U of I and her BME/BM cum laude from Central Michigan University. Lara

has previously performed the roles of Poppea in *Poppea*, Belle in Disney's *Beauty and the Beast*, Lily/Kate in *Kiss Me, Kate*, Tytania in *A Midsummer Night's Dream*, Valencienne in *The Merry Widow*, Eurydice in *Orpheus in the Underworld*, Suor Genovieffa in *Suor Angelica*, and Musetta in *La Bohème*. Lara was the featured soloist for the Central Michigan University Women's Chorus European Tour. She received the IOTE Encouragement Award in Opera, the Wayne County Council for Arts Young Artist Award; the Detroit Hungarian Fine Arts Scholarship; and won the Young Artist Competition of Delta Omicron. In 2014 and 2015, Lara was a Young Artist at the

Greensboro Light Opera and Song. Since 2013, Lara has been the Music Director/Vocal Coach at the Michigan Opera Theatre in Detroit for their Gilbert and Sullivan Operetta productions.



Kiernyn Williams (Fabrizio Naccarelli Cover/Newspaper Man/Old Man/Man #2) is a junior studying Vocal Performance at the University of Illinois. He began his professional music studies at the Cobb County Center for Excellence in the Performing

Arts at Pebblebrook High School in Mableton, Georgia. He is a recipient of the Dorothy Bowen Scholarship, the Donald L. Duster Scholarship, and other awards. He has performed with the U of I Varsity Men's Glee Club, and is currently a member of the U of I Black Chorus.



Julie Jordan Gunn (Director of Lyric Theatre Studies/Music Director/Conductor) is a pianist, educator, and music director. She has appeared on many prestigious recital series, including the Carnegie Hall Pure Voice Series, Lincoln Center Great Performers,

Boston's Jordan Hall, Brussels' Theatre de la Monnaie, San Francisco's Herz Hall, the 92nd Street Y, Toronto's Roy Thompson Hall, University of Chicago Presents, San Francisco Performances, Oberlin College, Cincinnati Conservatory of Music, the Krannert Center for the Performing Arts, the Ravinia Festival, Manhattan's legendary Café Carlyle, the Sydney Opera House, and the United States Supreme Court. She has been heard in recital with William Burden, Richard Croft, Elizabeth Futral, Isabel Leonard, Stefan Milenkovich, Kelli O'Hara, Mandy Patinkin, Yvonne Gonzales Redman, Michelle De Young, the Pacifica Quartet, and Nathan Gunn.

Director of Lyric Theatre Studies at the University of Illinois, she produces three mainstage operas or musical theatre works a year at Krannert Center for the Performing Arts. A faculty member at the School of Music, she enjoys teaching singers, pianists, chamber musicians and songwriters. She has served on the music staff at the Metropolitan Opera Young Artist Program, Wolf Trap Opera, St. Louis Opera Theatre, Southern Methodist University, Opera North, Highlands Opera Studio, Theaterworks!, Chicago Opera Theater, and given master classes at universities and young artists' programs all over the United States, including the Ryan Young Artists' Program, Houston Grand Opera Studio, and Cincinnati Conservatory of Music, Santa Fe Opera, the Aspen Festival, the Interlochen Center for the Arts, and the Metropolitan Opera Guild, as well as tenures as artist-in-residence at Cincinnati Opera and the Glimmerglass Festival. She is the founder of the Illinois School of Music Academy, a program for talented pre-college chamber musicians and composers.

Dr. Gunn works at the intersection of different disciplines and collaborates with artists in the fields of theatre, dance, and design whenever possible. She is committed to new works and in recent seasons has been part of several world premieres, as a co-producer, a pianist, or as a conductor: *Twilight Butterfly* (Thomas), *Dooryard Bloom* (Higdon), *Polly Peachum* (Scheer/Van Horn), *Variations on a Summer's Day* (Meltzer), *Letters from Quebec to Providence in the Rain* (Gill), *Bhutto* (Fairouz.), and *Tom O' Bedlam* (Bell).

She has published many arrangements of songs for piano, chamber groups, and orchestras, and her arrangements have been heard at the Kennedy Center, Carnegie Hall, Chicago's Symphony Center, and London's Queen Elizabeth Hall.



Michael Tilley (Head of Music Staff/Conductor) spent six years as Musical Director for Franc D'Ambrosio's national tours before joining the faculty of Lyric Theatre @ Illinois. As a conductor, he has led ensembles from Central City Opera, Opera Colorado,

Emerald City Opera, and Boulder Opera. He has been a featured performer with the Colorado Symphony Orchestra and other regional orchestras, as well as with the Martha Graham Dance Company at the Vail International Dance Festival. His orchestrations and arrangements, from solo piano to full symphony to rock opera, have been heard across the country and abroad. He has also composed music for the stage and a feature-length soundtrack. He plays sings and writes for the Argentine Tango groups Extasis and Orquesta Tipica di Natural Tango.



Dawn Harris (Director) is a versatile artist who has won critical acclaim for her performances of opera, operetta, concerts, and musical theatre works in a wide range of repertoire. Performance highlights include the title role in

Massenet's *Manon* with Baton Rouge Opera and Zerlina in *Don Giovanni* with Arizona Opera, both under the direction of bass Giorgio Tozzi; dancing Jerome Robbins' original choreography alongside Broadway veteran Bebe Neuwirth in Cleveland Opera's production of *West Side Story*; and singing the soprano solos in Poulenc's *Gloria* with the New Orleans Symphony. In her many seasons at Ohio Light Opera, Ms. Harris was featured in over 30 roles written by major operetta composers. Some of her most memorable roles include Fiametta in *Boccaccio*, Kathy in *The*

Student Prince, Pepi in *Weiner Blut*, Christel in *Der Vogelhaendler*, Natalie in *The Merry Widow* (opposite Paul Groves), Bessie in *Merry England* and Gabrielle in *La Vie Parisienne*. Having distinguished herself as an expert interpreter of the Gilbert and Sullivan comic operas, Ms. Harris has sung nearly all the female roles. She is most noted for her portrayal of Yum-Yum in *The Mikado*, a role she has performed more than 50 times at Ohio Light Opera, as well as, Toledo Opera and at the Grant Park Music Festival.

Other operatic and concert highlights include roles with the Utah Festival Opera, Eugene Opera, Opera Theatre of San Antonio and Arkansas Opera Theatre; creating the role of Lola Lopez in the world premiere of Robert Ward's *Lady Kate* at Triangle Opera; soloist in Handel's *Messiah* with the Utah Symphony performed in the Mormon Tabernacle; and soloist in Mozart's *Requiem* with the Baton Rouge Symphony; concert repertoire and pops with New Orleans, Dayton, Champaign-Urbana, Sinfonia da Camera, Illinois Chamber Orchestra, Prairie Ensemble, BACH, and Heartland Philharmonic.

Her vast experience as a director and choreographer has resulted in her directing full productions of opera, operetta, and musical theatre for university opera programs and professional companies across the country. As Artistic Director of Prairie Fire Theatre and Stage Director, Ms. Harris launched a ten-year Gilbert and Sullivan Festival and directed *The Mikado*, *Pirates of Penzance*, *H.M.S. Pinafore*, *The Gondoliers*, *Ruddigore*, and *Iolanthe*. Nationally, she was invited as a guest director to stage *The Yeomen of the Guard* at the prestigious Brevard Music Festival in North Carolina and has worked as a choreographer at Eugene Opera (*Trial by Jury/The Mikado*), Opera Cleveland (*Pirates of Penzance*), Ohio Light Opera (*The Gondoliers*), The North Carolina School of the Arts (*La Perichole*), and Bowling Green State University

(*Orpheus in the Underworld*). In demand as a guest clinician, Ms. Harris has given master classes for the “singer-actor” for high schools and universities, nationally, including Great Falls Montana High, Glenbard East and Dundee Crown in Chicago, Louisiana State, and Northwestern University.

Ms. Harris is currently Instructor of Voice, Resident Stage Director for Lyric Theatre @ Illinois, and Director of the ISYM Musical Theatre Camp at the University of Illinois. Prior to her appointment at the University of Illinois in 2005, Ms. Harris was the Director of Opera and Assistant Professor of Voice at DePauw University and was on the Voice and Opera faculty at Illinois Wesleyan University.

In 2010, Ms. Harris made two directorial debuts: University of Illinois Opera Theatre’s Production of *South Pacific* and for the University of Nevada-Las Vegas production of *The Magic Flute*. Since then, she has directed *The Medium* for the U of I Opera Studio, sung the role of Margaret Johnson in *The Light in the Piazza* for the Celebration Company at the Station Theatre, directed Gilbert and Sullivan’s *Princess Ida* for Southern Ohio Light Opera (starring Faith Esham as Ida), sung the soprano II solos in Bach’s *B Minor Mass* with the Baroque Artists of Champaign Urbana, performed operetta arias on *An Evening of Strauss Waltzes and Viennese Bonbons* at the Allerton Barn Festival, performed the role of Julia Child in Lee Hoiby’s one woman opera, *Bon Appetit!* with the Prairie Ensemble, sung the role of Illona in *The Game of Love* at the Station Theatre, and stage directed and sung the role of Ruth in *The Pirates of Penzance* at the Allerton Music Barn Festival. During the 2013 season, Ms. Harris appeared as Chief Justice in Gershwin’s *Of Thee I Sing* for the Allerton Barn Festival and stage directed *Suor Angelica* for Northwestern University’s Summer Vocal Institute and U of I Opera Studio. She directed two of her

favorite operettas, *Orpheus in Underworld*, as the inaugural production for the newly formed Lyric Theatre @ Illinois and was stage director and sang the role of *Pitti-Sing* in Gilbert and Sullivan’s classic, *The Mikado*, performed with Sinfonia da Camera. Recent engagements include singing the role of Laetitia Primrose in *On The 20th Century* at the Allerton Barn Festival and co-directing *Hansel and Gretel* at Northwestern University’s Summer Vocal Seminar, presenting a lecture / recital “The Lesser Known Operas of Gilbert and Sullivan” at the National Opera Association Convention in Greensboro, North Carolina, and singing the role of Cinderella’s Mother in *Into The Woods* for Lyric Theatre @ Illinois. In January 2016 Ms. Harris directed a scene from Britten’s *Turn of The Screw* that won first place in the National Opera Association Collegiate Opera Scene Competition in Indianapolis, Indiana. That summer, she was Guest Stage Director at The Greensboro Light Opera and Song Festival and is delighted to direct one of her favorite shows, *The Light in the Piazza* for Lyric Theatre at Illinois. This summer she will join the voice and directing faculty of The Program for Lyric Theatre in Piobbico, Italy.

Michael Bagby (Rehearsal Accompanist), a native of Dubuque, Iowa, is pursuing a DMA in Vocal Coaching and accompanying at the University of Illinois under the direction of Julie Gunn. He completed his master’s at the University of Michigan, studying with Martin Katz. He also holds bachelor’s degrees in Piano Performance and K-12 Vocal Education from Iowa State University. The University of Illinois has afforded him opportunities not only as a pianist, but also as a singer and conductor. As a bass, he has performed as Desengaño in the Château de la Voix production of *La púrpura de la rosa* and as the ghost of Hamlet’s father in opera scenes. Bagby served as the music director for the Lyric Theatre @ Illinois’ workshop of *Polly Peachum* and recently conducted from the harpsichord for their production of *Poppea*.

Jaime Cohen (Rehearsal Accompanist) is a first-year master's student in Vocal Coaching and Accompanying at University of Illinois, studying under Dr. Julie Gunn. She completed her Bachelor of Arts in Music at Kenyon College, where she was the recipient of the Greenslade Award in Music Performance (2016) and the Gabriel A. Ben-Meir Senior Award in Music (2015). Recently, she was a rehearsal accompanist for Lyric Theatre's production of *Viva Verdi!*. Additional positions include music directing *The Mystery of Edwin Drood* at Wheaton Drama, and acting as the rehearsal accompanist and first keyboardist for Stevenson High School's *Miss Saigon*.

Anja Hose (Media Designer) is pursuing her MFA. Recent media design credits at the University of Illinois include *Viva Verdi!*, *Circulation*, November Dance, and *Mr. Burns, a post-electric play*, as well as assistant media designer on February Dance and *Poppea*. Previously, Anja worked in Colorado on productions such as *Grounded* and *The Santaland Diaries* (Boulder Ensemble Theatre Company) and original aerial dance productions of *Into the Unknown* and *The Bird House* (Frequent Flyers Productions).

Paul Kim (Costume Designer) is a third-year MFA Costume Design student at the University of Illinois. He received his BFA in Costume Design from the Helmerich School of Drama at University of Oklahoma. His most recent credits include costume designer for Renee Wadleigh's *The Quench* in February Dance 2017 and Illinois Theatre's *Dontrell, Who Kissed the Sea*; John Steinbeck's: *The Grapes of Wrath*; and 1984. Other credits include being the assistant costume designer for *Thaddeus and Slocum* at Lookingglass Theatre in Chicago and assistant costume designer for the RabbitBandini Productions film, *Blood On Wheels*.

Alex Munger (Rehearsal Accompanist) is a first-year MM student in Vocal Coaching and Accompanying, studying with Dr. Julie Gunn. He received his BM in Piano Performance from the University of Wisconsin-Eau Claire. His previous experience includes performing Benjamin Britten's *The Little Sweep* for grade-school children as an opera outreach program at UW-Eau Claire.

Erin Pleake (Lighting Designer) is a third-year MFA Lighting Design student at the University of Illinois with interests in projection design and nontraditional theatre. Erin's recent credits include lighting design for John Steinbeck's: *The Grapes of Wrath* (Illinois Theatre), associate lighting design for *Sitting Bull's Last Waltz* (Traveling Talisman Productions) and *Poppea* (Lyric Theatre @ Illinois); assistant lighting design for *American Hwangap* (A-Squared Theatre), projection design for *Captain Blood* (First Folio Theatre), *Inspired Lunacy* (Florida Studio Theatre), and *Chalk Lines* (Dance at Illinois); assistant projection design for *The Christians* (Steppenwolf Theatre Company); and lighting and co-projection design for *The Other Shore* (Illinois Theatre).

Christina Rainwater (Scenic Charge Artist) is a two-year member of United Scenic Artists Local 829, and has been a professional Scenic Artist for sixteen years. She received a BFA in Theatre from Missouri State University, and an MFA in Scenic Art from University of North Carolina School of the Arts. There, she developed the workshop *A Distressing Subject* on distressing techniques for scenery, properties, and costumes. She was the Scenic Charge Artist at the Flat Rock Playhouse in Flat Rock, North Carolina for two years. She has an on-going working relationship at Goodspeed Musicals, where she had the pleasure of working on the musicals *Camelot*, *Carnival*, *Carousel*, *Hello Dolly!*, and *La Cage aux Folles*. She also worked for Feld Entertainment in Palmetto, Florida, including Disney's *Princesses on Ice* and Disney's *Playhouse Tour II*. This summer she worked for six weeks at The Muny, St. Louis, as a journeyman Scenic Artist.

Brandon Reed (Sound Designer) is a Jeff-nominated designer currently in his first year as an MFA candidate in Sound Design a Technology at University of Illinois, where he has previously designed *Poppea*. Originally based in Chicago, he is still an active designer in the area. Recent designs include work with Congo Square Theatre Company (Jeff nomination for *A Small Oak Tree Runs Red*), The Hypocrites, Teatro Vista, The Gift Theatre, 2nd Story, About Face Theatre, the side project theatre, and Bluebird Arts. Regionally he has designed for Arkansas Shakespeare Theatre, Bristol Valley Theatre, and Chautauqua Theater Company. He is also an alumnus of both the Steppenwolf Theatre Company apprenticeship program and Ball State University where he earned his BS in Theatre Design and Technology.

Nicholas James Schwartz (Scenic Designer) is a scenic designer originally hailing from New York. After traveling all over the east coast working as a scenic artist and scenic designer, he landed in Urbana-Champaign for graduate school. He is currently finishing his third and final year at the University of Illinois. Selected credits include *Dontrell*, *Who Kissed the Sea* and *The Other Shore* (Illinois Theatre); *Don't Look* (Something Marvelous); and *Estrella Cruz* and *The Junkyard Queen* (Halcyon Theatre).

Chenglin Xin (Stage Manager) is a second-year MFA Stage Management student at the University of Illinois. She completed her undergraduate study in China and served as the event stage manager in the Art Troupe of her University. She worked for the *Riverdance* tour, the *Madagascar Live* tour, and the *Ghost Musical* tour in China. At Krannert Center for the Performing Arts, her previous experience includes Assistant Stage Manager for *1984* and *A Midsummer Night's Dream*, Stage Manager for *Studiodance II*, *Mr. Burns*, a post-electric play, and for *I Love You, You're Perfect, Now Change* for Parkland College's Second Stage.

Lyric Theatre @ Illinois acknowledges with gratitude the cooperation of the voice and accompanying faculties of the University of Illinois School of Music in supporting the talented students in its productions.

PRODUCTION STAFF

ASSISTANT STAGE MANAGERS

Kyle Bricker
Cathy Fazio

ASSISTANT TECHNICAL DIRECTOR

Bobby Reynolds

ASSISTANT SCENIC DESIGNER

Wenshu Cai

PROPERTIES MASTER

Lindsey Sample

SCENIC ARTIST

Christina Rainwater

ASSISTANT COSTUME DESIGNER

Laura Vitale

COSTUME TECHNICIAN

Tilly Rowland

CRAFTSHEAD AND TECHNICIAN

Miriam Jurgensen

DRAPERS

James R. Edaburn
Tilly Rowland
Sharné van Ryneveld

ASSISTANT LIGHTING DESIGNER

Eric Van Tassell

MASTER ELECTRICIAN

Jack Horwitch

AUDIO ENGINEER

Luke Parker

PRODUCTION ASSISTANT/CREW HEAD

Dani Brown

STAGE/PROPERTIES RUNNING CREW

Kurtis Ames
Matt Babicz

Robert Bradley
Charlotte Elfenbaum
Maranda Jenkins
Kyle Norbut
Ethan Perry
Tierra Taylor
Shubo Wang

FLY CREW

Makayla Perkins
Kevin Troy

WARDROBE CREW HEAD

Nate Buttram

COSTUME RUNNING CREW

Katelin Dirr
Abigail Griffeth
Maddy Paez
Erin Ryan

HAIR/MAKEUP RUNNING CREW

Kathryn Burke
Jessica Elliott

LIGHTING BOARD OPERATOR

Omri Schwartz

FOLLOW SPOT OPERATORS

Colleen Accardo
Juan Gonzalez Machain
Rae Melnik

SOUND BOARD OPERATOR

Shelly Liu

MIX ENGINEER

Nora Simonson

MIC TECH

Jet Mendes

AUTOMATION OPERATOR

Alex Gill