



**HANSEL AND GRETEL**  
**LYRIC THEATRE @ ILLINOIS**

Filippo Ciabatti, conductor | Tom Mitchell, director | Philip Johnston, choreographer  
Music by Engelbert Humperdinck | Libretto by Adelheid Wette  
Thursday-Friday, November 9-10, 2017, at 7:30pm  
Saturday, November 11, 2017, at 5pm | Sunday, November 12, 2017, at 3pm  
Tryon Festival Theatre

**THANK YOU TO OUR SPONSOR**

This season of Lyric Theatre @ Illinois has been sponsored  
by a generous donation from

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# WELCOME



We are delighted to welcome you to the 2017-18 Lyric Theatre @ Illinois season! We are showcasing a wide range of sung theatre this year, from classical masterpieces to children's stories to edgy off-Broadway titles to absurdist political satire.

September brought us [*title of show*], a co-production with Allerton Park, Jeff Bowen and Hunter Bell's hilarious and moving exploration of the lives of young creative minds in today's New York City. In November, *Hansel and Gretel* by the Brothers Grimm, with a breathtakingly beautiful score by Engelbert Humperdinck. Gingerbread houses, dew fairies, witches, and angels will usher in the holidays for every age.

In December, we explore Russia and the Revolution of 1917 with Tchaikovsky, Borodin, and Prokofiev scenes surrounding the workshop of *Black Square*, a new opera by a creative team that has recently been at the center of artistic and political events at the Bolshoi Theatre in Moscow.

February brings Mozart's *Don Giovanni* to the Tryon Festival Theatre, directed and sung by Nathan Gunn in his directorial debut!

March, two workshops of new operas, written by women for women, in cooperation with American Opera Projects and the Prototype Festival. And finally, *She Loves Me*, Harnick and Bock's charming musical about a pair of perfume shop clerks—is the tension between them secretly love?

Now in our fourth year, Lyric Theatre continues to grow rapidly. At clinics and masterclasses around North America, Europe, and Asia we are being recognized as leaders in the 21st century development of performers, pedagogy, production, and new works. We're excited to share our community here at Krannert Center for the Performing Arts with the world.

Yours,  
Julie and Nathan Gunn  
DIRECTORS, LYRIC THEATRE @ ILLINOIS

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# PROGRAM

## **HANSEL AND GRETEL LYRIC THEATRE @ ILLINOIS**

Filippo Ciabatti, conductor

Tom Mitchell, director

Philip Johnston, choreographer

A Fairy Opera In Three Acts by Adelheid Wette

Music composed by Engelbert Humperdinck

English translation by David Pountney

Thursday-Friday, November 9-10, 2017, at 7:30pm

Saturday, November 11, 2017, at 5pm

Sunday, November 12, 2017, at 3pm

Tyron Festival Theatre

### **ACT I**

### **ACT II**

*20-minute intermission*

### **ACT III**

*This production includes smoke and smog effects.*

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# HANSEL AND GRETEL

**CONDUCTOR**

Filippo Ciabatti

**DIRECTOR**

Tom Mitchell

**MUSICAL ADMINISTRATOR/ASSISTANT****CONDUCTOR**

Michael Tilley

**CHORUS MASTER**

Andrea Solya

Fernando Malvar-Ruiz

**CHOREOGRAPHER**

Philip Johnston

**SCENIC DESIGNER**

Wenshu Cai

**COSTUME DESIGNER**

Sharné Van Ryneveld

**LIGHTING DESIGNER**

David Krupla

**ASSOCIATE LIGHTING DESIGNER**

Naomie Winch

**MEDIA DESIGNER**

Anja Hose

**SOUND DESIGNER**

Lorna Chavez

**PROPERTIES MASTER**

Kristen Nuhn

**HAIR/MAKEUP MASTER**

Samantha C. Jones

**MUSICAL PREPARATION**

Jaime Cohen

Alphonsus Kiu

Alex Munger

**STAGE MANAGER**

Chenglin Xin

**TECHNICAL DIRECTOR**

Adina Lee Weinig

**OPERA TECHNICAL DIRECTOR**

Dylan Kind

**DRAMATURG/SUPERTITLES**

Susan Bywaters

**ASSISTANT TO THE DIRECTOR/SUPERTITLES**

Madelyn Gunn

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# CAST

## HANSEL

Olivia Gronenthal†  
Cassandra Petrie\*

## GRETEL

Molly Abramst  
Aimee Stuart-Flunker\*

## MOTHER

ShayLyssa Breon Alexandert  
Paige Luttrell\*

## FATHER

Timothy K. Bostwick

## DEW FAIRY

Laura Schachner

## SANDMAN

Anna Burton\*  
Landon Westerfield†

## THE WITCH

James Hevel†  
Alexis Korbe\*

## GINGERBREAD CAPTAIN

Caitlin Hennessy  
Loucine Topouzian

## ANGEL

Danielle Masticola

## GINGERBREAD CHILDREN

Tammy Asire  
Julianna Balogh  
Sophia Bengston  
Katie Fromm  
Sarah Perdekamp  
Lukas Grosse Perdekamp  
Emily Hancock  
Anna Kinderman  
Maria Kinderman  
Jenna Lee  
Roma Mehta  
Dan Rosu  
Cristabel Thomas  
Grace VanRaden

†November 9, 11

\*November 10, 12

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# ORCHESTRA

## VIOLIN

Alexa Bucio  
Ariel Cheng  
Michael Furgala  
Leah Haynes\*  
Janice Lee†  
Noah Larson  
Nora Majcloubeh  
Isaac Sergio Parra  
Jeff Rollins  
Julie Saxton  
Faith Tsou  
Maya Williams

## VIOLA

Julius Adams\*  
Annika Downey  
Andreas Ruiz-Gehrt  
Jennifer Steele

## CELLO

Seungwon Chung  
Malcolm Dyer  
Holly Garrett\*  
Valerie Lee

## BASS

Kolten Heeren\*  
Joseph Jaeger  
Kevin Snyder

## FLUTE AND PICCOLO

Sorcha Barr  
JooYon Chung  
Matthew Reeder

## OBOE

Aaron Wilbert  
Taylor Vulgamore

## CLARINET

Dasom Nam  
Colby Spengler

## BASS CLARINET

Alex Bravo

## BASSOON

Alex Brake  
Garrett Jones

## FRENCH HORN

Katie Glassman  
Kayla McComb  
Jonathen Morawski  
Clark Stevens

## TRUMPET

Brian Galli  
Nicole Gillotti

## TROMBONE (ADDED)

Kevan Feyzi  
Matt Granger  
Nick Wurl

## TUBA (ADDED)

Nick Albanese

## TIMPANI

Kirstyn Norris

## PERCUSSION

Joshua Stocking  
Benjamin Van Arsdale

†Concertmaster  
\*Section Principal

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# SYNOPSIS

## ACT I

Gretel and her brother Hansel try to stave off both their hunger and their chores by trading nursery rhymes. Gretel tries to appease Hansel by revealing a secret—a neighbor has taken pity on the starving family with the gift of a quantity of milk. An abortive attempt at cleaning up is quickly interrupted by an impromptu dance lesson. The children work themselves into a frenzy, only to be interrupted by the arrival of Gertrud, their mother, who is not happy at all to find the children hard at play instead of work, and lets them have it. In her rage, she breaks the milk jug and spills its precious bounty. Exasperated, she orders the children to the forest to pick berries for dinner. She reveals the fear of their hopeless situation after they leave and slumps to the table, exhausted.

Her husband, Peter, returns from his day selling brooms in the city, full of himself and copious schnapps. He tells Gertrud, in a very roundabout fashion, about their good fortune, but she doesn't believe his tale until he produces the goods. He asks after the children, and she tells him about the milk jug and about her sending them to the forest. He reacts with terror, and tells her the legends of the witches who inhabit the wood, devouring lost children. The horrified couple dash off in pursuit of the children.

## ACT II

The famous *Hexenritt*, or Witches' Ride, serves as a transition from the previous scenes in the house to the magical power of the German forest. The children are at their old games, playing with the mushrooms and the cuckoos. They have picked some berries, but end up eating the better part of them. Somewhat frantic and fearful of Mother's wrath, they wait until darkness has come and

head for home, only to find that they have lost their way. At night, the forest becomes dark and full of terror, but their ordeal is relieved when a magical creature, the Sandman, spreads his sleep dust in their eyes. They invoke the protection of the 14 Holy Helpers, who appear to guard their mossy bed. A heavenly pantomime musically announces the appearance of the angelic visitors.

## ACT III

Dawn has come. Another magical creature, the Dew Fairy, comes to perform her daily anointing, and calls the children from slumber. Gretel awakens first and rejoices in the majesty of the morning, singing along with the birds. Hansel soon awakens and joins in the frolic. Before long, they have found themselves in another part of the forest where a magical house appears, seemingly made entirely of candy. Hansel gets the courage to break off a piece, but before he can eat, a voice calls from somewhere. The pair try to convince themselves that it is just the wind, and just when they have, a woman bursts on to the scene. Though grandmotherly in appearance, the children sense that something is not right with her. When she is unable to entice them into her trap, she resorts to her magical powers, exulting in her return to her true form.

Hansel is paralyzed and Gretel made to do her bidding. The witch tries to fatten Hansel up and to get Gretel to prepare the oven. Gretel plays dumb and frees Hansel when the Witch is not looking, then tricks the Witch into showing her how to open the oven—when both children slam the door behind her. They dance a victory waltz at their cunning plan.

Now, they notice that the gingerbread children



around the house are actual humans, frozen blind in the Witch's spell. By their touch, the children are restored to life. The youth exultantly dance in celebration.

Father and Mother wander onto the scene, still looking for the children, and are overjoyed to find them free and cavorting with a cohort of new friends. All sing a song of praise and thanks.

—Michael Tilley, musical administrator and assistant conductor

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# PROGRAM NOTES

*Dem Deutschen Volke*. To the German People. Forged from captured Napoleonic cannons, these iron words still blaze from the pediment of the Reichstag in Berlin. Yet although the building was dedicated in 1894, one year after the premiere of Engelbert Humperdinck's *Hänsel und Gretel*, the architect's designed inscription would not be added until Germany was already ensnared in a war to end all wars.

Kaiser Wilhelm II had opposed the dedication to the *Volk*, fearful of the power of democracy it threatened to unleash. He suggested alternatives like "Reich," or "Unity," but it was only when the First World War began to steadily erode his popular support that he informed his ministers that he would do nothing to oppose the inscription. And so, at last, the building was officially dedicated to the German *Volk*—the people. Some years later, the people would even get their own car, or Volkswagen. But is "people" the most accurate translation for the term *Volk*? And what does any of this have to do with Engelbert Humperdinck and Adelheid Wette's *Märchenspiel*, or fairy-tale play, *Hänsel und Gretel*?

Long before his dactylic name lent its magic to the career of an obscure Leicester nightclub singer named Gerry Dorsey, the real Engelbert Humperdinck won the first Mendelssohn Award for composition in 1879, which paid for his travel to Italy where he was introduced to Richard Wagner. Wagner invited him back to Bayreuth to assist in the preparation of *Parsifal*, where he copied out the score by hand and trained the children's chorus. He also completed the musical education of the composer's son, Siegfried. It is this close association with the master's craft

that has led some to call Humperdinck's operas "Wagner without the baggage."

The perennial success of *Hänsel und Gretel* began from the humblest of beginnings. The composer's sister, Adelheid Wette, had arranged four excerpts from the Grimm Brothers' tale to be performed by her children at her home. She asked Engelbert to set them to music. In a winking allusion to his association with *Parsifal*, Wagner's *Bühnenweihfestspiel* (Stage-Consecrating Festival Play), the work was called a *Kinderstuben-Weihfestspiel* (Nursery-Consecrating Festival Drama).

Adelheid had turned for source material to the most popular book in Germany after the Bible (which was, by then, already in its seventh edition): Wilhelm and Jacob Grimm's *Kinder und Haus-Märchen* (*Children's and Household Tales*). The Grimms might be surprised to know that they are known today more for their folklore collection than the *German Dictionary* they founded or their philological study of shifting phonemes in the German language. Then again, perhaps they might not. Even their very status as storytellers arises from a stroke of pure luck, or the disorganization of a Romantic poet.

The very concept of *Volk* is, historically speaking, rather new. The modernization and utopian promises of the Enlightenment, with their attendant concentration of life in city centers, brought in their wake a feeling of individual alienation. Eighteenth-century artists began to plumb depths deeper than rational consciousness. It is from these same sources that the Romantic Movement sought the primal unity of the German people, the *Volk*.

As far as the concept can be traced, it originates with Johann Gottfried von Herder: philosopher, theologian, poet, and literary critic. Herder, whose ideas were profoundly influential on the young Goethe, was particularly interested in the way that language shaped community, naming it “the organ of thought.” He created the word *Zeitgeist* to name the spirit of the times, and also *Volkgeist* for the spirit of the people. His use of the term *Volk* denotes a collective identity: “There is only one class in the state, the *Volk*, (not the rabble), and the king belongs to this class as well as the peasant.” One of the chief means of promoting his ideas for the development of the national soul was his activity as a collector of folk songs.

In 1778, Herder published a collection of *Volk* songs. Unlike his intellectual heirs, his concept of *Volk* was universal. There was only one human species; all difference was cultural. And so his collection includes Nordic, Native American, Shakespearean, and even his young contemporary Goethe’s songs. The next generation to continue Herder’s task included an idealistic pair of poets, Achin von Arnim and Clemens von Brentano.

While still students at the University of Heidelberg, the pair had conceived a folk song collection of their own, which would eventually be published in three volumes, *Des Knaben Wunderhorn: Alte deutsche Lieder* (*The Youth’s Magic Horn: Old German Songs*). After the first volume was published, collaborators from across the German-speaking lands contributed *Volk* poetry and songs. Two of the most ardent researchers were a pair of brothers from Hesse, Jacob and Wilhelm Grimm. The brothers had been introduced to Brentano and Arnim by their law professor, Friedrich von Savigny, who was also a fervent nationalist.

Brentano wanted to widen the search beyond songs and asked the Grimms to collect a variety of German folk tales from storytellers around the country. They sent the poet 54 texts in 1810, which he promptly misplaced. Fortunately, the future librarians had made copies of their work. Arnim advised the brothers to publish their work—now grown to 86 tales—in 1812. It was not until 98 years had passed that Brentano’s manuscript was found in 1910 in the Ölenberg monastery where he had lost it.

Although commonly known in English as the *Grimm Fairy Tales*, the stories were not intended for children. They were instead intended to bond the *Volk* together through common language and ritual, forging a new German civilization. This is why the brothers called the collection an educational manual, or *Erziehungsbuch*. The tales are by turns dark, morose, absurd, and tragic. In contrast to the practice of Brentano and Arnim, the Grimms refused to poetically alter or elevate their subject matter, in the belief that the spirit they sought could not be recreated by civilized poetry, but only through the oral tradition that formed the basis of their collection.

In fact, their practice was less pure than their principles. They fictionalized the bourgeois identities of their original storytellers, some of whom were French Huguenots familiar with Charles Perrault’s 1697 *The Tales of Mother Goose*. Several of Perrault’s tales, including “Cinderella,” “Little Red Riding Hood,” and “Bluebeard” also appear in the Grimms’ *Tales*. So their claims to have uncovered the authentically German must be viewed somewhat generously. Yet the courage of their convictions must be noted, for the active co-creation of the German *Volk* during the French occupation was an act of “intellectual resistance.”

As ardent nationalists, the Grimms also took part in the wave of revolution that swept Europe in 1848. Both were elected to the civil parliament, but their hopes for unification soon proved fruitless, and in the resurgence of the petty nobility they retreated to academic work, devoting their final decade to their *German Dictionary*. The final entry they completed was *frucht*—fruit.

Another young German who participated in the 1848 revolutions and, like many others, became an exile, was a young composer from Dresden, Richard Wagner. Wagner began his exile in Switzerland with an essay titled “The Artwork of the Future.” He begins thus: “As Man stands to Nature, so stands Art to Man. Man, or more particularly the *Volk*, creates Art to fill that want. Those who feel no want are outsiders to the *Volk* and crave only pointless luxury—true Art thus comes only from the atavistic needs of the *Volk*. When luxury has been abolished by the *Volk* they will be able to join to create the Artwork of the Future.” He argued that the revolution had failed because of the lack of proper artworks to guide its course. He sought to recreate the Greek dramas, taking for his model the dramas of Aeschylus. For the subject matter of his new total art work, or *Gesamtkunstwerk*, Wagner turned to the earliest German epic, the *Song of the Nibelung*, from mythologies of the German people by none other than Jacob and Wilhelm Grimm.

For the telling of his grand German myth, Wagner pushed the musical language of his time to new powers. He created novel techniques of musical storytelling, fresh combinations of instruments, and even his own instruments. Even while denouncing him, Nietzsche had to praise him as “the greatest theatrical genius the Germans ever had.” After the world heard *Tristan und Isolde*, the *Ring* cycle, and *Parsifal*, opera could never be as it once was. It was at his specially designed

festival theatre in Bayreuth that Wagner initiated young Engelbert into the mysteries of his craft.

Andrew Porter notes with lucidity: “*Hansel and Gretel* is a Wagnerian music drama with nursery subject matter. When the milk jug is broken, the orchestral climax could accompany the shattering of Wotan’s spear. The Witch’s Ride is a Ride of the Valkyries, but with broomsticks for mounts, instead of magic horses. The shining Dream Pantomime owes something to *Lohengrin*, and perhaps more to *Parsifal*.” After the opera’s premiere, the critic Eduard Hanslick, who had waged a decades-long war with Wagner’s ideas about music, nonetheless praised both its music—“Richard Wagner to the core”—and its themes.

At the close of the 19th century, Italian *verismo* dominated the European stage, with a pair of lurid portraits of regular life in the soap opera mold. *Cavalleria Rusticana* and *Pagliacci* depicted adultery, murder, and bare emotion as audiences had never seen before. Hanslick wrote of *Hänsel und Gretel*: “To the brutal miniatures, already becoming tiresome, the strongest possible contrast is—a children’s fairy tale. On the one side we have criminals, suicides, betrayed lovers and couples; on the other, a little brother and sister whose only pain is hunger and whose greatest pleasure is a candy bar—no passion, no love story, no love intrigue. It is another world—and a better one.”

Adelheid Wette had a hand in reducing the brutality of the story. The Grimms’ version, related to Wilhelm by his eventual wife Dorothea Wild, begins “Times were hard. Work was scarce and food prices were high.” The tale depicts a starving household in a time of famine. The mother (like many of the Grimm villains, eventually made a stepmother!) convinces the father that their only choice is to abandon the children in the forest. Wette softens this cruelty, depicting

a mother driven to desperation by poverty, who sends her children in search of berries in the forest. Humperdinck enriched the *Volk* character by weaving several authentic folk tunes into the musical fabric of the story. His transformation of these elements through Wagner's practice of leitmotiv development is masterful. The opening song, which forms the basis of the first act, is an old cradle song which Martin Luther had borrowed for one of his Christmas chorales, "Susannine." The old merchant's cry of an ascending fourth, "Buy broomsticks!" is transformed by the father into the menacing motive of the Witch's Ride.

The siblings' collaboration achieved success beyond their wildest dreams. Within a year of the premiere, led by Richard Strauss, the opera had been mounted over 50 times in Germany. Within two years it had swept Europe all the way to America. Gustav Mahler, an enthusiastic proponent, led the Hamburg premiere. Brahms and Wolf attended the Vienna premiere, staged by Cosima Wagner. It was the first opera to be broadcast live by both the Royal Opera House and the Metropolitan Opera, as well as the first opera to be broadcast on television.

Although the Grimms sought in the tales of the *Volk* a purely German essence, the ubiquitous enthusiasm of audiences for this work of musical and dramatic magic perhaps indicates that they touched a strain more universal. Lyric Theatre @ Illinois is happy to present the work in the English translation made famous by the Metropolitan Opera, lovingly rendered by David Pountney, director of the Welsh National Opera. So please sit back, make room for your inner child, and enjoy *Hansel and Gretel!*

—Michael Tilley, musical administrator and assistant conductor

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## DIRECTOR'S NOTE

The story of *Hansel and Gretel* was published by the Brothers Grimm in 1812, though its source was centuries earlier. Engelbert Humperdinck was prodded to take up the story by his sister, Adelheid Wette. The resulting opera premiered in 1893. This Lyric Theatre @ Illinois production approaches the opera by setting it in the early years of the 20th century as cities were growing larger, industries were demanding more of workers, and parents became alienated from children.

As in the original story by Grimm, young Hansel and Gretel are left to their own devices by parents who are absent from the home. Their mother is preoccupied with managing the household on scant means and has no tolerance for their games. She recklessly throws them out of the house. Their father, a drunken laborer, seems irresponsible and hot-tempered. The children must fend for themselves.

The woods that their parents fear as “haunted,” the children see as a playground. There they gather berries, play games, and call to the birds. When night falls, the forest takes on a frightening atmosphere, yet their imaginations conjure a Sandman, Angels, and a Dew Fairy to get them through the night.

In the light of the next day, they discover an idealized grandmother who offers them cookies, candies, and comfort—all that a child could want. The sentimentalized ideal hides a sinister truth. Another parental role model turns on the children. The resourceful Hansel and Gretel take charge and vanquish the witch, freeing fellow children who had been fiendishly threatened. The opera ends with singing and dancing in the woods.

This production took some of its influence from the German *Wandervogel* movement that developed at the same time Humperdinck's opera was introduced. The *Wandervogel* encouraged youth to experience freedom, adventure, the natural world, and their folk culture. It became a forerunner of Boy and Girl Scouts (and also became perverted into the Hitler Youth). This production also draws on various illustrational styles of storytelling including contemporary comics. The story of *Hansel and Gretel* has appealed to children for well over a century, so it seemed natural to use the graphic novels of today that communicate to young readers. Comics today blend drama and fantasy in a similar way to that of the brothers Grimm in 1812, and Humperdinck and his sister in 1893. We hope that you will experience the thrill of freedom and discovery with the child-heroes Hansel and Gretel in this romantic masterwork.

—Tom Mitchell, director

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# CENTRAL ILLINOIS CHILDREN'S CHORUS

Enriching the lives of children since 1978, Central Illinois Children's Chorus (CICC) provides choral music instruction and performance opportunities for singers in kindergarten through twelfth grade. The Chorus includes four choir levels and draws members from communities within a 30-mile radius of Champaign-Urbana. CICC singers present annual winter and spring concerts, perform with area orchestras and the University of Illinois School of Music, and participate in community, corporate, and private events. Performance highlights include Bach's *St. Matthew Passion*, Bernstein's *Mass*, Bizet's *Carmen*, Britten's *War Requiem* and Noye's *Fludde*, Haydn's *Magnificat*, both Humperdinck's and Bruce's *Hansel and Gretel*, Krasa's children's opera *Brundibar*, Puccini's *La bohe'me*, and Webber's *Joseph and the Amazing Technicolor Dreamcoat*. In its 40th season, CICC continues to nurture children's love of music and to promote excellence in choral singing. The Chorus accepts new singers twice a year: May through September and also in early January. Please visit [www.CICCsings.org](http://www.CICCsings.org) for further information. CICC is partially supported by a grant from the Illinois Arts Council, a state agency.

# PROFILES



**Molly Abrams** (Gretel), originally from Maine, holds a BM in both music education and vocal performance from the University of Maine. She is currently a Master of Music student in vocal performance and literature at the University of Illinois studying with

Professor Yvonne Redman. Molly sang many roles within the University of Maine's Opera Workshop including Zerlina (*Don Giovanni*), Despina (*Così fan tutte*), Sophie (*Der Rosenkavalier*) and Mařenka (*The Bartered Bride*). She was a member of The Gilbert and Sullivan Society of Maine and starred in its productions of *The Yeoman of the Guard* (Elsie) and *Patience* (Patience). Outside of opera and operetta, she has been a member of many choirs, most recently the prestigious Indianapolis Symphonic Choir.



**ShayLyssa Breon Alexander** (Mother) is a native of Dayton, Ohio. She received her bachelor's degree in vocal performance from Bowling Green State University. She is currently pursuing a master's degree in vocal performance and literature at the University

of Illinois. Her previous performance credits include the role of Mother Jeanne from Francis Poulenc's *Dialogues of the Carmelites*, as well as Rosine from Thomas Pasatieri's *Signor Deluso*. She was a recipient of the Cathy McCambridge Memorial Scholarship. ShayLyssa was also a winner of the 2016 Dr. Marjorie Conrad Art Song Competition. Most recently, ShayLyssa was cast as Santuzza in *Cavalleria rusticana* for the

production *Viva Verdi!* at the University of Illinois. She also recently played the role of Prophetess Two in the world premiere of the mini-opera *A Psalm of Silence* by Lucas Marshall Smith. ShayLyssa is a student of Professor Dawn Harris.



**Tamara Asire** (Gingerbread Child) is a native of Mahomet, Illinois, and is currently completing her senior year of high school at home in conjunction with courses at Parkland College. She has been a member of the Central Illinois Children's Chorus,

directed by Andrea Solya, for the past four years; as well as the Illinois Chamber Music Academy at the University of Illinois for the last five years. Along with singing, Tamara is involved in violin, piano, and the visual arts. She has also participated in the East Central Illinois Youth Orchestra and Michigan Tech's Honors Orchestra Program. She previously performed with Lyric Theatre @ Illinois in their performance of *A Midsummer Night's Dream*.



**Julianna Balogh** (Gingerbread Child) attends third grade at Countryside School in Champaign. She is a gymnast as well as a singer. She has been singing in Central Illinois Children's Chorus since kindergarten. Juli also takes part in different musical activities at her school. In

2015, she was the Kindergarten Champion at Champaign-Urbana's ChessFest.





**Sophia Bengtson** (Gingerbread Child), a native of Champaign, is currently a seventh-grade student at Judah Christian School. She started performing with Central Illinois Children's Chorus in 2015 in the Concert Choir under Mrs. Morrisette, and more recently in the

Chamber Choir under Dr. Solya. Sophia has performed with the Treble Choir Festival and in *The Nutcracker* at Krannert Center in 2015 and 2016. She sang in *The Mass of the Children* as part of the CICC Chamber Choir, in conjunction with *The Chorale*, as directed by Dr. Craig Jessop. Sophia also performed with the Martin Luther King Jr. choir for the Martin Luther King Jr. Celebration in 2016.



**Timothy K. Bostwick** (Father) received acclaim for his performance in the role of Figaro in Delaware Valley Opera's production of *Il Barbiere di Siviglia*, as "pure comic joy." He received his master's degree from Brooklyn College and bachelor's degree

from Drake University, where he performed roles such as The Pirate King in *Pirates of Penzance*, The Husband in *Amelia Goes to the Ball*, and the title role in *Gianni Schicchi*. Making his international debut with the Intermezzo Foundation, he performed the title role in *Le Nozze di Figaro*. Recently, Timothy performed the role of Alfio in *Cavalleria Rusticana* and created the role of Saul in *A Psalm of Silence*. Later this year, he will perform Escamillo in *Carmen* for The Opera Project in Des Moines, Iowa.



**Anna Burton** (Sandman), from the town of Downers Grove, Illinois, is a senior studying choral music education and vocal performance with Dawn Harris. She is a Thomas J. Smith scholarship recipient and has performed in *The Light in the Piazza*, *Poppea*,

*Beatrice and Benedict*, and *Polly Peachum* through Lyric Theatre @ Illinois; as well as roles in *Shrek the Musical*, *Guys and Dolls*, *Annie*, *Little Shop of Horrors*, and others during her high school career. In addition to her studies, Anna is also a section leader for the University of Illinois Black Chorus and a Golden Apple Scholar.



**Katie Fromm** (Gingerbread Child) is a third grade student at Montessori School of Champaign-Urbana. She has sung in the Central Illinois Children's Chorus for three years and studies cello with Samuel Araya, ballet with Luciana Rezende, and

gymnastics with Dena Slade. From the age of five, Katie has studied musical theatre and acting at Class Act studio with Donna Warwick, Kat Downs, and Jaclyn Loewenstein. She has been featured in Class Act's productions of *The Little Pets of Paris*, *There's a Mouse on My Head*, *The Journey of the Noble Gnarble*, and *Where's My Spotlight?!* Katie will also perform in Class Act's children's musical, *The Grunch*, in December.



**Olivia Gronenthal** (Hansel) is a junior studying vocal performance with Dawn Harris. Most recently, she appeared in Lyric Theatre @ Illinois' production of *The Light in the Piazza* as Franca Naccarelli cover/Flower Seller/Tour Guide/Prostitute, Amore

Primo in Lyric Theatre @ Illinois' production of *Poppea*, and Third Lady and Third Spirit in *Die Zauberflöte* with The Toronto Summer Opera Workshop. She has also been a young artist in Greensboro Light Opera and Song's young artist program and made her opera debut with La Nuova Aurora in their production of Purcell's *King Arthur*.



**Emily Hancock** (Gingerbread Child) is a native of Verona, Wisconsin. She is an Honors student attending Franklin Middle School, having previously attended Barkstall Elementary in Champaign. She is in her sixth year in Central Illinois Children's Chorus. She

is active in the Gay-Straight Alliance, Student Council, Drama Club, and Strings (as a violinist). She has performed with the Champaign-Urbana Symphony Orchestra's holiday performance the last five years as a member of CICC under Mrs. Morrisette and Dr. Solya. *Hansel and Gretel* will be her debut in a musical production.



**Caitlin Hennessy** (Gingerbread Captain) is a sophomore from Chicago, Illinois, studying vocal performance. She recently played an ensemble role in the 2017 production of *The Light in the Piazza* with Lyric Theatre @ Illinois. Caitlin is a member

of the University of Illinois Women's Glee Club and is a student of Jerold Siena.



**James Hevel** (The Witch) has most recently been seen as Liberto in Lyric Theatre @ Illinois' production of *Poppea*. He has also been an apprentice with Sugar Creek Opera, singing the role of Pete Fowler/featured soloist in their production of Ricky Ian

Gordon's *The Grapes of Wrath*. Others roles include El Remendado in *The Tragedy of Carmen*, Il Podestà in *La Finta Giardiniera*, and L'aritmétique/La Rainette in Ravel's *L'enfant et les sortilèges* with the Franco-American Vocal Academy in France. James has also performed as a chorus member for both opera companies in Cleveland, Ohio (Opera Circle Cleveland and Cleveland Opera Theater). He is a second-year master's student at the University of Illinois, studying vocal performance with Jerold Siena, and a graduate of Baldwin Wallace Conservatory of Music, studying voice with Dr. JR Fralick.



### **Anna Kinderman**

(Gingerbread Child) is in her sophomore year at Champaign Central High school. She is a member of the Champaign Illinois Children's Choir, and does flow arts like juggling, hula hooping, contact juggling, and poi. She has

done ballet, modern dance, and was part of the children's chorus in Lyric Theatre @ Illinois' production of *A Midsummer Night's Dream*. Last year, Anna sang in the Vokalensemble Classique in Vienna, Austria, where she performed in the Wiener Konzerthaus. She is the organizer of a physics competition team for high school students connected to the particle physics lab, CERN, in Switzerland.



### **Marie Kinderman**

(Gingerbread Child) attends the Campus Middle School for Girls and has participated in the Central Illinois Children's Choir since first grade. She enjoyed performing in Benjamin Britten's *A Midsummer Night's Dream* at

Krannert Center in 2016. Last year she sang with the Wiener Chorschule while living in Vienna. Marie is an avid runner and enjoys writing and reading in her spare time.



**Alexis Korbe** (The Witch) is a graduate teaching assistant at the University of Illinois pursuing an artist diploma in voice with Dawn Harris. Originally from Hays, Kansas, she holds a Bachelor of Music in flute performance and a Bachelor of Arts in French

from Fort Hays State University. There, she won

the Lyle Dillely Outstanding Band Musician Award. In Wichita, Kansas, she received a Koch Cultural Trust Grant, the Frances Shelly Fellowship, and the Michael P. Tilford Fellowship. She held a graduate administrative assistantship as well as a graduate staff assistantship while attending Wichita State University. Alexis finished a Master of Music in flute performance with Dr. Frances Shelly as well as a Master of Music in opera performance with Dr. Pina Mozzani. She accompanied for WSU's choirs and was a Concerto/Aria Competition Finalist. While there, she played Prince Orlovsky in Strauss' *Die Fledermaus*, Miss Effie Belle Tate in Floyd's *Cold Sassy Tree*, and played keyboard and flute for numerous shows with several companies. Most recently she played Maddalena in the *Rigoletto* quartet for Lyric Theatre @ Illinois' production of *Viva Verdi!*



**Jenna Lee** (Gingerbread Child) is a sophomore at University Laboratory High School. She has been playing violin since age five and won second place in the Illinois State Music Teacher's Association competition when she was 11. She has also won

Illinois Summer Youth Music scholarships multiple times in previous years. Last year, she received third place in the Young Baroque Artists Competition. Jenna is a member of the East Central Illinois Youth Orchestra and the Illinois Chamber Academy, and studies privately with Aaron Jacobs and Meg Freivogel. She has also played piano for about four years under the instruction of Tatiana Shustova. She began singing at age four.



**Paige Luttrell** (Mother), from Chicago, is in her first year of graduate study in vocal performance and literature at the University of Illinois. As an undergraduate, she performed in *L'elisir d'amore* (Giannetta) and *Falstaff*. Recently, she participated in the Scuola

Italia Program for Opera Singers summer program in Italy, performing in scenes from *Don Giovanni*, *Le Nozze di Figaro*, *Falstaff*, and *La Cenerentola*. She is a soloist for First United Methodist Church in Urbana and has performed as a soloist in several oratorios including Handel's *Messiah*, Faure's *Requiem*, and Britten's *Ceremony of Carols*. In 2011, she was the runner-up in the Chicago National Association of Teachers of Singing (NATS) competition. Paige currently studies with Sylvia Stone.



**Danielle Mastricola** (Angel) is a junior dance major at the University of Illinois. Besides performing in several pieces for Dance at Illinois—including *Interface: Critical Mass* (February Dance 2017) and *See Outside Wall for Name\** (Senior Thesis 2017)—Danielle

has also begun choreographing and creating work. She choreographed a solo on herself (*Glass Case*) that was performed last spring in the Studiodance II (2017) concert, and most recently spent her summer choreographing the Champaign Urbana Theatre Company's production of *Joseph and the Amazing Technicolor Dreamcoat*. In addition to dancing, Danielle is also currently in the process of getting her 200-hour Yoga Teacher Training Certification.



**Roma Mehta** (Gingerbread Child), a native of Illinois, is a senior at University Laboratory High School. She has been singing for 12 years in the school choir, and has taken voice lessons for eight years. She has been a member of the Central Illinois Children's Choir

for four years and sang at a fundraiser for pediatric cancer in 2013 and 2015. She has performed in Countryside School productions of *Pinocchio* and *Peter Pan* as well as University Laboratory High School's productions of *The Pirates of Penzance*, *The Sound of Music*, *Romeo and Juliet*, *Fiddler on the Roof*, and *The Wind in the Willows*.



**Lukas Grosse Perdekamp** (Gingerbread Child) is a seventh-grade student at Holy Cross Elementary School. He joined the Central Illinois Children Chorus at age five. In 2016, he sang the boy's solo in Bernstein's *Chichester Psalms* at Krannert Center under the

direction of Dr. Andrew Megill. In March 2017, he sang the youth solo in Mendelssohn's *Elijah* with Sinfonia da Camera under the direction of Ian Hobson. He performed with the ILMEA state boys' choir in 2016 and 2017. In April 2017, Lukas participated in the IESA solo music competition in trumpet, piano, and voice, and received the Best of the Day Award. With his sister Sarah, he won the first place at the 2017 Young Baroque Artists Competition.



**Sarah Perdekamp**

(Gingerbread Child) is a junior at the University Laboratory High School. She has been singing with the Central Illinois Children's Chorus for 11 years and performed in the opera *A Midsummer Night's Dream* at Krannert Center. Sarah went

to ILMEA All State last season for voice and is currently taking voice lessons from Dr. Kammin. Sarah has also performed in various musicals, including the role of Hodel in *Fiddler on the Roof*, and she sang the National Anthem at the IHSA State Tournament (placing first in the Baroque competition with her brother, Lukas). She is a member of the Uni High Madrigal Choir and cantors for The St. Patrick's Church. Sarah is the conductor of the St. Patrick's Youth Orchestra and takes violin lessons from Dr. Sun-Young Shin.



**Cassandra Petrie** (Hansel), from Albion, Indiana, received her Bachelor of Arts in voice performance and music education from Olivet Nazarene University. She is currently a master's student at the University of Illinois for voice performance and

literature. This is Cassandra's first production with Lyric Theatre, @ Illinois. This summer she had the opportunity to sing Third Lady and Third Spirit in Mozart's *Die Zauberflöte* at the Austro-American Mozart Academy in Salzburg, Austria. While in her undergrad, Cassandra also sang Mrs. Todd in *The Old Maid and the Thief* and Baba in *The Medium*. She has also sung in opera scenes productions with Scuola Italia Program for Opera Singers, directed by Professor Sylvia Stone, and the Northwestern University Vocal Career Seminar.



**Dan Rosu** (Gingerbread Child) is a fifth grader who attends Barkstall Elementary School in Champaign, Illinois. He joined Central Illinois Children's Chorus in the fourth grade. As a member of CICC, he sang one solo for the 2016 winter concert. Dan has been part of

several performances for his elementary school. In second grade, he also played in a remake of a popular children's theatrical work in Romania, his parents' home country. Dan also plays trombone and piano.



**Laura Schachner** (Dew Fairy) is pursuing her Master of Music in vocal literature and performance at the University of Illinois. Born in Milwaukee, Wisconsin, she has worked within all types of musical genres, and gravitates towards new music and working with

active composers. Laura works as a graduate assistant for Lyric Theatre @ Illinois. Recent roles include Susanna from Mozart's *Le Nozze di Figaro*, and Gilda in the Lyric Theatre @ Illinois production of *Viva Verdi!* Laura is a student of Dawn Harris.



**Aimee Stuart-Flunker** (Gretel), a native of California, received her Bachelor of Music in performance from Wheaton College in Wheaton, Illinois. She is currently enrolled in the master's program at the University of Illinois for performance and literature,

receiving the Stotler Fellowship and studying under Professor Yvonne Gonzales Redman. Recently, she was the First Lady in Wheaton College's performance of *The Magic Flute* by Mozart and Mrs. Jaffett in *Noye's Fludde* by Benjamin Britten. Aimee has competed in the Chicago area, receiving third place at the 2016 and 2017 Chicago NATS competition as well as honorable mention in the 2016 Wheaton College Concerto Competition.



**Cristabel Thomas** (Gingerbread Child) is a sophomore at Judah Christian School. She began singing in the school choir one year ago, and has been singing with Central Illinois Children's Choir since January. Her other musical pursuits include

playing the flute and piccolo in the school band.



**Loucine Topouzian** (Gingerbread Captain) is a junior at the University of Illinois, pursuing her Bachelor of Music in vocal performance under the instruction of Professor Sylvia Stone. Loucine spent the last two summers in Italy, participating in the

Scuola Italia Opera Program, where she performed as Giannetta in *L'elisir d'amore*, Sesto in *Giulio Cesare*, and Susanna in *Le nozze di Figaro*. In addition to opera, Loucine performs the

National Anthem at the University of Illinois sporting events. Loucine was a first-place winner of the Indiana NATS Chapter.



**Grace Van Raden** (Gingerbread Child) is an eighth-grade homeschooler from Rantoul, Illinois. She is in her third year singing with the Central Illinois Children's Choir. She has held a variety of roles in school and church performances. *Hansel and Gretel* is her first opera appearance.



**Landon Westerfield** (Sandman), a countertenor, is pursuing a doctorate in vocal performance at the University of Illinois where he studies with Professor Yvonne Redman. Last season, he created the role of David in the world premiere of *A Psalm*

*of Silence* (composed by Lucas Smith) with Lyric Theatre @ Illinois. Other roles include Dema in *L'Egisto*, Venere in *L'incoronazione di Poppea*, Unulfo in *Rodelinda*, Oberon in *A Midsummer Night's Dream*, Hansel in *Hansel and Gretel*, and Cherubino in *Le Nozze di Figaro*. He has served as a soloist for major concert works such as Mozart's *Exsultate Jubilate*, Pergolesi's *Stabat Mater*, Fauré's *Requiem*, Haydn's *Paukenmesse*, Mozart's *Mass in C Minor*, Vivaldi's *Gloria*, and Handel's *Messiah*.



**Filippo Ciabatti** (Conductor), a native of Florence, Italy, was appointed Music Director of the Dartmouth Symphony Orchestra in 2016, after an international search.

Also in 2016, Filippo conducted *Tosca* at Opera North (New Hampshire), directed by Russell Treyz; and Britten's *A Midsummer Night's Dream* with Lyric Theatre @ Illinois, directed by Christopher Gillett. In May 2015, he made his South American debut conducting the Universidad Central Symphony Orchestra in Bogota, Colombia, where he also taught masterclasses in orchestra and Italian opera. With La Nuova Aurora Opera, he conducted full productions of Handel's *Rodrigo* (2015) and Purcell's *King Arthur* (2016).

From 2017 to 2018, Filippo has been invited to conduct *Madama Butterfly* at Opera North (New Hampshire) and *Hansel and Gretel* and *Don Giovanni* (directed by Nathan Gunn) for Lyric Theatre @ Illinois.

Filippo has appeared as guest conductor with many orchestras, including the Lamont Symphony Orchestra, Sangamon Valley Symphony Orchestra, East Central Illinois Youth Orchestra, University of Illinois Symphony Orchestra, and Truman State Symphony Orchestra. He also served as Choirmaster of Emmanuel Memorial Episcopal Church in Champaign.

As a pianist and coach in Italy, Filippo worked for the Cherubini Conservatory, Maggio Musicale Fiorentino, and Florence Opera Academy, and performed with singers such as Adriana Marfisi and Silvia Bossa. He has played for masterclasses of Renée Fleming, William Matteuzzi, Donald George, and Isabel Leonard. He is currently music director and coach of Scuola Italia per Giovani

Cantanti Lirici (Piobbico, Italy), where he works with young singers and renowned coaches and directors.



**Tom Mitchell** (Director) is Associate Head of the Department of Theatre. He has just completed the staging of *All the King's Men* in Krannert Center's Studio Theatre. In other recent seasons he has directed *The Minotaur* and *1984* (by George

Orwell). Tom directed *Threepenny Opera* for Lyric Theatre @ Illinois in 2013, and (prior to that) Rodgers and Hammerstein's *The Sound of Music* and *The King and I*. For eight seasons he directed musical theatre for the Interlochen Center for the Arts Summer Program. Locally, he was director of recent productions of *Party, Hay Fever, Around the World in 80 Days*, and *Freud's Last Session*. A specialist in the early plays of American playwright, Tennessee Williams, Mitchell recently adapted a collection of unpublished short stories by Williams that performed in Urbana, St. Louis, and New Orleans. Mitchell has been a guest presenter for the Tennessee Williams Institute in Provincetown, Massachusetts, and is an honorary faculty member at Inner Mongolia University Arts College where he staged scenes from *Glass Menagerie* with Chinese and American student actors. Professionally, Tom has directed lost plays by the 20th-century Spanish playwright, José López Rubio, and the premiere and national tour of James Still's play *Meet Me Incognito* for the Metro Theatre Circus of St. Louis. Mitchell served on the national selection committee of the Kennedy Center American College Theatre Festival, travelling the nation to review 56 university productions.



### **Philip Johnston**

(Choreographer) trained as a dancer with Helen Lewis in Belfast and at The London School of Contemporary Dance. He performed and choreographed in Europe and across the globe for 15 years before relocating to the

United States. Philip was the artistic director for the Norwegian Modern Dance Company in Oslo and has appeared on film and television for the BBC, Channel Four, and NRK Norway. He has received numerous choreographic and dance fellowships from the Arts Council of Northern Ireland, the British Council, the Norwegian Fund for Performing Artists, the Norwegian Culture Council, the London School of Contemporary Dance, and the Skinners Guild of London. He was the recipient of the Charles and Harriet Luckman Distinguished Teaching Award at the University of Illinois. Publications include *The Lost Tribe in the Mirror: Four Playwrights of Northern Ireland* (Lagan Press, 2009), and *Nina Fonaroff: Life and Art in Dance* (Celtic Cat Publishing, 2015). Philip is a certified Alexander Technique teacher.



**Michael Tilley** (Musical Administrator/Assistant 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.

**Susan Bywaters** (Dramaturg) is a playwright, dramaturg, and performer. Since her graduation from the University of Illinois with a Bachelor of Music, Susan has begun a master's degree in theatre studies with a focus in the composition of original libretti. She has also produced and directed performances of *Rodrigo* by Handel and *Orfeo ed Euridice* by Gluck. Susan received the full-tuition Thomas J. Smith Scholarship from the University of Illinois, as well as an Urbana Public Arts grant for her production of *King Arthur* by Henry Purcell, and she has been honored as an emerging scholar at the 2017 Mid-America Theatre Conference.

**Lorna Chavez** (Sound Designer) is a junior studying theatre, concentrating on sound design and technology. Her recent works include *November Dance* (2016), *Stories That Need Telling* with Inner Voices Social Issues Theatre (2016), and *Iago's Plot* (2017).

**Jaime Cohen** (Rehearsal Accompanist) is a second-year masters student in vocal coaching and accompanying at the University of Illinois, where she currently studies under Dr. Julie Gunn. While at the University of Illinois, she has served as a rehearsal accompanist and pianist for *Viva Verdi!* and *The Light in the Piazza*. This past fall, she music directed [title of show] for the Allerton Music Barn Festival.

**Madelyn Gunn** (Assistant to the Director) is a senior majoring in music and minoring in business administration. She has worked for arts



organizations during her time at the University of Illinois, including the Prototype Festival in New York, the Vienna State Opera House, and most recently Americans for the Arts. On the artistic side, she sang for church choirs and in the Women's Glee Club, and directs operas and art song concerts with student and local talent in her spare time. She also volunteers for Class Act, teaching vocal technique and theatre to children from ages 8 to 13. She will graduate in December.

**Anja Hose** (Media Designer) is pursuing her MFA. Recent media designs at the University of Illinois include *The Light in the Piazza*; *Viva Verdi!*; *Circulation*; *November Dance*; and *Mr. Burns, a post-electric play*; as well as assistant media designs on *February Dance* and *Poppea*. Credits outside the U of I include media design for *Sleep Deprivation Chamber* at the Station Theatre in Urbana and lighting design for original aerial dance productions of *Into the Unknown* and *The Bird House* at Frequent Flyers Productions in Colorado.

**Alphonsus Kiu** (Rehearsal Accompanist), a native of Penang, Malaysia, is a third-year DMA student in vocal accompanying and coaching at the University of Illinois. He studied with Julie Gunn, Dennis Helmrich, and is currently a student of Michael Tilley. While at the U of I, he accompanied the Oratorio Society, Opera Scenes Workshop, and Voice Studios. For the past four summers, he worked as a coach and accompanist at the Interlochen Summer High School Vocal Arts Program. While here at the University of Illinois, he received the Nancy Kennedy Wustman Memorial Award in Vocal Accompanying (2017). During his master's at Bowling Green State University, he and his partners were awarded the first and third prize in the Conrad Art Song Competition (2015).

**David Krupla** (Lighting Designer) is a third-year MFA lighting design student at the University of Illinois. Previous design credits include *Iago's Plot*, *February Dance: Designed Environments*, *Dreamgirls*, and *In the Blood* at the University of Illinois; *The Skin of Our Teeth*, *Twelfth Night*, and *The Crucible* at Cuyahoga Community College; *These are the Times* workshop production at Cleveland Public Theatre; *The World Goes Round* at Porthouse Theatre; *Ragtime*, *Cloud 9*, and *4.48 Psychosis* at Kent State University; *Next Fall* at Weathervane Playhouse, and *Sweeney Todd* and *A Chorus Line* at Hathaway Brown Theatre Institute. He has worked with such companies as Utah Festival Opera and Musical Theatre, The Santa Fe Opera, and Great Lakes Theatre. He received his BA from Kent State University.

**Fernando Malvar-Ruiz** (Chorus Master) served from 2004 to July 2017 as the Music Director of American Boychoir (serving boys in grades four through eight), whose preeminent Concert Choir toured globally to critical acclaim. His 13-year tenure was highlighted by some 200 performances and up to five national and international tours annually, as well as appearances with the New York Philharmonic, Philadelphia Orchestra, Boston Symphony Orchestra, Chicago Symphony Orchestra, Berlin Philharmonic, Royal Concertgebouw Orchestra, London Symphony Orchestra, Vienna Philharmonic Orchestra, St. Olaf Choir, Westminster Choir, and New York Choral Artists (among many others). He has worked on the world's leading stages with such conductors as Marin Alsop, Pierre Boulez, Charles Dutoit, James Levine, Kurt Masur, Mstislav Rostropovich, Michael Tilson Thomas, and Valery Gergiev; artists ranging from cellist Yo-Yo Ma, trumpeter Wynton Marsalis; pop legends Beyoncé Knowles, Sir Paul McCartney, and Josh Groban; and opera singers Kathleen Battle and Jessye Norman. Under Malvar-Ruiz, the American Boychoir (based in Princeton, New Jersey) also appeared on the 77th annual Academy Awards and performed for the 9/11 Memorial Service broadcast live globally on CNN in 2006. He also conducted the choir on six recordings and served as the music director on the 2014 film *Boychoir*, inspired by the choir, directed by François Girard and starring Dustin Hoffman, Kathie Bates, and Deborah Winger, as well as the American Boychoir.

**Alex Munger** (Rehearsal Accompanist) is a second-year MM student in vocal coaching and accompanying, studying with Dr. Julie Gunn. This past year, he was involved in *The Light in the Piazza* and *Viva Verdi*. He received his BM in piano performance from the University of Wisconsin-Eau Claire.

**Kristen Nuhn** (Properties Master) is in her final year in the University of Illinois properties management MFA program. Before grad school, Kristen received her Bachelor of Arts with Honors in theatrical production at the University of Windsor in Ontario, Canada. She has previously been the Properties Master for *In The Blood* (2016); *Dontrell, Who Kissed The Sea* (2016); and *Romeo and Juliet* (2017) at Krannert Center. Professionally, Kristen has been the Prop Shop Manager at Peninsula Players in Fish Creek, Wisconsin (2016) and a Properties Artisan at Williamstown Theatre Festival in Williamstown Massachusetts (2017).

**Christina Rainwater** (Scenic Charge Artist) is a member of United Scenic Artists Local 829, and has been a professional Scenic Artist for 16 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 ongoing 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.

**Sharné van Ryneveld** (Costume Designer) is in her third year of the MFA costume design program at the University of Illinois. She received her BA from The Cape Peninsula University of Technology in South Africa. Most recently she worked at the Santa Fe Opera in New Mexico as part of the tailoring team that worked on the

*Golden Cockerel*, designed by Gary McCann, and *Lucia di Lammermoor*, designed by Emily Rebholz. Her past design work includes *Poppea* for Lyric Theatre @ Illinois and *Romeo and Juliet* at Illinois Theatre.

**Andrea Solya** (Chorus Master) is Teaching Assistant Professor of Composition-Theory and Choral Music at the University of Illinois, where she is director of the Women's Glee Club and Coordinator of Musicianship. In addition to her duties at the University of Illinois, she has been director of the Chamber Choir and Youth Chorale for the Central Illinois Children's Chorus since 2006. As a native of Hungary, her newly designed aural skills curriculum at the University of Illinois is based on a Hungarian model and is standing on the pillars of the Kodály method. During the summer, she teaches musicianship, conducting, and choral methodology in the master's program of the Kodály Institute at Capital University in Columbus, Ohio. Her research interest includes the choral music of Andreas Rauch as well as the art of teaching sight singing for the choral singer and beyond. She has performed and presented on national and international stages and has been working on a critical edition of 25 motets called *Thymiaterium Musicale* from 1625 by Rauch.

**Adina Lee Weinig** (Technical Director) is a third-year MFA candidate in scenic technology. She was the Technical Director for Peninsula Players Theatre's 2017 season where she worked on *Almost Maine*, *Lord Arthur Savile's Crime*, *Bridges of Madison County*, *Peter and the Starcatcher*, and the world premiere of *The Actuary*. Recent technical direction credits include *The Light in the Piazza*, *The Minotaur*, and *Long Lost* (dir. Daniel Sullivan) at the University of Illinois; and *In the Next Room*, *The Profane*, and *The Taming of the Shrew* at Chautauqua Theater Company. Adina came to the University of Illinois after working as the Assistant Technical Director at Court Theater

in Chicago for five years.

**Naomie S. Winch** (Associate Lighting Designer) is in her third year as an MFA candidate in lighting design and technology at the University of Illinois, by way of Southern California. Naomie's most recent credit was the Assistant Lighting Designer for UFOMT 2017 season. Other credits include Tennessee Williams's *Cat on a Hot Tin Roof* (2014), November Dance (2015) for Dance at Illinois, and *Circle Mirror Transformation* (2016) at Interlochen Center for the Arts. In addition to lighting design, she also has an active interest in technical direction and production management.

**Chenglin Xin** (Stage Manager) is a third-year MFA stage management student at the University of Illinois. She completed her undergraduate study in China and served as an event stage manager in the Art Troupe of her University for two years. She worked for *Wicked the Musical Tour*, *The Riverdance Tour*, *Madagascar Live Tour*, and *Ghost the Musical Tour* in China. At Krannert Center, her previous experience includes Assistant Stage Manager for *1984* and *A Midsummer Night's Dream* and Stage Manager for Studio Dance II, *Mr. Burns, a post-electric play*, and *The Light in the Piazza*. This summer, she stage managed an original Chinese musical and assistant stage managed two operas in the West Edge Opera, which is based in the San Francisco Bay area.

*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.*

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# PRODUCTION STAFF

## **ASSISTANT STAGE MANAGER**

Marissa Gainey  
Shea Hittman  
Elisabeth Schapmann

## **CHILD SUPERVISOR**

Jenna Keefer

## **ASSISTANT COSTUME DESIGNER**

William Sturman  
Melissa Hall

## **ASSISTANT LIGHTING DESIGNER**

Omri Schwartz

## **SCENIC DESIGN COORDINATOR**

Michael Griggs

## **SCENIC ARTIST**

Christina Rainwater

## **MASTER ELECTRICIAN**

Stuart Wilson

## **AUDIO TECHNICIAN**

Tyler Knowles

## **STAGE CARPENTER**

Travis Smith

## **AUTOMATION TECHNICIAN**

Alex Gill

## **COSTUME TECHNICIAN**

Chanté Knight

## **DRAPER**

Jessica Hensley

## **SPECIAL FX TECH**

Megan Cudd

## **ASSISTANT MASTER ELECTRICIAN**

Kyle Condon

## **ASSISTANT MEDIA DESIGNER**

Konrad Ciolkosz

## **DECK RUNNING CREW**

William Burke  
Miranda Johnson  
Claire Katz-Mariani  
Kyle Norbut  
Brad Porter

## **PROPERTIES RUNNING CREW**

Sky Arend  
Latrell Crawford

## **FLY RUNNING CREW**

Alexis Walker

## **WARDROBE CREW HEAD**

William Sturman

## **WARDROBE CREW**

Katie Feeley  
Samantha Padillo  
Michelle Tiggs

## **MAKEUP RUNNING CREW**

Chloe Cosgrove  
Leojae Payton

## **LIGHT BOARD OPERATOR**

Cameron Koniarski

## **FOLLOW SPOT OPERATORS**

Juan Gonzalez Machain  
Jordan Ratliff  
Ningyi Zhang

## **SOUND BOARD OPERATOR**

Tierra Taylor

## **MEDIA OPERATOR**

Kurtis Ames

## **HAIR AND MAKEUP ASSISTANT**

Sharné van Ryneveld

## **HAIR AND MAKEUP TECHNICIANS**

Jessica Hensley  
Miriam Jurgensen  
Chanté Knight  
Caitlin Leyden  
Nicole Zausmer