



## ***DON GIOVANNI***

**LYRIC THEATRE @ ILLINOIS**

Music by Wolfgang Amadeus Mozart | Libretto by Lorenzo Da Ponte  
Filippo Ciabatti, conductor | Nathan Gunn, director and featured artist

Thursday-Saturday, February 22-24, 2018, at 7:30pm

Sunday, February 25, 2018, at 3pm

Tryon Festival Theatre

## THANK YOU TO OUR SPONSORS

This production of *Don Giovanni*  
has been sponsored in part by the following generous gifts:

**THE ESTATE OF PHYLLIS CLINE**

**MICHAEL AND SUSAN HANEY**

**A. MARK NEUMAN  
IN HONOR OF SERGEANT SHAWNA M. MORRISON (1978-2004),  
THE FIRST FEMALE STUDENT FROM THE UNIVERSITY OF ILLINOIS  
AT URBANA-CHAMPAIGN TO FALL IN COMBAT SERVICE  
IN THE UNITED STATES ARMED FORCES**

# 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 ushered in the holidays for every age.

In December, we explored Russia and the Revolution of 1917 with Tschaikovsky, 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

## ***DON GIOVANNI***

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## **ACT I**

*20-minute intermission*

## **ACT II**

*This production includes gun shots, smoke, haze, strobe effects, and mature content.*

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

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# ***DON GIOVANNI***

## **CONDUCTOR**

Filippo Ciabatti

## **DIRECTOR**

Nathan Gunn

## **CHORUS MASTER/ASSISTANT CONDUCTOR**

Fernando Malvar-Ruiz

## **CONTINUO**

Alex Munger

## **ASSOCIATE DIRECTOR**

Sarah Wigley

## **FIGHT CHOREOGRAPHER**

Zev Steinberg

## **SCENIC DESIGNER**

José Manuel Díaz-Soto

## **COSTUME DESIGNER**

Nicole Zausmer

## **LIGHTING DESIGNER**

Eric Van Tassell

## **SOUND DESIGNER**

Matt Powell

## **MEDIA DESIGNER**

Anja Hose

## **PROPERTIES MASTER**

Kyra Lyon

## **HAIR/MAKEUP COORDINATOR**

Samantha C. Jones

## **MUSIC ADMINISTRATOR**

Michael Tilley

## **COACHING STAFF/ACCOMPANISTS**

Jaime Cohen

Jeeson Eun

Alphonsus Kiu

Cadis Ying-Jie Lee

Alex Munger

## **STAGE MANAGER**

Cathy Fazio

## **TECHNICAL DIRECTOR**

Dylan Kind

## **ASSISTANT DIRECTOR/SUPERTITLES**

Nole F. Jones

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# CAST

## DON GIOVANNI

Nathan Gunn<sup>^</sup>  
Euigun Lee<sup>#</sup>  
Kevin Lucas (Cover)

## DONNA ANNA

Anna Kristine Phillips<sup>†</sup>  
Yunji Shim<sup>\*</sup>

## DONNA ELVIRA

Gabrielle LaBare<sup>\*</sup>  
Kimberly Ann Ouellette<sup>†</sup>  
Jessica Rose Ragsdale (Cover)

## LEPORELLO

Jonathan Michael Cortez<sup>†</sup>  
Dean Perry Moore, II<sup>\*</sup>  
Grant Stephen Pierce Ebert (Cover)

## ZERLINA

Laura Schachner<sup>†</sup>  
Loucine Brigitte Topouzian<sup>\*</sup>  
Maggie Wolfe (Cover)

## MASETTO

Kevin Lucas<sup>†</sup>  
Xiaoyi Zha<sup>\*</sup>

## DON OTTAVIO

Ryan Bryce Johnson<sup>\*</sup>  
Andrew Turner<sup>†</sup>  
Corey James Barlow (Cover)

## COMMENDATORE

Philip Phillips

## DONNA ELVIRA'S WOMAN

Caitlin Elizabeth Hennessy

## CHORUS

Corey James Barlow  
Colleen Bruton  
Grant Stephen Pierce Ebert  
Elizabeth Gartman  
Olivia Candace Gronenthal  
Caitlin Elizabeth Hennessy  
Scott Christian Knier  
Nic Koch  
Wes Litten  
Jessica Rose Ragsdale  
Geoffrey Schmelzer  
Maggie Wolfe

## PARTY MUSICIANS

Terence Lo  
Kayla Schoeny  
Alyssa Tong

<sup>^</sup>February 22, 23, 24

<sup>\*</sup>February 22, 24

<sup>†</sup>February 23, 25

<sup>#</sup>February 25

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# ORCHESTRA

## **VIOLIN**

Connie Bao  
Noah Larson  
Gaeun Kim  
Edyta Krejner  
Claudia Kubarycz-Hoszowska  
Daniel Ostrow  
Lina Saleh  
Trevor Thompson  
Alyssa Tong  
Hannah Woo

## **VIOLA**

Natalie Briggs  
Elsie Han  
Jacqueline Scavetta

## **CELLO**

Nikita Annenkov  
Masha Begacheva  
Terence Lo  
Kayla Schoeny

## **BASS**

James Jaeger  
Justin Slater  
Guilherme Ehrat Zils

## **FLUTE**

Zach Osinski  
Sammy White

## **OBOE**

Matthew Harms  
Erin Mathewson

## **CLARINET**

Dasom Nam  
Jacey Schick

## **BASSOON**

Alex Brake  
Megan Braunschweig

## **FRENCH HORN**

Molly Frederick  
Clark Stevens

## **TRUMPET**

Nicole Gillotti  
Saori Kataoka

## **TROMBONE**

Walter Cook  
Matt Granger  
Nick Wurl

## **TIMPANI**

Sebastian Nassar

## **KEYBOARD**

Jamie Cohen  
Cadis Lee

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# SYNOPSIS

## ACT ONE

### **Libertine Capitol Building, Manhattan, NY, minutes before the close of trading**

An office bustling with energy and activity. The Commendatore attempts to see Don Giovanni about the attempted takeover of his company, Sebastian Shipping.

Leporello stands sentinel outside Giovanni's office, complaining about his lot in life and his desire for power and wealth. Don Giovanni is inside, aggressively taking over Sebastian Shipping. Donna Anna, his childhood friend and heiress to the family company, is panicking. He has secretly hacked into her computer and can see her through her computer camera.

The Commendatore has discovered Giovanni's scheme and bursts in, wishing to fight. Giovanni shoves him out of the door. The Commendatore dies on the stairs.

Giovanni is under the impression that he killed Anna's father. Leporello considers his master's takeover of Sebastian Shipping as "rape" and the death of the Commendatore "murder."

Anna asks Ottavio for help in saving her father's company. He pledges to spill his own blood in order to do so.

Leporello upbraids Giovanni for his sins. Giovanni responds angrily, but he is interrupted by the arrival of his wife, Donna Elvira. The Don tries to calm Elvira and reassure her that he does love her. She wants none of it, so he asks Leporello to tell her what he has been up to . . . Leporello begins to weave his web of deceit.

He realizes that Elvira is vulnerable. He knows exactly how he can begin bringing Giovanni down. He uses the list of companies that Libertine

Capitol has acquired and then pillaged to feed Elvira's sexual jealousy by describing these "belle" as if they were women. Elvira does drugs to drown her misery.

### **The main office**

A group of workers from the company arrive to set up for a party. Zerlina has been charged with getting the party ready for Libertine Capitol. Masetto's food truck is catering the event so he is there working. The staff are goofing around pretending to be the guests. Masetto and Zerlina play the guests of honor in a mock wedding. Leporello arrives with Giovanni who sets his sight on Zerlina.

Giovanni decides to have an impromptu party at his office. Leporello is ordered to distract Masetto. Giovanni and Zerlina are left alone.

### **Libertine Capitol lobby**

Giovanni woos Zerlina, who is intrigued by the attention from her employer. Elvira has regained consciousness just in time to save the "miserable innocent" from Giovanni's clutches.

Giovanni wants to celebrate after his huge victory over Sebastian Shipping. Ottavio enters with Anna seeking Giovanni's help. He promises to help in every way he can. Elvira enters and attacks Giovanni. He has her escorted out of the building. He returns to Anna and Ottavio to apologize and say that he must leave them in order to be sure Elvira gets home safely. His words gives his true nature away: he calls her "bellissima" (one of his "belle"). Anna suddenly recognizes him as the man who attacked her (Sebastian Shipping) and then killed her father.

Anna retells the story of Giovanni attacking her (the company) as she was helpless and alone in

her office. Her story is meant to raise jealousy in Ottavio. She asks him to avenge her and her father. He is determined to help her.

Leporello enters complaining about Giovanni again. Giovanni sees Leporello and asks him how everything is going. Leporello has done all that he asked in order to prepare for the party and Zerlina has arrived. Finally, things seem to be going well and a big celebration for his conquest can finally happen.

Giovanni sings in celebration.

### **Libertine Capitol lobby**

Masetto and Zerlina find themselves early for the party. In order to make peace with Masetto, Zerlina suggests he beat her. Masetto skulks off to the protest of Zerlina. The party begins. Anna, Ottavio, and Elvira arrive in disguise and join the festivities. An imbroglio ensues.

## **ACT TWO**

### **Libertine Capitol lobby/Don Giovanni's office**

Giovanni and Leporello argue. Giovanni smooths over his complaints with money and a proposition to lure Elvira away. Giovanni's secret room begins to call to him and he feels the desire to sing to the portrait of his mother, who seems very real to him.

### **Giovanni's secret room**

Giovanni suddenly hears someone talking. He snaps out of his reverie.

### **Giovanni's office/Libertine Capitol lobby**

Masetto enters with a gang of men bound on finding Giovanni and killing him for his "insult" to Zerlina's virtue. Disguised as Leporello, Don Giovanni decides to tell Masetto how to find Giovanni and asks to help. When his men depart, Giovanni reveals his identity and punishes Masetto.

Zerlina discovers the wounded Masetto and offers a natural remedy.

Leporello returns with Elvira, sees the light from the corner where Masetto and Zerlina are, and decides to investigate.

Don Ottavio then enters, having been sent by Donna Anna to avenge her father's murder. They all individually want to punish him. Masetto suggests that all three of them do it. They seize Leporello, still disguised as Giovanni.

Leporello begs for forgiveness from the four of them and claims that he is also a victim. He escapes to Giovanni's secret room.

Ottavio is convinced that there is no doubt Giovanni is the killer. He goes to the back of the office to get online to spread the news of Giovanni being a "rapist and murderer." Masetto does the same on his mobile. Elvira also joins the social media attack.

Leporello has come out of hiding. He is in Giovanni's office. We see the breaking news of the Commendatore's death. His image is everywhere and inescapable. Rumors swirl about Don Giovanni. Giovanni enters. Seeing that Leporello is terrified, Giovanni has him invited to dinner.

Anna has arrived at Libertine Capitol in search of Ottavio. Ottavio assures her that Giovanni will soon be punished and they can finally be married tomorrow. She implores him for time to grieve.

Meanwhile, a horrific buffet is taking place. Elvira makes a last attempt to save Giovanni. The Commendatore is first seen flickering in and out of all the screens. Everything else starts to dim. He is draining the life out of Libertine Capitol. There are also flashes of the rumor and slander which have been written against Giovanni on social media and other outlets occurring in different places on the set. They slowly grow in intensity. Giovanni is consumed by the world he helped to create.

—Michael Tilley, music administrator

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# PROGRAM NOTES

"Hell is full of amateur musicians. Music is the brandy of the damned." George Bernard Shaw

Who is Don Giovanni? Since this *dramma giocoso* premiered on October 29, 1787, at the National Bohemian Theater in Prague, every generation has struggled to answer this question. It seems an intentional enigma. His first words in the opera are "you will never know who I am!" The very first audience probably thought the character a thin disguise for one in their midst: Giacomo Casanova, the world's greatest lover. He was later asked whether he had seen the opera. "Seen it? I practically lived it!" (Recent discoveries indicate that Casanova may even have had a hand in writing the libretto.)

As with his first collaboration with Lorenzo da Ponte, *Le Nozze di Figaro*, Mozart found audiences in Prague far more appreciative of his genius than those in Vienna. Emperor Joseph II declared the opera "divine, perhaps even more beautiful than 'Figaro,' but it will try the teeth of my Viennese." Upon hearing of the remark, the composer supposedly replied, "Well, give them time to chew it!" The tepid Viennese response even prompted several rewrites and aria substitutions on the part of the composer. Perhaps Beethoven himself encapsulated the nature of the response with his pronouncement: "Art should never let itself be detoured by the extravagance of such a scandalous subject."

40 years later, the Don was reimagined by iconic Romantic novelist E.T.A. Hoffmann—the "A" is for Amadeus, chosen by the author to replace his given name, the more prosaic "Wilhelm." "Nature endowed the Don, her spoiled favorite child, with every quality that can exalt humanity, in its closest approach to the divine, above the vulgar rabble,

above the shoddy factory-produced mannequins who figure as mere ciphers in her eyes . . ." To Hoffmann, and others, Giovanni had become the archetype of the Romantic artist, a creative being freed from any external laws, beholden only to his own self-determining will.

In the short story in question, Hoffmann's unnamed traveler awakens in his hotel room at a chime of bells and clamor of orchestra. He learns that his hotel room adjoins a secret passageway to the visitor's box at a theatre where *Don Giovanni* is being performed. During the interval, Donna Anna appears in his box and converses with him, in fact revealing herself as his muse: "I have sung you; and, what comes to the same thing, your melodies are me." The traveler understands the opera through the lens of love, "by whose mysterious and powerful agency the fundamental constituents of his being are at once annihilated and transfigured."

This quintessentially romantic reading casts Anna as Giovanni's opposite, an "archetype of the divinely feminine." Giovanni's "visit" had overwhelmed her with an "infernal incandescence that rendered vain her every effort to resist . . ." Her act two aria, "Non mi dir," inspires the narrator's fervent prayer: "Unbosom thyself to me, o spiritual realm: thou remote, uncharted Jinistan of unexampled splendor, pervaded by an inexpressible, heavenly sorrow akin to the ineffable joy of the enraptured soul that transcends all such promises of earthly happiness as are vouchsafed to the rabble!" No great fan of the rabble, Hoffmann . . .

It seems that the 19th century might have been as obsessively fascinated as our own with the journey of the anti-hero, although I will leave it to the reader to determine whether Giovanni or

Walter White deserves a colder place in hell. The next philosopher to grapple with the meaning of this “joking drama” was Denmark’s second-most famous melancholic, Søren Kierkegaard. (The original melancholy Dane was also linked with the opera by Gustave Flaubert who declared Don Giovanni, Hamlet, and the sea, “the three finest things God ever made.”)

Kierkegaard published his first book, the essay collection *Either/Or*, under the pseudonym Victor Eremita—Latin for “victorious hermit.” In fact, Eremita is one of four personae employed in the book, acting as editor to papers he discovers. The first half (*Either*) comprises the papers of a young aesthete, known only as “A,” who, like his idol Giovanni, embodies the aesthetic outlook. “A” has studied not only *Don Giovanni*, but also *The Marriage of Figaro* and *The Magic Flute* to prove his idea that “music is a higher, or more spiritual art, than language.”

Before the publication of *Either/Or*, Kierkegaard wrote in his journal: “In a sense I can say of Don Juan what Donna Elvira says to him: ‘Thou murderer of my happiness.’ For in truth: this play has so diabolically enraptured me that I can never forget it. It is this play that has driven me, like Elvira, out of the calm night of the cloister.” In the book’s second essay, “The Musical Erotic,” music is said to perfectly embody the sensuous-erotic because of its essential immediacy. This immediacy mirrors the inability of the aesthete, Don Giovanni, to forego the passing pleasure of the present. Giovanni represents the final stage of the erotic (the first two represented by Cherubino and Papageno), where desire is absolutely genuine, victorious, triumphant, irresistible, and demonic. This desire also inevitably leads to despair, an existential angst that prompts the search for the ethical life (the “Or” of the book’s title).

Twice thus far in our survey undoubtedly intelligent, sensitive men have confronted the dissolute libertine, the sexual predator. Yet instead of reviling this devil, they exalt him as a hero. How are we to possibly make sense of this as modern viewers? Is it simply that they were so enmeshed in a patriarchal structure that they were blinded to the monstrosity of Don Giovanni’s character?

For one thing, Kierkegaard (and Hoffmann too) insist that our first task is not to look, but to listen, for Don Giovanni is absolutely musical. “He desires sensuously; he seduces with demonic power of the sensuous; he seduces all. Words, lines, are not suitable for him, for then he immediately becomes a reflective individual. He does not have that kind of continuance at all but hurries on in an eternal vanishing, just like the music, which is over as soon as the sound has stopped and comes into existence again only when it sounds once again.” Further, Giovanni is a musical chameleon, adopting the style of each of his victims.

Kierkegaard expands on his premise: “The very secret of this opera is that its hero is also the force in the other characters. Don Giovanni’s life is the life principle in them. His passion sets in motion the passion of the others. His passion resonates everywhere; it resonates in and supports the Commendatore’s earnestness, Elvira’s wrath, Anna’s hate, Ottavio’s pomposity, Zerlina’s anxiety, Masetto’s indignation, Leporello’s confusion . . . . The other figures in the opera are not characters, either, but essential passions, which are posited by Don Giovanni and to that extent, in turn, become musical. In other words, just as Don Giovanni entwines everybody, so all of them entwine Don Giovanni; they are the external consequences that his life continually posits.”

Next they warn against becoming too fixated on mere moral indignation. Again, Kierkegaard warns: "Therefore, to say that the opera is immoral is fatuous and comes only from people who do not understand how to interpret a totality but are trapped by details. The definitive aim of the opera is highly moral, and the impression it leaves is altogether beneficent, because everything is large scale, everything has genuine, unadorned pathos, the passion of desire no less than the passion of earnestness, the passion of enjoyment no less than the passion of anger."

We begin to see that Giovanni, though childless, has numerous progeny. While nearly every theatre-goer is familiar with the plays of George Bernard Shaw, his music criticism is less well known. Yet Shaw considered this writing one of his most important activities. William Irvine reports that "Shaw was by no means content to tell composers how to compose, musicians how to play, stage managers how to produce, and audiences how to feel. He also told financiers of music how to venture and manage, and the government how to legislate with reference to musical problems. In his critical pages the English, a placid and political people, discovered with amazement that music was a burning political issue, and might at any moment explode into social revolution." Shaw credited Mozart with teaching him dramatic structure, and wrote to an American actress that "... if you don't know Mozart, you will never understand my technique."

*Don Giovanni* was the most influential opera in Shaw's musical education. Self-taught, he started his studies not with finger exercises, but the opera's overture, so he would "at least know where the notes were right or wrong." He also used the anti-hero of the "world's greatest opera" in at least three of his literary productions. First, in the novel *The Unsocial Socialist*, then in a short story "Don Giovanni Explains," in which the Don appears to explain how he has been wronged by history to a young girl on her way home from a third-rate production of the opera.

Finally, Shaw gave the Don a full resurrection into the modern age. In *Man and Superman: A Comedy and a Philosophy*, Giovanni appears transformed into John Tanner—an anglicization of the original, Juan Tenorio—and cast as a revolutionary. In fact, most of the opera's cast reappear: Anna, the Commendatore, Leporello, Ottavio. As the title might suggest, the play is concerned with creative evolution, and takes Nietzsche's concept of the Superman (or overman technically) for its topic. In true Nietzschean fashion, the characters are inversions of their originals—Octavius is now a man of action and the most sympathetic character. Anna is in love with, and pursuing marriage with, Tanner.

In a third act dream, subtitled "Don Juan In Hell," Tanner is transformed into Giovanni, who has a long philosophical argument with the devil. As mouthpiece for Shaw, Don Juan "rejects a Darwinistic approach of natural selection in favour

of a biological and intellectual evolution in which a creative Life-Force ultimately leads mankind by trial and error to the goal of a God-like Superman who will solve the world's social and political problems." When the Devil tells Ann the superman has not yet been created, she cries that she believes in the Life to come, and runs off in search of "A father—a father for the Superman." Tanner and Ann eventually marry, but he explains: "This is not happiness but the price for which the strong sell their happiness. What we have done this afternoon is to renounce happiness, renounce freedom, renounce tranquility, above all, renounce the romantic possibilities of an unknown future, for the cares of a household and a family."

So who is Don Giovanni? We have asked three great thinkers and received three responses. Perhaps it is up to us to answer for ourselves. But let us ask Kierkegaard for one more clue:

"Hear Don Juan, that is to say, if you cannot get a conception of him by hearing him, then you never will. Hear the beginning of his life, as the lightning flashes forth from the murk of the thunderclouds, so he bursts forth from the depths of earnestness, swifter than the lightning's flash, more inconstant and yet as constant; hear how he rushes down into the manifold of life, how he dashes himself against its solid dam; hear those light dancing tones of the violin, hear the signal of gladness, hear the exultation of lust, hear the festive happiness of enjoyment; hear his wild flight, he is transported beyond himself, ever swifter, ever more impetuously; hear the unbridled demands of passion, hear the sighing of love, hear the whisper of temptation, hear the whirlpool of seduction, hear the stillness of the moment, hear, hear, hear Mozart's Don Juan!"

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## DIRECTOR'S NOTE

The legend of Don Juan is a story that everyone at sometime or another has heard. He is a seducer, a misogynist, a murderer, a villain . . . The story is black and white. He is a bad guy. There is no debate necessary and his punishment should be swift and terrible.

Mozart and Da Ponte took it upon themselves to tell this story in their operatic masterpiece, *Don Giovanni*. It was first premiered almost 230 years ago, yet remains relevant in today's world. Because so many ideas about the character of Don Juan and what led him to his downfall have been voiced over the years, I decided to let Mozart and Da Ponte tell the story in a modern setting that can relate to today's audience. Don is a powerful man, a man outside the law, a corporate raider who uses his money and charisma to get what he wants. Nothing comes between him and his insatiable desires.

This, obviously, is unsustainable and will come to an ugly end, but (as is often staged in this opera) is it truly the Statue of the Commendatore that comes to life and drags him to hell, or is something else happening behind the scenes and within what's left of his soul that leads to a spiraling descent into a hell of his own making? The words and the music tell us a story that peels away the obvious and has us ask ourselves a timeless question: do the ends justify the means?

Tonight, it is up to all of you to answer that question.

—Nathan Gunn, director

# PROFILES



**Corey James Barlow** (Chorus/Don Ottavio Cover) is a freshman studying lyric theatre at the University of Illinois. His most recent roles include Aaron in *Love, Sex, Death*, and *Cake* and Jamie Wellerstein in *The Last Five Years*. During his high school career he

appeared in *Months on End* (Ben), *Peter and the Starcatcher* (Alf), *Sabrina Fair* (David), *Anything Goes* (Sailor), *Joseph and the Amazing Technicolor Dreamcoat* (Joseph), *Rodgers and Hammerstein's Cinderella* (Topher), *Sweeney Todd* (Company), and *Evita* (Che).



**Colleen Bruton** (Chorus) is a junior studying Lyric Theatre at the University of Illinois. She studies under Sarah Wigley, and previously studied under Yvonne Gonzales Redman. Highlights of her previous stage credits include *Joseph and the Amazing Technicolor*

*Dreamcoat*; *The Light in the Piazza*; *Kiss Me, Kate*; *Titanic: The Musical*; and *Spamalot*. She was recently awarded First Place at the Chicago NATS Musical Theatre competition. Colleen is also a member of the University of Illinois Chamber Singers.



**Jonathan Michael Cortez** (Leporello) is a junior in vocal performance here at the University of Illinois. He is a baritone studying under Jerold Siena. Jonathan serves as the Publicity Manager for the Varsity Men's Glee Club, and Treasurer of Crescendo—

an organization in support of underrepresented students in the School of Music. *Don Giovanni* is Jonathan's first opera performance.



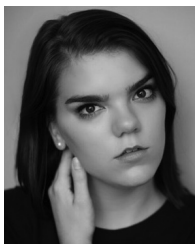
**Grant Stephen Pierce Ebert** (Chorus/Leporello Cover) has a Bachelor of Science in music education and vocal performance, and is currently pursuing a master's degree in vocal performance and literature at the University of Illinois. His undergraduate

roles include the husband in *Amelia Goes to the Ball*, Don Giovanni in *Don Giovanni*, Cinderella's Prince in *Into the Woods*, and Henry Pimpernel from *Christopher Sly* at Manchester University.



**Elizabeth Gartman** (Chorus) is a junior studying vocal performance and music composition/theory here at the University of Illinois. She was most recently featured in the Lyric Theatre @ Illinois production of *Poppea* (Valletto) and in *Viva Verdi!*.

Outside of Lyric Theatre @ Illinois, Elizabeth is an active participant in the University of Illinois Women's Glee Club, an assistant to the Illini Women, and a member and composer for the U of I Group for New Music. Additionally, she teaches voice lessons and tutors music theory and serves on the Student Advisory Board for the School of Music.



**Olivia Candace Gronenthal** (Chorus) is a junior studying vocal performance with Dawn Harris. Most recently, she appeared as Hansel in Lyric Theatre @ Illinois' production of *Hansel and Gretel*. In the 2016-2017 season, she appeared in Lyric Theatre @

Illinois' productions of *The Light in the Piazza* as Franca Naccarelli cover/Flower Seller/Tour Guide/Prostitute, *Poppea* as Amore Primo, and The 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*.



**Nathan Gunn** (Don Giovanni/Director/Co-Director for Lyric Theatre @ Illinois) has made a reputation as one of the most exciting and in-demand baritones of the day. Nathan has sung around the world in nearly every major venue and with every major conductor.

His repertoire includes opera, operetta, musical theatre, recital, and oratorio. He is a recipient of the Rose D'Or award, the Beverly Sills award, two Grammys for best opera recording, and was a Metropolitan National Council winner. He is featured on numerous recordings and DVDs and is an alumnus of the University of Illinois where he is currently a professor of voice and the Co-Director for Lyric Theatre @ Illinois.



**Caitlin Elizabeth Hennessey** (Chorus/Elvira's Woman) is a sophomore studying vocal performance under the direction of Jerold Siena. She most recently performed in the Lyric Theatre @ Illinois productions of *The Light in the Piazza* and *Hansel and*

*Gretel*. Caitlin is also a member of the University Women's Glee Club.



**Ryan Bryce Johnson** (Don Ottavio), tenor, is a native of Muleshoe, Texas, and is currently pursuing a master's degree in vocal performance and literature at the University of Illinois, where he is studying with Jerold Siena. Ryan also holds a bachelor's degree in

vocal performance from Texas Tech University and has sung multiple operatic and musical

theatre roles with Texas Tech Opera Theater. In the spring of 2016, he made his debut as Basilio in Mozart's *Le nozze di Figaro*, later appearing in the roles of Piangi in Andrew Lloyd Webber's *The Phantom of the Opera* and Sam in Carlisle Floyd's *Susannah* in the 2016/2017 season. In the summer of 2016, Ryan performed the role of Frederic in Lubbock Moonlight Musical's production of Gilbert and Sullivan's *The Pirates of Penzance*. On the concert stage, his performance highlights include soloist for Handel's *Messiah* with the Lubbock Symphony Orchestra in 2015 and for Claudio Monteverdi's *Vespro della Beata Vergine: Gloria Patri* with the Texas Tech University Choir in 2016. Ryan was also the junior winner for the Texas, Oklahoma, and New Mexico National Association of Teachers of Singing competition for 2015.



**Scott Christian Knier** (Chorus) is a sophomore studying music composition. He previously appeared with Lyric Theatre @ Illinois as Hunter in [title of show]. Other credits include John Hinckley Jr. in *Assassins* with PM&L Theatre, and a Chorus member in Kurt Weill's *Street Scene*.



**Nic Koch** (Chorus), a student of Professor Dawn Harris, is making his Lyric Theatre debut at the University of Illinois. Currently pursuing lyric theatre and French in his freshman year, Nic can be found both on stage and in the orchestra (recently playing

winds in the Illinois Student Musical's production of *Pippin*). During his high school career, he

performed internationally in reputable venues such as the Sydney Opera House and the Sydney Town Hall in Sydney, Australia. He participated in the Illinois Music Education Association (ILMEA) competitions and was selected for the statewide honors groups his junior and senior years (Honors All-State Orchestra and Honors All-State Vocal Jazz). With minimal operatic experience (only previously appearing as part of the children's ensemble in Giacomo Puccini's *La Bohème*), Nic's stage credits are mainly musical theatre characters including King Arthur in *Spamalot*, Phil Davis in *White Christmas*; Schroeder in *You're a Good Man, Charlie Brown*; the "All Good Gifts" soloist in *Godspell*; and a myriad of ensemble roles in *Oliver!*, *Bye Bye Birdie*, *Oklahoma!*, *Les Misérables*, and more.



**Gabrielle LaBare** (Donna Elvira) is a first-year master's student at the University of Illinois under the tutelage of Yvonne Redman. Gabrielle's previous performances include the Mother in *Little Red's Most Unusual Day*, Terentia in *Captain Lovelock*, and the

Sandman/Dew Fairy in *Hansel and Gretel*. She has performed as a soloist with the Nazareth College Symphony Orchestra and Nazareth College Wind Symphony. During the past two years, she held an internship and assistantship at the Rochester Lyric Opera and Lyric Theatre. Gabrielle received her BM in vocal performance from Nazareth College of Rochester.



**Euigun Lee** (Don Giovanni), high-baritone, is a versatile artist who won critical acclaim for his performances in opera and concerts. He performed the title role in Mozart's *Le Nozze di Figaro* in 2001, Puccini's *Gianni Schicchi* in 2012, Cavalli's *La Calisto* in

2012, and Verdi's *Falstaff* in 2013. In 2013 he was honored with the Stotler Fellowship at the U of I, won the East Bay Opera Lyric Scholarship competition, and was selected as a Finalist of New York Lyric Opera in 2015. Currently, he studies with Nathan Gunn in the DMA program for voice and choral conducting at the University of Illinois. Euigun currently holds a PGD, San Francisco Conservatory of Music; MM, San Francisco Conservatory of Music School; and BM, Catholic University of Music.



**Wes Litten** (Chorus) is a sophomore at the University of Illinois studying vocal performance. He has studied music and Italian in Italy and has performed in several operas including *Gianni Schicchi*, *La Bohème*, and *Lucia di Lamermoor*.



**Kevin Lucas** (Masetto/Don Giovanni Cover) is a lyric baritone originally from Wall Township, New Jersey. Kevin completed his Bachelor of Music in voice performance at Rutgers University. While there, he appeared in roles such as second commissioner

in *Dialogues des Carmélites*, Le Chat in *L'enfant et les sortilèges*, The Usher in *Trial by Jury*, and Bob

the Saw in *Threepenny Opera*. For scenework, Kevin appeared as Rocco in *Fidelio* and Faninal in *Der Rosenkavalier*. Kevin also performed scenes at the Castleton Festival as Guglielmo in *Così fan Tutte*, Papageno in *Die Zauberflöte*, and Frederik in *A Little Night Music*. Additionally, he has appeared in ensembles for *Così fan Tutte*, *Romeo et Juliette*, *Lakmé*, and *Candide*. Presently, Kevin is a candidate for a Master of Music degree in vocal performance and literature studying with Jerold Siena; he expects to complete his coursework in May of 2019.



### **Dean Perry Moore, II**

(Leporello) is a second-year graduate student at the University of Illinois, and a graduate of Bowling Green State University (BGSU) with a bachelor's degree in music (specialization in voice performance, Cum Laude with

Honors). He was raised in Oak Park, Michigan, by his mother, Robyn Diane Moore, and late father, Dean Perry Moore. He joined the Cherubic Choir when he was three years old and continues to sing at Hartford Memorial Baptist Church to this day. He began with theatre at his high school alma mater, University of Detroit Jesuit High School. Dean believes that "Music is an escape to a new reality. Through music, the problems of the world can melt away." Dean has always participated in as many ensembles as he is able. He has been a part of the Cherubic and God's Gifted Host Choirs at Hartford Memorial Baptist Church; the Cub Choir and Show Choir at U of D Jesuit High School; and the Men's Chorus, A Cappella Choir, and Collegiate Chorale at BGSU. Dean was also a member of the First United Methodist Church Choir and participated with the Toledo Opera Company during his time at BGSU. Currently he is a bass section leader at Wesley

United Methodist Church. Dean has also been involved in opera theatre since his time at BGSU, where he appeared in *The Merry Widow* by Franz Lehár, *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. Notable roles include Pritschitsch in *The Merry Widow*, Balthazar in *Amahl and the Night Visitors*, Gorgibus/Town Magistrate in *Signor Deluso*, and Roy Johnson/Priest from *Light in the Piazza*.



**Kimberly Ann Ouellette** (Donna Elvira), soprano, is a first-year masters student from Portland, Maine. Some of her recent operatic roles include Rosalinda in *Die Fledermaus*, Fiordiligi in *Così fan tutte*, Countess Almaviva in *Le nozze di Figaro*, and Mrs. Ford in *The*

*Merry Wives of Windsor*. Kimberly has sung in the chorus of Opera Maine's productions of *Madama Butterfly*, *La Bohème*, and *Tosca*. Kimberly was a member of the AIMS in Graz opera studio where she sang highlights from Carlisle Floyd's *Susannah*, Beethoven's *Fidelio*, and Verdi's *La forza del destino*. She was recently a Bel Canto fellow at the Texas Music Festival in Houston, Texas. Kimberly has been a concert soloist with the Southern Maine Symphony Orchestra, Oratorio Chorale (Portland, Maine), the Portland Bach Festival, and the University of Southern Maine Chorale. She holds a Bachelor of Music from the University of Southern Maine, and currently studies with Jerold Siena.



**Anna Kristine Phillips** (Donna Anna) is a lyric soprano from Knoxville, Tennessee. She completed her undergraduate education with a bachelor's degree in vocal performance from Middle Tennessee State University, where she received the award for Outstanding

Achievement in Voice for the 2016 school year. Anna Kristine Phillips is now pursuing a master's degree in vocal performance 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.



**Philip Phillips** (Commendatore) is a professor of physics at the University of Illinois, and made his performance debut as recently as five years ago when a colleague asked him to sing in his band. He began taking vocal lessons, and has studied for the past three years with Cynthia Coleman. He sang in the summer opera program Le Château de la Voix in 2015 in the role of Chato. His repertoire encompasses Blitch from *Susanna*, Lieders, and the roles of Zarastro and Figaro.



**Jessica Rose Ragsdale** (Chorus/Donna Elvira Cover) completed her Bachelor of Arts at Pepperdine University where she studied with Ida Nicolosi. She performed on the mainstage as the Second Spirit in Mozart's *Die Zauberflöte*.

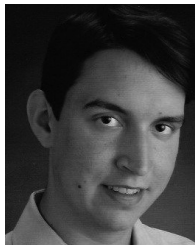
While attending Pepperdine,

she performed with the Chamber and Concert choirs as well as the Pepperdine Improv Troupe. She also participated in Pepperdine's celebrated Heidelberg Summer Music Program where she performed opera scenes from *Gianni Schicchi*, *Idomeneo*, and *Fidelio*, as well as chamber music in Heidelberg, Germany, and Hermagor, Austria. Outside of Pepperdine, Jessica has participated in several training programs and conservatory programs including Youth Theatre Conservatory at Playhouse on the Square in Memphis, Wesley Balk Opera/Musical Theatre Institute in Minneapolis, Minnesota, and the NYU Classical Voice Intensive in New York. Currently, she is pursuing her master's degree at the University of Illinois, where she was awarded the Stotler Fellowship. She is currently studying with Yvonne Gonzales Redman.



**Laura Schachner** (Zerlina) is pursuing her Master of Music in vocal literature and performance at the University of Illinois. Born in Milwaukee, Wisconsin, she has worked within many musical genres, and gravitates toward 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*, Gilda in *Viva Verdi!*, and The Dew Fairy in *Hansel and Gretel* with Lyric Theatre @ Illinois. Laura is a student of Dawn Harris.



**Geoffrey Schmelzer** (Chorus), a native of Skokie, Illinois, is a freshman studying vocal performance at the University of Illinois. As a child, he sang in a children's choir and performed in musical theatre shows each summer. He began studying guitar at age 10 and

has performed at venues throughout Chicago as a guitarist and vocalist. In high school, he sang in choir, participating in ILMEA festivals, as well as in a vocal jazz ensemble, and played guitar in jazz band. Here at the University of Illinois, he is a member of the Men's Glee Club and Oratorio Society. He studies with Jerold Siena.



**Yunji Shim** (Donna Anna), soprano, is a doctoral student in voice performance and literature at the University of Illinois. She received a master's degree in music at Eastman School of Music in 2013 and a bachelor's degree in music at Seoul National

University in South Korea in 2011. Winner of the Krannert Center Debut Artist Award in 2017, Shim performed the role of Ottavia in *Poppea* and appeared as a soloist of Verdi's *Requiem* in *Viva Verdi!* at the U of I. In 2013 she performed in *Don Giovanni* as Donna Anna in Charlotte, North Carolina, at Central Piedmont Community College. As a soloist in 2011, she performed scenes from *Faust* by Schumann in Kodak Hall at Eastman School of Music. She is the winner of the Young Artist Competition of the Artist Presentation Society in St. Louis and won the Second Prize at Southern Illinois Young Artist Organization vocal competition. She has studied with Cynthia Haymon-Coleman, Dr. Robert McIver, Dr. Hyunju Yun, and Soonhee Lee.



**Loucine Brigitte Topouzian** (Zerlina) 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 U of I sporting events. Loucine is a First Place winner of the Indiana NATS Chapter.



**Andrew Turner** (Don Ottavio), African American tenor, has performed a variety of lead and supporting roles in Washington State including Camille de Rosillon in *The Merry Widow* and Frederick Frankenstein in *Young Frankenstein*. He placed first

at the Inland Empire NATS competition for the past three years and was a Finalist/Co-Winner of the 2016 Washington State University Concerto Competition where he performed with the Washington State University's Symphony Orchestra. He received Honorable Mention in the 2017 Coeur d'Alene Young Artist Competition. Andrew will be premiering with the U of I Oratorio Society in their spring performance of Rachmaninoff's *All Night Vigil*. Currently he is pursuing a master's degree in vocal performance and literature at the U of I, where he is studying with professor Jerold Siena.



**Maggie Wolfe** (Chorus/Zerlina Cover) is a junior pursuing a degree in vocal performance. She studies with Professor Yvonne Redman and coaches with Dr. Paul Transue. She is also a member of the University of Illinois Chamber Singers. Maggie made her

Lyric Theatre @Illinois debut in 2016 as Amore in *Poppea*, and has also appeared in *King Arthur*, *Mary Poppins*, *42nd Street*, and *The Sound of Music*.



**Xiaoyi Zha** (Masetto), a baritone from China, is currently pursuing his doctoral degree in vocal performance and literature under the direction of Professor Nathan Gunn. Xiaoyi received his Bachelor of Art in music education from the Music

College of Capital Normal University in Peking, China, and master's degree from the San Francisco Conservatory of Music. Xiaoyi has performed roles such as Melchior in Menotti's *Amahl and the Night Visitors*, Frank in Strauss' *Die Fledermaus*, Sylvano in Cavalli's *La Calisto*, and Maestro Spinellochio in Puccini's *Gianni Schicchi*. His recent credits with Lyric Theatre @ Illinois include Somarone in Berlioz's *Beatrice and Benedict*, Chorus in Donizetti's *The Elixir of Love*, and covered Belcore in *The Merry Widow*. He has also performed Kromow and covered Baron Zeta. He also has appeared in scenes from *Il Tabarro*, *La Bohème*, and *Don Giovanni*. Xiaoyi was the First Prize winner of the Shandong Province Young Singers' Vocal Competition and a Semifinalist in the 2014 New York Lyric Opera Theatre Vocal Competition. Xiaoyi has previously studied and coached with Leroy Kromm and Timothy Bach.



**Filippo Ciabatti** (Conductor/ Music Director), 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 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.



**Julie Jordan Gunn** (Co-Director for Lyric Theatre @ Illinois) is a pianist, educator, and music director. She has performed on many of North America's most prestigious recital series, including the Aspen Festival, Boston's Celebrity Series, the Carnegie

Hall Pure Voice Series, the Cincinnati Chamber Music Society, the Cliburn Foundation, the Dallas Opera, the Krannert Center for the Performing Arts, Lincoln Center Great Performers, Manhattan's Café Carlyle, the Metropolitan Opera Summerstage, Notre Dame's DeBartolo Center, the Ravinia Festival, St. Paul's Schubert Club, San Francisco Performances, the Sydney Opera House, Toronto's Roy Thomson Hall, University of Chicago Presents, Washington's Vocal Arts Society, the 92nd Street Y, 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 and Jupiter Quartets, and her husband and artistic partner, Nathan Gunn.

This season, she is giving recitals and cabarets at the Interlochen Center for the Performing Arts, the DeBartolo Center, Vanderbilt University, Thomasville, GA, Western Michigan University, McCallum Theater for the Performing Arts, Wallis Annenberg Center in Beverly Hills, and Bravo! Vail.

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, and conducting new works and musical theatre. She has given masterclasses at universities and young artists' programs all over the United States, including the Aspen Festival, the Cincinnati Conservatory of Music, Houston Grand Opera Studio, Interlochen Center for the Arts, the Metropolitan Opera Guild, Opera Theatre St. Louis, Ryan Young Artists' Program, Santa Fe Opera, and Ravinia's Steans Institute. She enjoyed 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 enjoys working at the intersection of different disciplines and collaborates with artists in the fields of theatre, dance, and design whenever possible. She has served as a coach or conductor at Chicago Opera Theater, Highlands Opera Studio, the Metropolitan Opera Young Artist Program, Opera North, Opera Theater St. Louis, Southern Methodist University, Theaterworks!, and Wolf Trap Opera. 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), and *Bhutto* (Fairouz). She works with Beth Morrison Projects and American Opera Projects to produce workshops and academic premieres of new operas.

A member of ASCAP, she is the author of many arrangements of songs for chamber groups and orchestras. Her arrangements have been heard at Carnegie Hall, Chicago's Symphony Center, DeBartolo Center, Ithaca College, Interlochen, Kennedy Center, Krannert Center, London's Queen Elizabeth Hall, and in Sun Valley, Idaho.



**Fernando Malvar-Ruiz** (Chorus Master/Assistant Conductor) served from 2004 to July 2017 as the Music Director of American Boychoir, serving boys in grades four through eight, whose preeminent Concert Choir tours globally to tremendous

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; musicians ranging from cellist Yo-Yo Ma to trumpeter Wynton Marsalis; pop artists such as 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.

**Jaime Cohen** (Coaching Staff/Accompanist) is a second-year master's student in vocal coaching and accompanying at the University of Illinois. She currently studies under Dr. Julie Gunn. She received her bachelor's degrees in music and anthropology at Kenyon College. While at the U of I, she has served as a rehearsal accompanist and pianist for *Viva Verdi!*, *The Light in the Piazza*, and *Hansel and Gretel*. In the fall of 2017, she music directed [title of show] for the Allerton Music Barn Festival.

**José Manuel Díaz-Soto** (Scenic Designer), a native from Bayamón, Puerto Rico, holds a BA in fine arts from the University of The Sacred Heart; credits in Drama from the University of Puerto Rico, and an MFA in scenic design from the University of Illinois. José has been designing for drama, musical theatre, and television for 15 years. Recently completed projects include *Dangerous Liaisons*; *Marisol*; *An Inspector Calls*; *Jeffrey*; *The House of Bernarda Alba*; *Our Town*; *Polaroid Stories*; *Between You, Me, and the Lampshade*; and *RED*. Musical theatre and opera credits include *Evita*; *Into the Woods*; *Godspell*; *The Sound of Music*; *Les Misérables*; *Mary Poppins*; *Man of La Mancha*; *Don Pasquale*; *A Midsummer Night's Dream*; *Kiss Me, Kate*; *Sister Act*; and *Once on This Island*. TV and film credits include *23 Hours*, *Prótesis*, *Parece que fue ayer*, *Contraseña*, *El color de la guayaba*, *Demasiada Tita*, and *Las combatientes*.

**Cathy Fazio** (Stage Manager) is a third-year MFA stage management student. Most recently, she served as the stage manager of Illinois Theatre's production of *Travesties*. Her University of Illinois credits include stage manager of the Illinois Theatre production of *In the Blood*, and assistant stage manager and company manager of *Long Lost* (a new play by Donald Margulies, directed by Daniel Sullivan). She was an assistant stage manager of the Lyric Theatre @ Illinois

productions of *The Light in the Piazza* and *Beatrice and Benedict*. Other credits include stage manager of the Krannert Center/Banks Bridgewater Lewis Fine Arts Academy production of *Dreamgirls* and assistant stage manager of *The Pirates of Penzance* and *Seussical* at the Utah Festival of Opera and Musical Theatre.

**Anja Hose** (Media Designer) is a second-year MFA student from Boulder, Colorado. Recent media designs at the University of Illinois include *Hansel and Gretel*; *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* (2016) 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.

**Dylan Kind** (Technical Director) is a third-year Scenic Technology MFA student from San Antonio, Texas. He received his BFA in theatre technology and design from the University of Evansville in Evansville, Indiana. After receiving his BFA, he moved to New York City to begin his professional career, mainly serving as a freelance fabricator, welder, and automation board operator. During his time in New York, he worked at a variety of theatres including the Public Theater and the Signature Theater and worked on shows such as *Fortress of Solitude*, *Our Lady of Kibeho*, and the Public Theater's premiere of *Hamilton*. This past summer, Dylan served as the technical director for the Aspen Music Festival and School as part of the Aspen Opera Center, working on the season productions of *La Traviata* and *La Clemenza di Tito*. After graduating Dylan plans to pursue a career in commercial fabrication work.

**Alphonsus Kiu** (Coaching Staff/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 coach/accompanist at the Interlochen Summer High School Vocal Arts Program where he collaborated with young talents. While here at the U of I, he received the Nancy Kennedy Wustman Memorial Award in Vocal Accompanying (2017). While earning his masters degree at Bowling Green State University, he and his partners were awarded the First and Third Prize in the Conrad Art Song Competition (2015).

**Cadis Ying-Jie Lee** (Rehearsal Accompanist) graduated with a Bachelor of Classical Music with Honors at UCSI University (Kuala Lumpur) under the tutelage of Morag Yong Ker Syn, where she majored in classical piano performance. An enthusiast of collaborative piano, she extensively collaborates with vocalists and instrumentalists. In 2014, Cadis took part in the Winter Journey Camp held in Hua Hin, Thailand, where she had the opportunity to perform in the masterclass of world-renowned collaborative pianist Graham Johnson. Her accompaniment experience further developed when she accompanied in the Bangkok Opera Foundation's sixth ASEAN International Singing Competition in 2014. Cadis earned her Master of Music (Piano Accompaniment) under the tutelage of Scott Mitchell in Royal Conservatoire of Scotland. In August 2016, Cadis was involved in the Research and Development Project on Bela Bartok's *Bluebeard's Castle* organized by OperaUpClose. She had the opportunity to collaborate with Mark Austin, Laura Bowler, and Flora McIntosh. In April 2017, she participated in the Georg

Solti Accademia Repetiteur's Course and had masterclasses with the late Jeffrey Tate, Richard Bonyngne, Jonathan Papp, James Vaughan, and Mark Markham. She was invited to play in Georg Solti Accademia Singers' Course in July 2017. Cadis is currently studying for her DMA in vocal coaching and accompanying at the University of Illinois under the tutelage of Michael Tilley.

**Kira Lyon** (Properties Master) is a second-year MFA student studying properties design and management. She is a native of Hattiesburg, Mississippi, and received her BFA in theatre performance from the University of Southern Mississippi. Kira's work has been previously seen at the U of I through her work on *Failure: A Love Story* and *In the Next Room*. Before attending school, Kira worked as a freelance designer in Chicago. Some of her credits include the world premiere of *Byhalia*, MS with Definition Theatre Company, New Colony, and Steppenwolf; and *Passing Strange* with the University of Illinois at Chicago. Her most recent professional position was props master for the 2017 summer season with Virginia Heritage Theatre Company.

**Alex Munger** (Coaching Staff/Accompanist) is a second-year MM student in vocal coaching and accompanying, studying with Dr. Julie Jordan 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.

**Matt Powell** (Sound Design) is a first-year audio graduate student. His previous sound designs from the University of Nebraska at Kearney include *Rehearsal for Death*, *Die Fledermaus*, *Vintage*, *Lady from the Sea*, *The Threepenny Opera*, *The Movie Game*, *Two x Tenn*, and *The Illusion*. He has additionally done audio engineer work at the University of Illinois for *The Other Shore*, *All the King's Men*, and *Assassins*.

**Christina Rainwater** (Scenic Charge) 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.

**Zev Steinberg** (Fight Choreographer) is a visiting professor of stage combat, movement, and acting at University of Illinois. Zev has choreographed violence in theatres all over the Midwest and has been recognized 11 times for his artistic achievements. Zev is a Certified Teacher and recipient of the Paddy Crean Award with the Society of American Fight Directors. Zev is also a certified yoga teacher. Zev holds his MFA in acting from Michigan State University, after graduating with a BFA from the Department of Theatre at the University of Illinois.

**Michael Tilley** (Musical Administrator) 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.

**Eric Van Tassell** (Lighting Designer) worked in Chicago for nearly a decade with numerous storefront theatre companies, and is a Non-Equity Jeff Award-Nominated and Broadway World Chicago Award-Nominated Lighting Designer. Eric is in his final year as an MFA lighting design candidate at the University of Illinois. A graduate of Hope College, Eric's artistic home in Chicago was Oracle Theatre where he designed lights for numerous productions including *The America Play*, *The Mother* (nominated Broadway World Chicago Award for Best Non-Equity Lighting), and *The Ghost Sonata* (nominated Non-Equity Jeff Award for Lighting Design). Additional Chicago credits include *Chalk* (Sideshow Theatre), *Genesis* (Definition Theatre), *Beautiful Broken* (Broken Nose Theatre), and *They Are Dying Out* (Trap Door Theatre). University of Illinois design work includes November Dance (2017); *Romeo and Juliet*; and *Dontrell, Who Kissed The Sea*. This past summer he returned to Hope College as the production manager for Hope Summer Repertory Theatre.

**Sarah Wigley** (Associate Director) is a clinical assistant professor of voice for Lyric Theatre @ Illinois at the University of Illinois, where she instructs Lyric Theatre Studio and Musical Theatre Repertoire. Wigley holds an MM in voice performance from Colorado State University and a BM in voice from the University of Minnesota. While residing in Minneapolis, Wigley performed professionally with regional companies such as the Guthrie Theatre, Skylark Opera, the Mystery Cafe, Minnesota Centennial Showboat, and Minnesota Opera. Sarah's Denver credits include

roles such as Aldonza in *Man of La Mancha* (Open Stage Theatre), Emma in *Jekyll and Hyde* (Inspire Creative Theatre), Dolores in *The Wild Party* (Ignite Theatre), and Miss Scarlett in *Clue: The Musical* (Candlelight Dinner Playhouse). Sarah Wigley 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 theatres across the nation.

**Nicole Zausmer** (Costume Designer) is a third-year MFA costume design student at the U of I who received her BA from Indiana University (2012). Recent designs include *In The Next Room* (Illinois Theatre); *Failure: A Love Story* (Illinois Theatre); *Mr. Burns, a post-electric play* (Illinois Theatre); *Man of La Mancha* (Bigfork Summer Playhouse); *Boeing-Boeing* (Town Hall Arts Center); and *Mary Shelley's Frankenstein* (Oklahoma City Theatre Company).

*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 MANAGERS**

Grace Chariya  
Autumn J. Mitchell

## **ASSISTANT TECHNICAL DIRECTOR**

Mark Quiles

## **ASSISTANT SCENIC DESIGNER**

Eleni Lukaszczyk

## **ASSISTANT COSTUME DESIGNER**

Will Sturman

## **HAIR AND MAKEUP ASSISTANT**

Sharne Van Ryneveld

## **COSTUME TECHNICIAN**

Jessica Hensley

## **ASSISTANT COSTUME TECHNICIAN**

Rae Melnik

## **ASSISTANT LIGHTING DESIGNER**

Konrad Ciolkosz

## **SCENIC ARTIST**

Christina Rainwater

## **MASTER ELECTRICIAN**

Michael Cummings

## **AUDIO ENGINEER**

Nora Simonson

## **DECK RUNNING CREW**

Ashton Goodly  
Caylei Hallberg  
Vacketta Herzog  
Ilana Weiner

## **PROPS RUNNING CREW**

Tyler Cook  
Chloe Cosgrove

## **COSTUME RUNNING CREW**

Jade Johnson  
Samantha Padillo  
Leojae Payton

## **MAKEUP RUNNING CREW**

Charlie Bauer  
Diba Tannazi

## **LIGHT BOARD OPERATOR**

Adam Major

## **SOUND BOARD OPERATOR**

Shelly Liu

## **VIDEO OPERATOR**

Latrel Crawford

## **FOLLOW SPOT OPERATOR**

William Burke