



LA BOHÈME

LYRIC THEATRE @ ILLINOIS

Music by Giacomo Puccini | Libretto by Giuseppe Giacosa and Luigi Illica

Nathan Gunn and Sarah Wigley, directors

Thursday-Saturday, October 25-27, 2018, at 7:30pm

Sunday, October 28, 2018, at 3pm

Tryon Festival Theatre

THANK YOU TO OUR SPONSOR

Tonight's performance of *La Bohème* is sponsored
in part by the following generous donor:

BARBARA E. BARNES

WELCOME



It is our privilege to partner with Oscar- and Tony-winning composing team Richard Maltby and David Shire and with Beth Morrison Productions in the development of new work for our national stages. It is also our privilege to be raising a new generation of performers, composers, and directors.

We are excited to announce new degrees in Lyric Theatre at the University of Illinois that teach flexibility, creativity, and wellness to the generation of singers, actors, dancers, and creators who will be the next leaders in the opera and musical theatre worlds.

Happy 50th birthday, Krannert Center! And thank you for the opportunity to teach, perform, and collaborate with artists from different generations and cultures, from community members to Grammy winners, and across musical styles and forms to bring stories to life on the stage.

Yours,

Julie and Nathan Gunn

CO-DIRECTORS, LYRIC THEATRE @ ILLINOIS

WELCOME TO LYRIC THEATRE @ ILLINOIS

—a vibrant community that embraces a wide range of opera and musical theatre.

We are proud to represent the breadth and depth of sung theatre in our mainstage productions, preview series, workshops, and masterclasses. The 2018-19 season has stellar examples of so many of the great works we love: the hilarious and poignant satire of modern striving, *The 25th Annual Putnam County Spelling Bee*; the beloved, romantic, tragic Italian opera *La Bohème*; the profound and starkly beautiful *Rape of Lucretia*; and the zany, tap-dancing Gershwin musical *Crazy for You*.

PROGRAM

LA BOHÈME

LYRIC THEATRE @ ILLINOIS

Music by Giacomo Puccini

Libretto by Giuseppe Giacosa and Luigi Illica,

based on *Scènes de la vie de bohème* by Henri Murger

Donald Schleicher, conductor

Nathan Gunn and Sarah Wigley, directors

Thursday-Saturday, October 25-27, 2018, at 7:30pm

Sunday, October 28, 2018, at 3pm

Tryon Festival Theatre

TIME/PLACE: Paris, in the 1950s

ACT I

ACT II

20-minute intermission

ACT III

10-minute pause

ACT IV

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

LA BOHÈME

DIRECTORS

Nathan Gunn
Sarah Wigley

CONDUCTOR

Donald Schleicher

ASSISTANT CONDUCTOR

Jebat Kee

CHORUS MASTER

Andrea Solya

SCENIC DESIGNER

Daniela Cabrera

COSTUME DESIGNER

Larissa Almanza

LIGHTING DESIGNER

Michael Cummings

SOUND DESIGNER

David Greenberg

PROPERTIES MASTER

Kira Lyon

HAIR AND MAKEUP DESIGNER

Aimee Beach

MUSIC ADMINISTRATOR

Michael Tilley

COACHING STAFF/ACCOMPANISTS

Michael McAndrew
Cadis Ying Jie Lee
Alex Munger

STAGE MANAGER

Shea Hittman

TECHNICAL DIRECTOR

Patrick Szczotka

CAST

MIMI

Aimee Stuart-Flunker*
Kimberly Ouellette**

MUSETTA

Jessica Ragsdale**
Grace Thompson*

RODOLFO

Ryan Johnson*
Andrew Turner**

MARCELLO

Xiaoyi Zha**
Grant Ebert*

SCHAUNARD

Scott Cuva*
Kevin Lucas**

COLLINE

Sergio Andrés Martínez Salazar

ALCINDORO

Philip Phillips

BENOIT

Charles L. Jordan

PARPIGNOL

Royce Brown

CHORUS

Royce Brown
Lisa Buhelos
McKenzie Hare
Charles L. Jordan
Scott Knier
Nicholas Koch
Wesley Litten
Thereza Lituma
Rafael Luquis
Paige Luttrell
Craig Moman
Geoffrey Schmelzer
Loucine Topouzian
Rachel Weinfeld
Lillian Michaela Wright

CHILDREN'S CHORUS

Julianna Balogh
John Jaehyun "JJ" Lee
Maggie McCabe
Evani Pluta
Noelle Ramaly
Dan Rosu
Cecelia Vermillion
Emily Wilson

*Thursday, October 25, and Saturday, October 27

**Friday, October 26, and Sunday, October 28

In the event of an emergency, the following performers will perform as indicated:
Rachel Weinfeld (Musetta), Rafael Luquis (Marcello), Philip Phillips (Colline).

ORCHESTRA

VIOLIN

Rebin Ali
Alexa Bucio
Stella Childs
Michael Frugala
Leah Haynes
Connie Kuba
Claudia Kubaryz
Jinyou Lee*
Alex O'Boyle-Ince
Andreas Ruiz-Gehrt
Mary Sanderson
Julie Saxton
Trevor Thompson*
Hanna Woo
Pei-Shan Yu
Leah Zhao

VIOLA

Natalie Briggs
Saffron Bruno
Elsie Han
Daniel McCarthy**
Tavya McCoy

CELLO

David Caplan**
Gabriel Pellino
Alex Yanez
Ting-Yu Yan

BASS

Renata Soares Caceres**
Joseph Jaeger
Kevin Snyder

FLUTE

Sorcha Barr
Pei Yao Cheng**
Jean Lee (Piccolo)

OBOE

Kate Brums
Emma Olson (English Horn)
Taylor Vulgamore**

CLARINET

Mallory Klostermann
Colby Spengler**

BASS CLARINET

Dalton Swallows

BASSOON

Emily Kuhn**
Forrest Lentz

FRENCH HORN

Devin Cobleigh-Morrison*
Molly Frederick
Hanan Rahman
Victoria Thompkins

TRUMPET

Barkey Bryant
Saori Kataoka**
Emmett O'Brien

TROMBONE

Walker Cook**
Eduardo Quiroga

BASS TROMBONE

Nick Wurl

TUBA

Nick Albanese

TIMPANI

Matthew Anderson

PERCUSSION

Sam Haupt**
Ethan Prado

HARP

Julia Lewit

*Concertmaster

**Principal

SYNOPSIS

ACT I

In their Latin Quarter garret, the near-destitute artist Marcello and poet Rodolfo try to keep warm on Christmas Eve by feeding the stove with pages from Rodolfo's latest drama. They are soon joined by their roommates—Colline, a philosopher, and Schaunard, a musician. Schaunard brings food, fuel, and funds he has collected from an eccentric nobleman. While they celebrate their unexpected fortune, the landlord, Benoit, comes to collect the rent. After getting the older man drunk, the friends urge him to tell of his flirtations, then throw him out in mock indignation at his infidelity to his wife. As the others depart to revel at the Café Momus, Rodolfo remains behind to finish an article, promising to join them later. There is another knock at the door. The visitor is Mimì, a pretty neighbor, whose candle has gone out in the stairwell. As she enters the room, she suddenly feels faint. Rodolfo gives her a sip of wine, then helps her to the door and relights her candle. Mimì realizes that she lost her key when she fainted, and as the two search for it, both candles go out. Rodolfo finds the key and slips it into his pocket. In the moonlight, he takes Mimì's hand and tells her about his dreams. She recounts her life alone in a lofty garret, embroidering flowers and waiting for the spring. Rodolfo's friends call from outside, telling him to join them. He responds that he is not alone and will be along shortly. Happy to have found each other, Mimì and Rodolfo leave for the café, arm in arm.

ACT II

Amid the shouts of street hawkers near the Café Momus, Rodolfo buys Mimì a bonnet and introduces her to his friends. They all sit down and order supper. The toy vendor Parpignol passes by, besieged by children. Marcello's former sweetheart, Musetta, makes a noisy entrance on the arm of the elderly, but wealthy, Alcindoro. The ensuing tumult reaches its peak when, trying to gain Marcello's attention, she loudly sings the praises of her own popularity. Sending Alcindoro away to buy her a new pair of shoes, Musetta finally falls into Marcello's arms. Soldiers march by the café, and as the bohemians fall in behind, the returning Alcindoro is presented with the check.

ACT III

At dawn at the Barrière d'Enfer, a tollgate on the edge of Paris, a customs official admits farm women to the city. Guests are heard drinking and singing within a tavern. Mimì arrives, searching for the place where Marcello and Musetta now live. When the painter appears, she tells him of her distress over Rodolfo's incessant jealousy. She says she believes it is best that they part. As Rodolfo emerges from the tavern, Mimì hides nearby. Rodolfo tells Marcello that he wants to separate from Mimì, blaming her flirtatiousness. Pressed for the real reason, he breaks down, saying that her illness can only grow worse in the poverty they share. Overcome with emotion, Mimì comes forward to say goodbye to her lover. Marcello runs back into the tavern upon hearing Musetta's laughter. While Mimì and Rodolfo recall past happiness, Marcello returns with Musetta, quarreling about her flirting with a customer. They hurl insults at each other and part, but Mimì and Rodolfo decide to remain together until springtime.

ACT IV

Months later in the garret, Rodolfo and Marcello, now separated from their girlfriends, reflect on their loneliness. Colline and Schaunard bring a meager meal. To lighten their spirits, the four stage a dance, which turns into a mock duel. At the height of the hilarity, Musetta bursts in with news that Mimì is outside, too weak to come upstairs. As Rodolfo runs to her aid, Musetta relates how Mimì begged to be taken to Rodolfo to die. She is made as comfortable as possible while Musetta asks Marcello to sell her earrings for medicine and Colline goes off to pawn his overcoat. Left alone, Mimì and Rodolfo recall their meeting and their first happy days, but she is seized with violent coughing. When the others return, Musetta gives Mimì a muff to warm her hands, and Mimì slowly drifts into unconsciousness. Musetta prays for Mimì, but it is too late. The friends realize that she is dead, and Rodolfo collapses in despair.

DIRECTOR'S NOTE



I was once asked when visiting Glyndebourne, the prestigious summer festival south of London, what my favorite opera was. I believe the person asking was expecting a learned response, something edgy and modern or perhaps sophisticated and refined. I said without hesitation that it was Puccini's *La Bohème*. Why? Because the beautiful tunes keep coming. Because the story is universally accessible, and because it's relatively short. As the saying goes, "Life is short. Opera is long." Well, opera can also be eternal in the best sense of the word. It can stay with you forever and change your life. *La Bohème* is one of those operas. It is a classic, and it is beloved. Its energy, youthfulness, love, passion, and *joie de vivre* is perfectly amplified by the heartache that inevitably presents itself as the young bohemians are confronted with the realities of life.

In this production, our team has worked hard to bring all of the senses together in telling this timeless story. The set, reminiscent of Paris circa 1950, looks as if it could break apart at any moment or melt away with the watercolors that are tenuously holding it together. The costumes reflect the character and station in life of each individual, but also tell of his or her future and the unstoppable effects of time. The lighting shows the warmth and beauty of youth, but also the sharp shadows that are always present. And Puccini in his brilliance fills us with the unimaginable heartbreak and beauty of real love.

Tonight, as you let the music, lights, costumes, scenery, and singing take you to another place, keep in mind that this is a story of transition. It's a story about friendship, forgiveness, selfless acts of kindness, playfulness, heartbreak. . .it's a story about LOVE.

—Nathan Gunn

PROFILES



Julianna Balogh (Children's Chorus) attends fourth grade at Countryside School in Champaign. She is an avid gymnast as well as an enthusiastic singer. She has been singing in Central Illinois Children's Chorus (CICC) since Kindergarten. She was part of

the choir in last year's production of *Hansel and Gretel*. In 2015, she was the Kindergarten champion at CU's ChessFest. In her free time, she loves playing with her friends and spending time with her family.



Royce Brown (Parpignol/Chorus) is a tenor from Ohatchee, Alabama. He started his vocal education studying with Jennifer Wall during his senior year of high school and continued to study voice under Mark McQuade at Oklahoma Baptist University,

Minot State University, and finally Valdosta State University where he received a Bachelor of Arts in music. Brown has performed in several shows with The Western Plains Opera Company, singing in the chorus for *The Magic Flute* and playing Borsa in *Rigoletto*, Joseph in *Joseph and The Amazing Technicolor Dreamcoat*, and Motel in *The Fiddler on the Roof*. He also played Martin in *The Tender Land* at Valdosta State University. Brown is currently pursuing a master's degree in voice performance with the career goal of becoming a professional performer.



Lisa Buhelos (Chorus) is a soprano currently in her Junior year at the University of Illinois. She is pursuing a bachelor's degree in vocal performance and studies with Yvonne Redman. Recently, she was seen in the Lyric Theatre @ Illinois' workshop of *Take*

Flight. Previous roles include the chorus of *Too Many Sopranos*, Cinderella in *Into the Woods*, and Wednesday Addams in *The Addams Family*. Buhelos co-created, co-directed, and acted in the first production of *Broadway Backwards* at Butler University where she also performed in opera scenes from *Die Zauberflöte* and *Der Schauspieldirektor* as Mademoiselle Silberklang.



Scott Cuva (Schaunard) A student of Jerold Siena and a former student of University of Illinois alum Daniel Teadt, baritone Scott Cuva has spent the past eight years making rounds in the Pittsburgh operatic circuit. He has sung in numerous shows and roles at

Pittsburgh Opera, including his mainstage operatic debut as Mariachi #3 in the world premiere of *The Summer King* and Tashtego in Jake Heggie's *Moby Dick*. He has also performed as the Count in *The Marriage of Figaro* (Pittsburgh Festival Opera) and as a solo recitalist. He has also performed selected songs and arias on several occasions for Games Done Quick, an online charity gaming marathon for audiences as large as 180,000 people. Cuva holds a bachelor's degree in vocal performance from Carnegie Mellon University.



Grant Ebert (Marcello) is a master's degree candidate in vocal performance and literature from Peru, Indiana. Recent roles include the cover for Leporello in Lyric Theatre @ Illinois' production of *Don Giovanni*. He has a Bachelor of Science in music education

and vocal performance from Manchester University in Indiana. While an undergraduate, he was the winner of the Symphony Orchestra Concerto Competition in 2016, and he starred as the husband in *Amelia Goes to the Ball*, Don Giovanni in an English version of *Don Giovanni*, Cinderella's Prince in *Into the Woods*, and Henry Pimpernel in *Christopher Sly*.



McKenzie Hare (Chorus) is a first-year graduate student at the University of Illinois. She holds a Bachelor of Arts from Manchester University. Some of her previous performances include Hanna Glawari in *The Merry Widow*, Olympia in *The Tales of Hoffman*, and The

Baker's Wife in *Into the Woods*. Hare has sung with the Manchester Symphony Orchestra as a finalist in its concerto competitions, as well as with the university's band on numerous occasions.



Ryan Johnson (Rodolfo), 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 spring 2016, he made his debut as Basilio in Mozart's *Le nozze di Figaro* and performed the role of Piangi in Andrew Lloyd Weber's *The Phantom of the Opera* and the role of Sam Polk in Carlisle Floyd's *Susannah* during the 2016/2017 season. In summer 2016, Ryan performed the role of Frederic in Lubbock Moonlight Musical's production of Gilbert and Sullivan's *The Pirates of Penzance*. Ryan most recently appeared as Don Ottavio in Lyric Theatre @ Illinois' production of *Don Giovanni* by Mozart.



Charles L. Jordan (Benoit/Chorus) After singing "The Death of Boris" from *Boris Godunov* with Nicola Moscona in the Texas All State Choir in high school, Jordan knew he wanted to do more opera. Voice lessons with Jim Woodle at the University of Texas at

Austin, Richard Weagley at Riverside Church in New York City, and Raymond Nilsen at San Jose State University in California led him to the Stanford Savoyards, West Bay Opera, and standing room at the Metropolitan Opera. A high point for Jordan was singing the roles of Benoit and Alcindoro in *La Bohème* with West Bay Opera while taking data at Stanford Linear Accelerator Center, which earned a Nobel Prize for his group.



Nicholas Koch (Chorus), a sophomore and student of Dawn Harris, has previously been seen on stage in Lyric Theatre @ Illinois' productions of *She Loves Me* (Arpad Cover/Ensemble) and *Don Giovanni* (Ensemble) in spring 2018. During the summer of

2018, he played for three separate musical pit orchestras (flute/oboe) and performed the role of Flynn Rider in Disney's *Tangled* for the Royal Princess Coronation and Festival in Bloomington-Normal, Illinois. Koch's most recent work includes the male role cover for Lyric Theatre @ Illinois' production of *The 25th Annual Putnam County Spelling Bee*. He is a double major in lyric theatre and French language/studies and a member of the University of Illinois Chamber Singers. Other roles include Elwood P. Dowd (*Harvey*), Phil Davis (*White Christmas*), and Schroeder (*You're a Good Man, Charlie Brown*).



John Jaehyun "JJ" Lee (Children's Chorus) is making his opera debut with Lyric Theatre @ Illinois. He has been singing with Central Illinois Children's Chorus for the last two years and is also studying piano. His past performances include roles in *James and the*

Giant Peach, *Dear Edwina Jr.*, *Beauty and the Beast Jr.*, and *Alice in Wonderland Jr.*, as well as original productions by Lee and his classmates. He is attending fifth grade at University Primary School and likes listening to *Hamilton*, creating his own song parodies, studying "Consumer Reports," and playing video games in his free time.



Wesley Litten (Chorus) is a baritone currently in his junior year at the University of Illinois studying for his bachelor's degree in vocal performance. He has studied abroad in Italy to practice and perform in various operas under the tutelage of Filippo Ciabatti

and Sylvia Stone. Litten has learned and performed many arias and oratorios during his studies at the University of Illinois from operas such as Mozart's *Die Zauberflöte* and *Don Giovanni* as well as Mendelssohn's *Elijah*.



Thereza Lituma (Chorus) is a senior studying vocal performance and music education at the University of Illinois. She is a mezzo-soprano under the tutelage of Sylvia Stone. Lituma has spent the past two summers in Italy participating in the Scuola

Italia Summer Program for Young Opera Singers where she performed as Quickly in Verdi's *Falstaff*, Zita in Puccini's *Gianni Schicchi*, Dorabella in Mozart's *Così fan tutte*, Cornelia in Handel's *Giulio Cesare*, and Alisa in Donizetti's *Lucia di Lammermoor*. She made her opera debut in the role of Albanact in Purcell's *King Arthur* with La Nuova Aurora Opera (2016). Lituma has been the recipient of the Division Achievement Award in Music Education, the Sigma Alpha Iota Summer Music Scholarship, the Judy Riemenschneider Marderosian Memorial Music Scholarship, and the Mary Payne Performance Award. She is a member of the University of Illinois Chamber Singers.



Kevin Lucas (Schaunard) is a baritone originally from Wall Township, New Jersey. He completed his bachelor's degree in voice performance at Rutgers University where he studied with Eduardo Chama. While there, he appeared in roles such as Second

Commissioner in *Dialogues des Carmelités*, Le Chat in *L'enfant et les sortilèges*, The Usher in *Trial by Jury*, and Bob the Saw in *The Threepenny Opera*. In spring 2018, Lucas made his Lyric Theatre @ Illinois debut in the production of *Don Giovanni*, portraying Masetto and covering Don Giovanni, and also performed in a scene from *War and Peace* as Prince Andrei. For scene work, he appeared as Rocco in *Fidelio* and Faninal in *Der Rosenkavalier* and performed scenes at the Castleton Festival as Guglielmo in *Così fan tutte* and Frederik in *A Little Night Music*. Presently, Lucas is a candidate for a master's degree in vocal performance and literature under the tutelage of Jerold Siena.



Rafael Luquis (Chorus/Marcello Cover), baritone, has a bachelor's degree in music and voice from the Conservatory of Music of Puerto Rico where he won the Voice Medal and sang Paolino in *Cimarosa's Il matrimonio segreto* and Fritz from

Mascagni's L'amico Fritz. He obtained a master's degree in music, voice performance, and literature at the University of Illinois where he performed the role of Alfredo in Verdi's *La traviata* and Paco from de Falla's *La vida breve*. With the Florentine Opera in Milwaukee, Luquis sang Geppetto and Cat in Davis' *Pinocchio* and made his professional debut as Armor Man and

Priest in Mozart's *Die Zauberflöte*. With Château de la Voix, he sang Chato from Torrejón's *La purpura de la rosa* and Aronte from Lully's *Armide*. Luquis has also performed multiple roles with Nuova Aurora Opera in Purcell's *King Arthur* and covered Conte di Luna from Verdi's *Il Trovatore* with Saint Petersburg Opera.



Paige Luttrell (Chorus) of Chicago, Illinois, is in her second year of graduate study in vocal performance and literature at the University of Illinois. Last season she appeared as the mother in *Hansel and Gretel*. Recently, she participated in the Scuola

Italia Program for Opera Singers summer program in Italy performing in scenes from *La Traviata*, *Così fan tutte*, *Don Giovanni*, and *Falstaff*. She is a soloist for First United Methodist Church of Urbana and has performed as a soloist in several oratorios including Handel's *Messiah*, Fauré's *Requiem*, and Britten's *Ceremony of Carols*. In 2011, she was the runner-up in the Chicago National Association of Teachers of Singing competition. Luttrell currently studies with Sylvia Stone.



Sergio Andrés Martínez Salazar (Colline) is a bass from Colombia, South America. He has performed several roles in Colombia, including Gorgibus and the town magistrate in *Signor Deluso*, The King in *Goose Girl*, and Matthew in *La Divina*—operas by American

composer Thomas Pasatieri. Salazar was selected for the main role of El Loco for the international premiere of *Muerte Accidental de un Anarquista* by Jorge Pinzón. His most recent performances include roles such as Theseus in *A Midsummer*

Night's Dream by Benjamin Britten, *The Ogre in El Gato con Botas* by Xavier Montsalvatge, and *Meneses* in the Cuban zarzuela *Cecilia Valdés*, all performed in well-known theatres in Colombia. In 2018, he placed third in the national singing competition in Bogotá. Salazar is currently a first-year graduate student in vocal performance and literature at the University of Illinois studying with Jerold Siena.



Maggie McCabe (Children's Chorus) is the oldest of four daughters and attends St. Matthew Catholic School. She is 11 years old and is in the sixth grade. She is a member of the Central Illinois Children's Chorus (CICC), sings in the CICC Chamber Choir,

and also plays piano. McCabe has participated in numerous musicals. Her fondest roles include Molly, the littlest orphan from *Annie*, Aurora from *Sleeping Beauty*, and Ida, the mother duck from *Honk! Jr.* She has been part of the Raider Choir and church choir at St. Matthew and scored very well in a solo vocal contest through the IESA.



Craig Moman (Chorus) is a recent graduate of Wheaton College where he received his bachelor's degree in voice performance. Under the study of Sarah Holman, he has had the opportunity to perform the roles of Tamino (*The Magic Flute*), Gabriel Eisenstein (*Die*

Fledermaus), Herr Vogelsang (*The Impresario*), and Hussar (*Mavra*) while at Wheaton College. This past summer, Moman performed the role of Il Conte Almaviva (*Il Barbiere di Siviglia*) with Opera in the Ozarks in Eureka Springs, Arkansas. He is also an alumnus of Chicago Summer Opera where he sang the role of Aeneas in *Dido and*

Aeneas, an alumnus of Operaworks, and a three-time alumnus of the now-retired Crittenden Opera Workshop. Moman is a first-year graduate student in Jerold Siena's studio at the University of Illinois.



Kimberly Ann Ouellette (Mimi), soprano, originally hails from Portland, Maine. Recent operatic roles include Donna Elvira in Lyric Theatre @ Illinois' production of *Don Giovanni*, as well as Tatiana in *Eugene Onegin*, the Marscahallin in *Der*

Rosenkavalier, and The Diva in the world premiere of *Black Square*. Other roles include Fiordiligi in *Così fan tutte*, Countess Almaviva in *Le nozze di Figaro*, Rosalinda in *Die Fledermaus*, Susannah in *Susannah*, and Mrs. Ford in *The Merry Wives of Windsor*. Ouellette was a Bel Canto fellow at the Texas Music Festival in Houston, Texas, in 2017 and studied in Austria as part of the AIMS Graz Opera Studio. She is currently pursuing a master's degree in vocal literature and performance at the University of Illinois. Ouellette holds a bachelor's degree in music from the University of Southern Maine.



Philip Phillips (Alcindora/ Colline Cover) is a bass and a professor of physics at the University of Illinois. He has been studying voice with Cynthia Coleman since 2015. In the summer of 2015, he played the role of Chato in *La Purpura de la Rosa* and made

his debut with the Lyric Theatre as Commendatore in *Don Giovanni* in the spring of this year.



Evani Pluta (Children's Chorus) enjoys being part of the Concert Choir as part of the Central Illinois Children's Chorus. She currently attends Stratton Academy of the Arts in the fifth grade gifted program where she has been a member of the gospel choir

and filled the role of Little Red Riding Hood in Sondheim's *Into the Woods*. Pluta studies ballet, tap, and hip-hop at the Urbana Fine Arts Center. Pluta has performed in many local dance recitals. She enjoys playing the piano, cello, guitar, and percussion, and has performed in many holiday events and music recitals. She also sings shlokas in Sanskrit and enjoys Indian folk dance.



Jessica Ragsdale (Musetta) is a native of Nashville, Tennessee, and currently a graduate student studying under Yvonne Gonzales Redman at the University of Illinois. She has performed in the university's opera scenes program, with the Chamber

Singers, and most recently in the Lyric Theatre @ Illinois' production of *Don Giovanni*. Ragsdale completed her Bachelor of Arts at Pepperdine University where she studied with Ida Nicolosi. She performed as the Second Spirit in Mozart's *Die Zauberflöte* and also performed with the chamber and concert choirs and the Pepperdine Improv Troupe. Ragsdale participated in the Heidelberg Summer Music Program where she performed opera scenes from *Gianni Schicchi*, *Idomeneo*, and *Fidelio* and soloed with the chamber ensemble in Heidelberg, Germany, and Hermagor, Austria. She has also participated in the Youth Theatre Conservatory at Playhouse on the Square, Wesley Balk Opera-Musical Theatre Institute in Minneapolis, Minnesota, and the New York University Classical Voice Intensive.



Noelle Ramaly (Children's Chorus) is a seventh-grade student at Mahomet Seymour Junior High School. She has been performing with the Central Illinois Children's Chorus (CICC) since 2012 and is now in her second year of the CICC Chamber Choir

under Andrea Solya. As a member of CICC, she has had the opportunity to perform alongside the Champaign-Urbana Symphony Orchestra on several occasions including Britten's *War Requiem* and the annual holiday performances. In 2016 and 2017, Ramaly performed with the ILMEA State Chorus. She also enjoys singing in the St. Patrick's Church Children's Choir, playing the saxophone, and horseback riding.



Dan Rosu (Children's Chorus) is a sixth grader who goes to Next Generation School. He joined Central Illinois Children's Chorus (CICC) in fourth grade. As a member of CICC, he sang one solo for the 2016 winter concert. In second grade, he also played in a remake of a

popular children's theatrical work in Romania, his parents' home country. He speaks Romanian fluently. Rosu played in a previous performance at Krannert Center, *Hansel & Gretel*. He enjoys playing two instruments, trombone and piano.



Geoffrey Schmelzer (Chorus) is a baritone pursuing a bachelor's degree in voice performance at the University of Illinois where he studies with Jerold Siena. During last year's Lyric Theatre @ Illinois season, he portrayed Detective Keller in *She Loves*

Me. and covered the role of Mr. Maraczek. He was also a chorus member in *Don Giovanni*, performed scenes with Lyric Theatre, and participated in the chorus in a workshop of Ellen Reid and Roxie Perkins' *p r i s m*, and the premiere of *Rhapsody* by Walter Kasmer. Schmelzer recently spent a month in St. Angelo in Vado, Italy, with the Scuola Italia Program for Young Singers where he performed a variety of opera scenes and participated in masterclasses. Highlights included scenes from *Gianni Schicchi* (title role), *Pagliacci* (Tonio), and *Le nozze di Figaro* (Count Almaviva). Geoffrey was the 2018 recipient of the Golden Lyre Foundation Award for achievement in voice.



Aimee Stuart-Flunker (Mimi), a native of San Diego, California, received her bachelor's degree in performance from Wheaton College (Illinois) in May 2017. She is currently a second-year graduate student at the University of Illinois in

performance and literature studying with Yvonne Redman. Her past roles include Gretel in *Hansel and Gretel* (University of Illinois, 2017), First Lady in *The Magic Flute* (Wheaton College, 2017) and Mrs. Jaffett in *Noye's Fludde* (Wheaton College, 2016). Stuart-Flunker has competed in the Chicago area, receiving third place at the 2016, 2017, and 2018 Chicago National Association of Teachers of

Singing (NATS) competition as well as third place at the NATS Artist Awards competition in fall 2017.



Grace Ellen Thompson (Musetta) is a soprano from Boston, Massachusetts. She earned her Bachelor of Arts in voice performance from Ohio Wesleyan University and is currently a second-year graduate student in performance and literature at

the University of Illinois. Recently, Thompson has appeared in Lyric Theatre @ Illinois' scenes program as Juliette in Gounod's *Roméo et Juliette*, Frasquita in Bizet's *Carmen*, and Natasha in Prokofiev's *War and Peace*. She currently studies with Yvonne Gonzales Redman.



Loucine Topouzian (Chorus) is currently a senior at the University of Illinois pursuing a bachelor's degree in vocal performance under the instruction of Sylvia Stone. Last semester, Topouzian performed as Zerlina in Lyric Theatre @ Illinois' production

of *Don Giovanni*. She spent her summer participating in the Musiktheater Bavaria Opera Program in Germany where she performed in scenes from *Axur, re d'Ormos*, as Columbine in *König von Ormuz*, and as Lucy in *Die Dreigroschen Oper*. She also participated in the Scuola Italia Opera Program in Italy the past three summers where she performed in scenes from *Gianni Schicchi* as Lauretta, *La Rondine* as Lisette, *L'elisir d'amore* as Giannetta, *Giulio Cesare* as Sesto, and *Le nozze di Figaro* as Susanna. Topouzian won first place at the Indiana Chapter's National Association of Teachers of Singing competition. In addition to opera, she performs the National Anthem at U of I sporting events.



Andrew Turner (Rodolfo) has performed a variety of lead and supporting roles including Camille de Rosillon in *The Merry Widow*, Frederick Frankenstein in *Young Frankenstein*, and recently debuted his role as Don Ottavio in Lyric Theatre of Illinois' spring production of

Don Giovanni. Turner premiered with the U of I Oratorio Society in Rachmaninoff's "All Night Vigil" and with the Baroque Artists of Champaign-Urbana as a soloist. He will be returning with the Baroque artists as a soloist in CPE Bach's *Magnificat*, JS Bach's "Jesu meine freude" and Handel's *Messiah* in November. Currently, he is finishing his master's degree in performance and literature at the University of Illinois where he's studying with Jerold Siena.



Cecelia Vermillion (Children's Chorus) is a sixth-grader at Mahomet Seymour Junior High School where she participates in band, choir, journalism, and science club. This is her seventh year singing with Central Illinois Children's Chorus, and her eighth year

dancing at Art in Motion. In August, Cecelia played an orphan in Champaign Urbana Theater Company's *Annie*. She is currently starring as Melody in Class Act Studio's *Musicville* and just finished acting as a mentor for artists with special needs in the Penguin Project production of *High School Musical*.



Rachel Weinfeld (Chorus/ Musetta Cover) has found a home for herself as a versatile crossover singer in both the opera and musical theatre worlds. Originally from Lansing, Michigan, she is currently pursuing her master's degree in voice performance

and literature at the University of Illinois where she is studying with Yvonne Redman. This past summer, she performed Mabel in *The Pirates of Penzance* with the Midwest Institute of Opera and made her Lyric Theatre @ Illinois debut in the spring as Amalia Balash in *She Loves Me*. In 2017, Rachel received her undergraduate degree in music from Ball State University where she performed many mainstage roles with the Ball State Opera Theatre including Susanna in *Le nozze di Figaro*, Belinda in *Dido and Aeneas*, and Adele in *Die Fledermaus*. Rachel also performed in Salzburg, Austria, as Bastienne (Mozart's *Bastien und Bastienne*) with the Franco-American Vocal Academy.



Emily Wilson (Children's Chorus) is a sixth-grader at Schlarmann Academy in Danville, Illinois. She has received formal vocal training the past three years and has been a cast member of several Danville Light Opera productions. Wilson has also

played the violin since the age of six. She is a member of the University of Illinois String Academy where she is a student of Aaron Jacobs. She is also a student at the University of Illinois

Music Academy where she attends music theory and composition classes. In addition, Wilson is a student at the University of Illinois Piano Laboratory Program. She enjoys participating in String Academy and Piano Laboratory recitals and masterclasses. When not practicing or attending the university, she enjoys swimming, reading, and time with family.



Lillian Michaela Wright

(Chorus) has found success performing at Jacksonville University (JU) and in the Jacksonville, Florida, area and is continuing her studies as a graduate student in opera performance and literature at the University. Most recently,

Wright worked as the assistant director for JU's production of *Urinetown* and the stage manager for *Aida*. She was nominated for best student direction and best stage management through the Kennedy Center American College Theatre Festival. She has also been named the winner of the National Association of Teachers of Singing (NATS) North Florida category for fourth- and fifth-year female classical singers as well as the recipient of McClureMusic Performance Award through the Kahn Foundation. Wright recently performed in JU's productions of *Weird Romance* as Rebecca, *25th Annual Putnam County Spelling Bee* as Logainne Schwartzandgrubenierre, *The Best Little Whorehouse in Texas* as Ginger, and as the mezzo-soprano soloist in Mozart's *Requiem*.



Xiaoyi Zha (Marcello) was born into a musical family in which his father was his first voice and piano teacher. He was the first prize winner of the 2006 Shandong Province Young Singers' Vocal Competition in China, and decided to pursue voice study

professionally. He has performed as Masetto in *Don Giovanni*, Somarone in Berlioz's *Beatrice and Benedict*, Frank in Strauss' *Die Fledermaus*, Melchior in Menotti's *Amahl and the Night Visitors*, Kromow in *The Merry Widow*, Sylvano in Cavalli's *La Calisto*, and Maestro Spinellochio in Puccini's *Gianni Schicchi*. He also covered for Belcore in Donizetti's *L'elisir d'amore* and Baron Zeta in *The Merry Widow*. Xiaoyi is pursuing his doctoral degree in vocal performance and literature under the direction of Nathan Gunn. He received his Bachelor of Art from the Music College of Capital Normal University in Beijing, China, and master's degree from the San Francisco Conservatory of Music. His other coaches include Timothy Bach, Julie Gunn, Leroy Kromm, and Michael Tilley.

Donald Schleicher (Conductor) is celebrating his 23rd season as music director and conductor of the University of Illinois Symphony Orchestra. He has also served as music director of the Quad City Symphony Orchestra and as music director and principal conductor/artistic director for the Pine Mountain Music Festival (PMMF). Schleicher has conducted the National Philharmonic of the Ukraine, the Guiyang (China) Symphony, the Gwangju (South Korea) Symphony, the Incheon (South Korea) Philharmonic, the Daegu (South Korea) Symphony Orchestra, the Orquesta Filarmonica de la UNAM of Mexico City, the South Dakota Symphony, and the orchestras of Bridgeport, Tallahassee, and Lansing. He has also appeared as a guest conductor at the Great Lakes Chamber Music Festival in Detroit. In 2015, he returned to the PMMF to lead the festival's 25th Anniversary Season by conducting its production of *The Barber of Seville* as well as leading the PMMF Symphony Orchestra in Beethoven's monumental *Symphony No. 9*. In 2016, he guest-conducted the Nairobi Orchestra in Kenya.

Schleicher is frequently invited to lead performances or provide conducting master classes at many of the country's major music schools such as the University of Colorado, the University of Texas, Oberlin Conservatory, Eastman School of Music, Baylor University, University of Minnesota, Ithaca College, Ohio State University, the University of Missouri, and Shepherd School of Music at Rice University. As an enthusiastic advocate of public school music education, Schleicher has conducted All-State orchestras, festivals, and youth orchestras in nearly every state of the United States. He is also active as a clinician for public school music educators. As a dedicated advocate of contemporary music, he has collaborated with

leading composers, including Chen Yi, Michael Daugherty, and Frank Ticheli among many others. In December 2014, his collaboration with Augusta Read Thomas led to a recording project of her works now available on Nimbus Records.

Nathan Gunn (Director) is widely acclaimed for his diverse performing career bridging genres of opera, musical theatre, and recital. Gunn grew up in South Bend, Indiana, doing what most midwestern boys do: play sports, work hard at school, and spend time with family. His interest in music became a passion his junior year in high school when he was introduced to Mozart's opera *Die Zauberflöte*. Consumed by a desire to learn more, he went to the University of Illinois, the third generation to do so in his family, to study music and was mentored by John Wustman and William Miller.

As a performer, Gunn is respected as an artist, a musician, and as a singing actor. He has performed on the greatest stages in the world as well as television, radio, video, and live simulcast performances. His famous portrayal of the character Papageno (*The Magic Flute*) was brought to the world stage in the first live, HD broadcast performed at the Metropolitan Opera. In addition to Papageno, Gunn has reinterpreted classic roles, such as *Billy Budd*, *Figaro*, and *Don Giovanni*, garnering many awards including a Grammy award for his portrayal of Billy Budd and the coveted Beverly Sills award. He has also been widely acclaimed for his ability to cross over into musical theater. Performances of Billy Bigelow and Lancelot (Live from Lincoln Center), and in the New York Philharmonic's celebration of Stephen Sondheim's 80th birthday led to collaborations with musical theater stars such as Mandy Patinkin, Kelli O'Hara, Audra McDonald and Kristin Chenoweth.

Gunn believes that music is a living art form and, therefore, needs to be relevant. He has championed dozens of new songs and operas, and sung theater in a multitude of venues. His newest project is a one-man show produced and written by Hershey Felder called *Flying Solo*, which has been lauded for its "powerful and reflective response to father/son relationships." This coming year, Gunn's and his wife Julie's production company, Shot in the Dark, will produce and perform cabaret shows, such as *Nathan and Julie Gunn and Friends: An Evening on Broadway and Drytown*, which help to entertain and educate the public while giving talented young artists and hometown celebrities a platform to show off their talents. They are also often seen in recital and cabaret settings where they enjoy creating programs unique to the special event.

Gunn is a professor and Swanlund chair at the University of Illinois where he is co-director of Lyric Theatre @ Illinois, a comprehensive program embracing a broad continuum of opera and musical theatre while supporting the development of new works. He developed and founded the first Bachelor of Musical Arts in Lyric Theatre curriculum in the nation. It is part of the School of Music at the University of Illinois and housed in the Krannert Center for the Performing Arts.

In addition to life as a performer, educator, and advocate, Gunn is an avid patron of the arts. Nathan and Julie Gunn consistently support pre-college music education and sponsor cultural events in order to secure the future of the art form.

Sarah Wigley (Director) is a clinical assistant professor of voice for the School of Music Lyric Theatre at the University of Illinois where she instructs Lyric Theatre and musical theatre repertoire with a voice studio of over 20 students. Wigley holds a master's degree in voice performance from Colorado State University and a bachelor's degree in voice from the University of

Minnesota. While residing in Minneapolis, Wigley performed professionally with regional companies such as the Guthrie Theatre, the Skylark Opera, the Mystery Cafe, the Minnesota Centennial Showboat, and the Minnesota Opera. Her Denver credits include 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). 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.

Larissa Almanza (Costume Designer) is in her second year of the Master of Fine Arts costume design program at the University of Illinois. She is a native of the Rio Grande Valley in South Texas where she received her Bachelor of Fine Arts in studio art and design at the University of Texas Pan-American. Prior to her arrival at the University of Illinois, Almanza worked as a freelance costume designer and commissioned artist in South Texas. She most recently designed "Terminal C," choreographed by Kemal Nance for Dance at Illinois February Dance Concert (2018). She has worked for Illinois Theatre as the assistant costume designer for *Twelfth Night* (2018) and assistant costume designer/head of wardrobe for *In the Next Room* (2017).

Aimee Beach (Hair and Makeup Designer) is a native of Vermont and received her Bachelors of Art in theatre performance from the University of Vermont in 2012 and her Master of Fine Arts in costume design from the University of Illinois at Urbana-Champaign in 2016. While attending the U of I, she was given the opportunity to work on wigs and makeup and has taught classes and guest-lectured on stage makeup. She has also done extensive work in costume design with Lyric Theatre @ Illinois and Illinois Theatre as well as assisting on many productions throughout Chicago.

Daniela Cabrera (Scenic Designer) was born in Cusco, Peru. She is currently enrolled in her third year in the Master of Fine Arts scenic design program at the University of Illinois. Cabrera's most recent credits were the scenic designer for *Assassins and Travesties* at the Krannert Center of the Performing Arts. She has also worked in Argentina as a scenic designer for *Flotante*, *Bigolates de Chocote*, and *Masha y el Oso*.

Michael Cummings (Lighting Designer) is a third-year graduate student at the University of Illinois. He is pursuing a Master of Fine Arts in lighting design. Cummings' previous work at the U of I includes *Barbecue* (assistant lighting designer/master electrician), *In the Next Room* (lighting designer), *Studiobalance I* (lighting designer), and *Mr. Burns, a Post-Electric Play* (assistant lighting designer) as well as an ongoing assistantship at the Krannert Center.

David M. Greenberg (Sound Designer) is a third-year Master of Fine Arts candidate from Plantation, Florida, currently living in Knoxville, Tennessee. There he earned his Bachelor of Arts in theatre from the University of Tennessee in 2016. Recent regional work includes *Henry IV pt1*, *Much Ado About Nothing*, and *Winter's Tale* as well as *My Fair Lady* (Ark Shakes, Conway) and *King Lear* (Optimist Theatre, Milwaukee).

Julie Jordan Gunn (Director of Lyric Theatre Studies) is a pianist, educator, and music director. She has performed on many of the world's most prestigious recital series, including the Aspen Festival, Auckland's Aotea Centre, Boston's Celebrity Series, Brussel's La Monnaie, Cal Performances, the Carnegie Hall Pure Voice Series, the Cincinnati Chamber Music Society, the Cliburn Foundation, the Dallas Opera, Melbourne's Hamer Hall, the Krannert Center for the Performing Arts, Lincoln Center Great

Performers, Manhattan's Café Carlyle, the McCallum Theater for the Performing Arts, the Metropolitan Opera Summerstage, Notre Dame's DeBartolo Center, the Queensland Performing Arts Centre, 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 Wallis Annenberg Center in Beverly Hills, Washington National Opera, the 92nd Street Y, and the United States Supreme Court. She has been heard with William Burden, Richard Croft, Michelle De Young, Elizabeth Futral, Isabel Leonard, Stefan Milenkovich, Kelli O'Hara, Mandy Patinkin, Patti LuPone, Yvonne Gonzales Redman, Alek Shrader, the Pacifica and Jupiter Quartets, and her husband and artistic partner Nathan Gunn.

In the upcoming season she looks forward to recitals and cabarets in Vail, Bridgehampton, Orange County, South Bend, and at London's Wigmore Hall. Her production company, Shot in the Dark Productions Inc., will make its debut at the Krannert Center in *Nathan and Julie Gunn and Friends: An Evening on Broadway*.

Co-director of the Lyric Theatre @ Illinois program at the University of Illinois, she produces three mainstage operas or musical theatre works a year at the 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 master classes at universities and young artists' programs all over the United States, including the Aspen Festival, the Cincinnati Conservatory of Music, Florida State University, the Houston Grand Opera Studio, the Interlochen Center for the Arts, the Metropolitan Opera Guild, Opera Theatre

St. Louis, the Ryan Young Artists' Program, the Santa Fe Opera, Ravinia's Steans Institute, and Vanderbilt University. She enjoyed tenures as artist-in-residence at Cincinnati Opera, the Glimmerglass Festival, and Ontario's Highlands Opera Studio. She is the founder of the Illinois School of Music Academy, a program for talented pre-college chamber musicians and composers.

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: concert works by Augusta Read Thomas, Jennifer Higdon, and Harold Meltzer; staged works such as Polly Peachum (Scheer/Van Horn), Letters from Quebec to Providence in the Rain (Gill), Black Square (Demutsky), PRISM (Reid), The Surrogate (Macklay) and Bhutto (Fairouz), often in collaboration with Beth Morrison Projects and American Opera Projects.

A member of the American Society of Composers, Authors, and Publishers, Gunn 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, the DeBartolo Center, Ithaca College, Interlochen, the Kennedy Center, Krannert Center, London's Queen Elizabeth Hall, and in Sun Valley, Idaho.

Shea Hittman (Stage Manager) is a second-year graduate student pursuing a Master of Fine Arts in stage management. Her University of Illinois credits include production stage manager for *Studiosdance I* (Dance at Illinois), stage manager of *February Dance* (Dance at Illinois) and assistant stage manager of *Hansel and Gretel* (Lyric Theatre @ Illinois). Shea is an ensemble member at Theatre B in Moorhead, Minnesota, where she served as the stage manager on productions of *Equivocation*, *33 Variations*, and *Gruesome Playground Injuries*. Most recently, she was the stage manager for Hope Summer Repertory's production of *The Odd Couple* in Holland, Michigan.

Cadis Ying Jie Lee (Coaching Staff/Accompanist) graduated with a bachelor's degree from UCSI University (Kuala Lumpur) under the tutelage of Morag Yong Ker Syn where she majored in classical piano performance. As a graduate student, she studied piano accompaniment under the tutelage of Scott Mitchell at the Royal Conservatoire of Scotland in 2015. 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. She is currently studying for a Doctor of Musical Arts in vocal coaching and accompanying at the University of Illinois Urbana-Champaign under the tutelage of Michael Tilley and has played for the *Don Giovanni* and *She Loves Me* productions at Krannert Center.

Kira Lyon (Properties Master) is a third-year Master of Fine Arts student studying props design and management. She is a native of Hattiesburg, Mississippi, and received her Bachelor of Fine Arts in theatre performance from the University of Southern Mississippi. Previous shows in which she has participated at the University of Illinois include *Don Giovanni*, *In the Next Room*, and *Failure, A Love Story*. Before attending school, Lyon worked as a freelance designer in Chicago. Her work includes *Byhalia*, *Mississippi* with Definition Theatre Company, *The New Colony*, and *Steppenwolf*, and *Passing Strange* with the University of Illinois at Chicago. Her most recent professional position was as an artisan at Utah Shakespeare Festival.

Michael McAndrew (Coaching Staff/ Accompanist) maintains an active schedule as a collaborative pianist and vocal coach. He currently plays with the Lyric Theatre @ Illinois and has played with Summer Harmony Men's Chorus, Foothills Opera Experience, *Songe d'été en musique*, and *Tri-Cities Opera*, among others. He has also played with distinguished artists such as Randy Brecker, Phil Woods, Bob Dorough, the Momenta Quartet, Jacqueline Horner-Kwiatek, and Met Opera National Audition Winner, Martye Bizinkauskas. McAndrew is a current Doctor of Musical Arts student in vocal coaching and accompanying where he studies with Michael Tilley. Prior to that, he received his master's degree in collaborative piano and composition from Binghamton University and his bachelor's degree in music composition from Moravian College in Bethlehem, Pennsylvania.

Alex Munger (Coaching Staff/Accompanist) is a recent graduate of the University of Illinois with a master's degree in vocal coaching and accompanying, studying with Julie Jordan Gunn, where he was the recipient of the Nancy Kennedy Wustman Award in Vocal Accompanying. This past summer, Munger was a fellowship pianist with the Aspen Opera Center. Previously he spent two summers at the Bay View Music Festival. Munger enjoys seeing how his role as pianist fits into the countless other aspects of a production.

Andrea Solya (Chorus Master) is clinical assistant professor of composition-theory and choral music at the University of Illinois where she is also director of the Women's Glee Club, the university's premier treble choir. Under her direction, the Women's Glee Club has received numerous concert invitations and has undertaken memorable tours to Nashville, New Orleans, Atlanta and, most recently, to New York City. The Women's Glee Club also appears on renowned composer Augusta Read Thomas' latest CD recording *Astral Canticle*, released in 2015 by Nimbus Records. Solya is also coordinator of aural skills and teaches choral conducting and literature to undergraduate and graduate students. As a native of Hungary, her newly designed aural skills curriculum is based on a Hungarian model and stands on major pillars of the Kodály method. Each 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 interests include the choral music of Andreas Rauch (1592-1656)

as well as the art of teaching sight singing to 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 from Andreas Rauch's 1625 collection, *Thymiaterium Musicale*. In addition to her duties at the University of Illinois, Solya is College and University Repertoire and Standards Committee chair at the Illinois American Choral Directors Association and since 2006, is in daily contact with middle school and high school choral singers as the director of the Chamber Choir and Youth Chorale of the Central Illinois Children's Chorus.

Patrick Szczotka (Technical Director) is in his third and final year as a scenic technology master's candidate at the University of Illinois. Patrick's work at the university includes *Twelfth Night*, *All The Kings Men*, *Romeo and Juliet*, and *Poppea*. He has previously worked as the technical director for Hangar Theater Company in Ithaca, New York, and safety coordinator for Glimmerglass Opera Festival in Cooperstown, New York. Szczotka received his bachelor's degree from Sonoma State University in Rohnert Park, California, studying technical theatre. Some other works include *Xanadu*, *Chicago*, *Fortune*, *Into the Woods*, *Abraham Lincoln's Big Gay Dance Party*, and *Blur*.

Michael Tilley (Music 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. Tilley's 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. In addition to his duties at the University of Illinois, he is currently assistant musical director for The Four Phantoms.

PRODUCTION STAFF

ASSISTANT STAGE MANAGERS

Colleen Accardo
Maria Miguens

ASSISTANT TECHNICAL DIRECTOR

Alex Gill

LYRIC THEATRE ASSISTANT/ STAGE CARPENTER

Patrick Storey

LYRIC THEATRE PRODUCTION ASSISTANT

Ryan Johnson

PROPERTIES MASTER

Kira Lyon

SCENIC ARTIST

Christina Rainwater

ASSISTANT COSTUME DESIGNER/WARDROBE SUPERVISOR

Courtney Anderson Brown

HAIR AND MAKEUP COORDINATOR

Melissa Hall

COSTUME TECHNICIAN

Chante Knight

ASSISTANT LIGHTING DESIGNER

Elaine Richardson

MASTER ELECTRICIAN

Stephen Moderhock

AUDIO ENGINEER

Zia Fox

CHILD SUPERVISOR

Mary Kate Baughman

PRODUCTION ASSISTANT

Duncan McMillan

DECK RUNNING CREW

Ari Kelo
Ben Mathew
Jake Patterson

PROPERTIES RUNNING CREW

Luis Julian Martinez

AUTOMATION OPERATOR

Lucas Streit

COSTUME RUNNING CREW

Caroline McKinzie
Hayley Wallenfeldt
Gabriel Oritz Whitmore

MAKEUP RUNNING CREW

Colleen Bruton
Logan Piker
Molly Smith

LIGHT BOARD OPERATOR

Zack Saunders

SOUND BOARD OPERATOR

Daniel Massey

FOLLOW SPOT OPERATORS

Dan DeLuca
Dylan Gunn
Brad Hepburn