



# THE RAPE OF LUCRETIA

**SONIC ILLINOIS: *THE RAPE OF LUCRETIA***  
**LYRIC THEATRE @ ILLINOIS**

Music by Benjamin Britten | Libretto by Ronald Duncan

Julie Jordan Gunn, conductor

Kirsten Pullen, director

Thursday-Saturday, February 21-23, 2019, at 7:30pm

Sunday, February 24, 2019, at 3pm

Tryon Festival Theatre

## THANK YOU TO OUR SPONSORS

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Tonight's performance of Sonic Illinois: *The Rape of Lucretia*  
is sponsored in part by the following generous donors:

**JERALD WRAY & DIRK MOL**

# WELCOME



## 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*.

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

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# PROGRAM

## **SONIC ILLINOIS: THE RAPE OF LUCRETIA**

### **LYRIC THEATRE @ ILLINOIS**

Music by Benjamin Britten

Libretto by Ronald Duncan, based on André Obey's play *Le Viol de Lucrece*

Julie Jordan Gunn, conductor

Kirsten Pullen, director

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### **ACT I**

*20-minute intermission*

### **ACT II**

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*Through Sonic Illinois, Krannert Center and the School of Music collaboratively explore the tremendous diversity of today's vital contemporary music scene—a revival of the spirit of the University of Illinois Festival of Contemporary Arts, which was a major cultural force in the mid-20th century. Sonic Illinois, a month-long celebration of new music, honors innovative creators who challenge convention, forge pathways, and expand the creative process.*



**I ILLINOIS**

Music

**COLLEGE OF FINE & APPLIED ARTS**

*This production includes smog and smoke effects. This production also contains adult content and is intended for mature audiences only.*

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

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# ***THE RAPE OF LUCRETIA***

## **CONDUCTOR**

Julie Jordan Gunn

## **STAGE DIRECTOR**

Kirsten Pullen

## **SCENIC DESIGNER**

Gennie Neuman Lambert

## **COSTUME DESIGNER**

Edith G. Moreno

## **LIGHTING DESIGNER**

Alena Samoray

## **SOUND DESIGNER**

Hayat Dominguez

## **FIGHT CHOREOGRAPHER AND INTIMACY CAPTAIN**

Madison Freeland

## **INTIMACY CHOREOGRAPHER**

Zev Steinrock

## **PROPERTIES MASTER**

Adriane Binky Donley

## **HAIR/MAKEUP COORDINATOR**

Melissa Hall

## **WIG MASTER**

Lisa Lillig

## **HEAD COACH**

Michael Tilley

## **MUSIC STAFF**

Cadis Ying Jie Lee

Michael McAndrew

Alex Munger

## **STAGE MANAGER**

Kayla Uribe

## **TECHNICAL DIRECTOR**

Bobby Reynolds

## **OPERA TECHNICAL DIRECTOR**

Patrick Stoney

## **SUPERTITLES**

Ashton Goodley

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# CAST

## **LUCIA**

Molly Abrams\*\*  
Berit Johnson\*

## **BIANCA**

Olivia Gronenthal\*\*  
Michaela Wright\*

## **LUCRETIA**

Sadie E. Cheslak\*  
Thereza Lituma\*\*

## **TARQUINIUS**

Scott Cuva  
Robert Grisbrook†

## **JUNIUS**

Owen Connor Stout  
Geoffrey Schmelzer†

## **COLLATINUS**

Sergio Andrés Martínez Salazar

## **FEMALE CHORUS**

Gabrielle LaBare\*  
Paige Luttrell\*\*

## **MALE CHORUS**

Ryan Bryce Johnson\*\*  
Andrew Turner\*

\*February 21, 23

\*\*February 22,24

†Cover

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# ORCHESTRA

## **VIOLIN**

Gaeun Kim

Alex O'Boyle-Ince

## **VIOLA**

Daniel McCarthy

## **CELLO**

Kayla Schoeny

## **BASS**

Renata Caceres

## **FLUTE**

Sorcha Barr

## **OBOE**

Ashleen Atchue

## **CLARINET**

Dasom Nam

## **BASSOON**

Fionna Ek

## **FRENCH HORN**

Hanan Rahman

## **HARP**

Mary Duplantier

## **PERCUSSION**

Matthew Anderson

## **PIANO/CONDUCTOR**

Julie Jordan Gunn

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# SYNOPSIS

## ACT I

Oliver, the Male Chorus, and Maude, the Female Chorus, describe the action through which the opera takes place. The ancient Etruscans have seized Rome, and now Tarquinius Sextus, Prince of Rome, leads an army. At sunset, an army camp outside the city glimmers by campfire. The generals Collatinus, Junius, and Tarquinius discuss how the previous night a few generals had ridden back to Rome only to find that their wives had been unfaithful—except for Lucretia, the wife of Collatinus. Tarquinius taunts Junius with the infidelity of his wife. Junius insists that all women are whores by nature, but the drunken Tarquinius declares that Lucretia is not. He leaves for Rome to prove Lucretia's chastity. In an interlude, Oliver describes Tarquinius' journey to Rome. That same evening, Lucretia and her servants, Bianca and Lucia, are working at their spinning wheels. Just before bed, there is a violent knock on Lucretia's door. Tarquinius enters and asks Lucretia for her hospitality. She obliges and shows him to his room.

## ACT II

Oliver and Maude describe the brutal Etruscan domination of Rome and how it conflicts with their Christian views. Meanwhile, Tarquinius sneaks into Lucretia's room. He kisses her, and she, dreaming of Collatinus, draws him closer. When Lucretia wakes and realizes it is Tarquinius, they struggle. Tarquinius overcomes Lucretia and soon after escapes into the night. In an interlude, Oliver and Maude mourn the events of the night. The next morning, Lucia and Bianca arrange flowers. Lucretia wakes and asks Lucia to send for Collatinus. In an attempt to protect Lucretia, Bianca tries to stop the messenger, but she is too late. Collatinus arrives with Junius. The shame-ridden Lucretia tells Collatinus what has happened. He insists this will not change the sanctity of their marriage, but Lucretia cannot find solace. She stabs herself. The remaining Romans mourn the loss of Lucretia whilst Junius celebrates his triumph over Tarquinius. Oliver and Maude pray for understanding and Christ's forgiveness.



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## PROGRAM NOTES

The chamber opera *The Rape of Lucretia* was premiered at the Glyndebourne Festival in 1946 amid the destruction wrought by World War II. It was the only opera produced that year, with a small but illustrious company of artists and costumes paid for with government vouchers. Benjamin Britten had been drawn throughout his career to larger explorations of the theme of evil in the world (*Billy Budd*, *Peter Grimes*), a theme which must have resonated particularly strongly to the British public in those days. Lucretia's story is a very old one, having inspired works by Titian, Rembrandt, and Shakespeare, about the rape and suicide of a Roman noblewoman 2,500 years ago. Historians have connected the tragedy to the downfall of the Tarquin dynasty, the abolishment of hereditary rule in Rome, and the establishment of republican thought in Europe. In adapting André Obey's play *Le viol de Lucrece*, Britten and librettist Ronald Duncan retained the historical context, especially in their treatment of the role

of Junius, the general who sees an opportunity to use Prince Tarquinius' worst instincts to overthrow the hated Etruscans. But the opera is largely told with great attention to personal and intimate relationships, and by providing a narrative framing that struggles with the meaning of good and evil in a Christian context.

The cast and design team have wrestled with the questions raised by the score: the contrasts between light and darkness, male and female, blame and forgiveness. The opera strikes a balance between abstract allegory and the most personal and human connections in a way that raises questions impossible to answer fully. Our narrators ultimately conclude with these words:

"Since time commenc'd or life began/Great love has been defil'd by fate or man/Now with worn words and these brief notes we try/to harness song to human tragedy."

—Julie Jordan Gunn

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## DIRECTOR'S NOTE

As a director, scholar, and teacher, I look for projects that mean something in this cultural moment and are beautiful. *The Rape of Lucretia* certainly fits that criteria. When we first started talking about this project, we were deep into the #MeToo movement. All across the country, the theatre profession and the academy were taking a hard look at the ways that power is often exercised through sex. Performers and students were demanding accountability in representations of gender, sex, and violence. And then there's this stunningly beautiful score—the end of Act I has one of the most gorgeous, haunting ensemble moments I've ever heard. Benjamin Britten wrote an achingly lovely opera about an ugly myth. When Julie Jordan Gunn offered me the chance to direct *The Rape of Lucretia* for Lyric Theatre @ Illinois (and production manager Terri Ciofalo told me I could do it), I was gobsmacked by my tremendous good fortune.

I've approached the opera by emphasizing the separate worlds Britten's characters inhabit.

The men are in their army camp, certain of their authority and virility. They view women as either whores or—in very rare cases—saints. But the women have their own sphere where they talk and dream and make a life for themselves separate from the coarse political machinations of the men. As Bianca wryly notes, it's the men who make the noise. When Tarquinius and then Collatinus and Junius come into the women's world, they destroy it. The myth tells us that the destruction is necessary in order to usher in democracy, and the opera tells us that this pagan turmoil is vanquished by Christian piety. I hope that our production honors Britten's intent, but also underscores the timelessness of how the conflict between the martial and the domestic, the powerful and the vulnerable, the craven and the steadfast is often written on the bodies of women and through their sexual violation. We've chosen to make the rape central to the production but unstaged, using the bed as a looming reminder of the violence at the core of the myth.

This is my first time directing an opera and my first time directing in the marvelous, magnificent ecosystem that is Krannert Center for the Performing Arts. This space fosters so many collaborations between the academic units of the Department of Dance, the School of Music, and the Department of Theatre. But my collaborations with the design team, the performers, and the faculty of Lyric Theatre @ Illinois are what have made our production so intellectually, emotionally, and aesthetically satisfying. Julie Gunn is a brilliant musician and leader, and without her I would never have been brave enough to attempt this project. Guest set designer Gennie Neuman Lambert, Krannert faculty Binky Donley, and student designer Alena Samoray helped me imagine how Lucretia's story could be both beautiful and terrible. Student costume designer Edith Moreno had the brilliant idea of imagining the Male and Female Chorus as a time-traveling anthropologist and the archivist who transcribes his stories, setting them in the 1920s, a moment of transformation in Western

understandings of female potential. The Chorus guides our interpretations of the myth, and its often oppositional understandings of the story signals the ambiguity I've tried to underscore. Kayla Uribe, MFA stage manager, and Mackenzie Sinta, BFA assistant to the director, sat next to me through all rehearsals, serving as my first and best sounding boards. It's been amazing to work with this all-female creative team. And the cast has been a dream: professional, enthusiastic, willing to take risks and to trust their instincts. They can also sing . . . really well.

I am so proud, and so grateful, to have been a part of making this world and offering it to you. And I'm so glad that my husband Josh and daughter Ivy let me come out and play for six weeks, supporting my efforts to be a director as well as a department head, mom, and wife.

—Kirsten Pullen

# PROFILES



**Molly Abrams** (Lucia) is originally from Maine and is currently a Master of Music student in vocal performance and literature at the University of Illinois studying with Yvonne Redman. Molly appeared as Gretel last year in Lyric Theatre @ Illinois' production

of *Hansel and Gretel* and premiered with Lyric Theatre scenes in Sky Macklay's one-act opera *The Surrogate*. Last spring, Abrams won first place in the Lower Graduate Women Division at the Chicago Chapter NATS Classical Competition. She most recently performed as a soloist in Nathan and Julie Gunn and Friends: *An Evening on Broadway*. Molly received undergraduate degrees in vocal performance and vocal music education from the University of Maine.



**Sadie E. Cheslak** (Lucretia), mezzo-soprano, is pursuing her Master of Music degree in voice performance and literature under Ollie Watts Davis at the University of Illinois and holds a Bachelor of Music degree in vocal performance from Concordia

College where she studied with Holly Janz. She sang the lead role of Lumee in the Lyric Theatre @ Illinois' production of *p r i s m*. She also sang the title role in *The Surrogate* by Sky Macklay as well as scenes from *Carmen*, *Falstaff*, *Eugene Onegin*, *War and Peace*, and *Prince Igor* in Lyric Theatre's opera scenes productions. In December 2017, she sang the role of Jane Doe in Ilya Demutsky's premier of his opera *Black Square*. This fall, Cheslak will perform with the Baroque Artists of

Champaign Urbana in their November concert series and has previously sung with the Lyric Opera of the North and Fargo Moorhead Opera Company.



**Scott Cuva** (Tarquinius) is a first-year Master of Music student in vocal performance and literature under the tutelage of Jerold Siena. He made his Lyric Theatre @ Illinois debut in fall 2018 as Schaunard in Puccini's *La Bohème*. He made his

professional operatic debut last season as Tashetego in Pittsburgh Opera's production of *Moby Dick*. Cuva is also a member of the University of Illinois Chamber Singers.



**Robert Grisbrook** (Tarquinius cover) is currently studying for a Master of Music in vocal performance and literature at the University of Illinois following a three-year spell as a journalist based in London, England. Most recently, he premiered a new opera, *The*

*Surrogate*, in association with Lyric Theatre @ Illinois and the Illinois Modern Ensemble, also performing the roles of Ping in Puccini's *Turandot* and El Dancairo in Bizet's *Carmen* as part of a collection of opera scenes staged by Lyric Theatre. He has performed in the United Kingdom in a variety of opera and choral engagements including Rossini's *La Cenerentola*, Mozart's *Don Giovanni*, and Humperdinck's *Hansel and Gretel* for Opera Warwick and as a member of the renowned, Birmingham-based choir Ex Cathedra.



**Olivia Gronenthal** (Bianca), mezzo-soprano, is a senior studying vocal performance at the University of Illinois at Urbana-Champaign. Most recently, she was a soloist in Nathan and Julie Gunn and Friends: *An Evening on Broadway* and appeared as

Hänsel in The Vancouver Summer Opera Workshop's production of *Hänsel und Gretel*. In the 2017-2018 season, she appeared as Hansel in Lyric Theatre @ Illinois' production of *Hansel and Gretel*, in the ensemble of *Don Giovanni*, and was awarded the Division Achievement Award in Voice. In the 2016-2017 season, Gronenthal appeared in Lyric Theatre @ Illinois' production of *The Light in the Piazza* as Franca Naccarelli Cover/Flower Seller/Tour Guide/Prostitute, Amore Primo in Lyric Theatre @ Illinois' production of *Poppea*, and The Third Lady and Third Spirit in *Die Zauberflöte* with The Toronto Summer Opera Workshop. She is a student of Dawn Harris.



**Berit Johnson** (Lucia) is a first-year master's student in vocal performance and literature where she is a musical theatre voice teaching assistant, sings with the UI Chamber Singers, and studies under Dawn Harris and Sarah Wigley. She is originally from

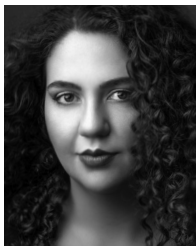
Minneapolis, Minnesota, and is a graduate of Concordia College Moorhead with a BM in vocal performance and theatre art. Other credits include performances with The College Light Opera Company, Southwest Summer Theatre, Fargo Moorhead Opera, and the Minnesota Fringe Festival. With Lyric Theatre @ Illinois, Berit

was recently seen as Amelia Earhart in *Take Flight* opposite Nathan Gunn and under the direction of Richard Maltby, Isabel in *The Pirates of Penzance* with Sinfonia da Camera, and will be seen as Patricia Fodor in *Crazy For You* this coming spring.



**Ryan Bryce Johnson** (Male Chorus), tenor, is a native of Muleshoe, Texas, currently pursuing a master's degree in vocal performance and literature at the University of Illinois at Urbana-Champaign where he is studying with Jerold Siena. Johnson 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*. He also played the role of Sam in Carlisle Floyd's *Susannah* during the 2016-2017 season. In summer 2016, Johnson performed as Frederic in Lubbock Moonlight Musical's production of Gilbert and Sullivan's *The Pirates of Penzance*. After debuting as Don Ottavio in Mozart's *Don Giovanni*, Ryan most recently appeared as Rodolfo in Lyric Theatre @ Illinois' production of *La Bohème* by Puccini.



**Gabrielle LaBare** (Female Chorus) is currently a second-year master's student at the University of Illinois under the tutelage of Yvonne Redman. This is her second performance with Lyric Theatre @ Illinois, her first being Donna Elvira in Mozart's *Don Giovanni* under

the direction of Nathan Gunn. Previous operatic performances include the Mother in *Little Red's Most Unusual Day*, Terentia in *Captain Lovelock*, and the Sandman/Dew Fairy in *Hansel and Gretel*. LaBare has performed as a soloist with the Nazareth College Symphony Orchestra and Nazareth College Wind Symphony.



**Thereza Lituma** (Lucretia) is a senior studying vocal performance and music education at the University of Illinois, studying under the tutelage of Professor Sylvia Stone. She made her Lyric Theatre @ Illinois debut in the chorus of *La Bohème*. She 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 *Così fan tutte*, Cornelia in *Giulio Cesare*, and Alisa in Donizetti's *Lucia di Lamermoor*. Lituma made her opera debut in the role of Albanact in Purcell's *King Arthur* with La Nuova Aurora (2016). She has been the recipient of numerous awards including the Mary Mottl Memorial Scholarship, 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.



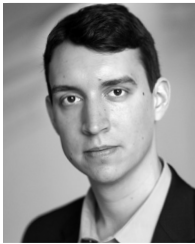
**Paige Luttrell** (Female Chorus) of Chicago, Illinois, is in her second year of graduate study in vocal performance and literature at the University of Illinois. Last season she appeared as the Mother in *Hansel and Gretel*. Recently, she participated in the Scuola

Italia Summer Program for Young Opera Singers in Italy, performing in scenes from *La Traviata*, *Così fan tutte*, *Don Giovanni*, and *Falstaff*. Luttrell is a soloist for the 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 NATS competition. She currently studies with Sylvia Stone.



**Sergio Andrés Martínez Salazar** (Collatinus) is a bass from Colombia (South America) and has sung several operas in Colombia including *Signor Deluso*, *Goose Girl*, and *La Divina* by American composer Thomas Pasatieri. He was selected for the main

role of El Loco for the international premiere of *Muerte Accidental de un Anarquista* by Colombian composer Jorge Pinzón. His most recent performances include *A Midsummer Night's Dream* by Benjamin Britten, *El Gato con Botas* by Xavier Montsalvatge, and the Cuban zarzuela *Cecilia Valdés*, all of these performed in prestigious theatres in Colombia. In 2018, Martínez placed third in the national singing competition in Bogotá. He is currently a first-year Master of Music student in vocal performance and literature at the University of Illinois, studying with Jerold Siena.



**Geoffrey Schmelzer** (Junius cover), baritone, is pursuing a Bachelor of Music in voice performance at the University of Illinois where he studies with Jerold Siena. Recently, he was seen in the choruses of Lyric Theatre @ Illinois' productions of *La Bohème* and

*The Pirates of Penzance* (Sergeant of Police cover) as well in its fall workshop of Maltby and Shire's *Take Flight*. During the 2017-2018 season, he appeared as Detective Keller (Mr. Maraczek cover) in *She Loves Me* and was a chorus member in *Don Giovanni*. This past summer, Schmelzer spent a month in Sant'Angelo in Vado, Italy, with the Scuola Italia Summer Program for Young Opera Singers performing a variety of opera scenes and participating in masterclasses including *Gianni Schicchi*, *Pagliacci*, and *Le Nozze di Figaro*. He is a member of the University of Illinois Chamber Singers and was bass soloist in Michael Haydn's *Missa Sancti Hieronymi* with the UI Oratorio Society.



**Owen Connor Stout** (Junius) is a first-year graduate student pursuing a master's degree in opera performance and literature and studies with Dawn Harris. He has previously been seen as Samuel in *Pirates of Penzance* and as Don Hall in Lyric Theatre @ Illinois'

29-hour reading of Maltby and Shire's *Take Flight*. He will also be in the upcoming performance of *Crazy for You* as Bobby.



**Andrew Turner** (Male Chorus) has performed a variety of lead and supporting roles including Camille de Rosillon in *The Merry Widow* with the Washington State University opera and recently debuted his role as Don Ottavio in *Don Giovanni* and Rodolfo in *La*

*Bohème* with Lyric Theatre @ Illinois. He will be joining the Apprentice Artist program with Des Moines Metro Opera this summer. In fall 2018, he was invited to perform alongside Nathan and Julie Gunn in their concert *Nathan and Julie Gunn and Friends: An Evening on Broadway* at Krannert Center for the Performing Arts. Turner premiered with the University of Illinois Oratorio Society in Rachmaninoff's *All Night Vigil* and with the Baroque Artists of Champaign Urbana as a soloist in Carl Philipp Emanuel Bach's *Magnificat*, Johann Sebastian Bach's *Jesu meine Freude*, and Handel's *Messiah*. He is finishing his master's degree in performance and literature at the University of Illinois where he's studying with Jerold Siena.





**Michaela Wright** (Bianca) is pursuing her master's degree in opera performance and literature at the University of Illinois where she studies with Jerold Siena. She previously sang the role of Nancy in Britten's *Albert Herring* for the opera scenes program last fall.

She made her Lyric Theatre @ Illinois debut in *La Bohème* and is preparing to make her "pant-role" debut as Orfeo in Gluck's *Orfeo ed Euridice*. She holds a Bachelor of Music in vocal performance and a minor in education from Jacksonville University where she studied with Jay Ivey. Wright has also recently performed in a 29-hour reading of *Take Flight*, in *Pirates of Penzance* with the Sinfonia da Camera, as Aphrodite and Stephane in the world premiere of *Atlantis*, and with the Jacksonville Symphony Chorus singing Verdi's *Requiem* and Mozart's *Great Mass in C Minor*.

**Julie Jordan Gunn** (Conductor) 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, 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, 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. This season she is enjoying 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 made its debut at Krannert Center in Nathan and Julie Gunn and Friends: *An Evening on Broadway*. 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 Theatre of St. Louis, Southern Methodist University, TheatreWorks, 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; and staged works such as *Polly Peachum* (Scheer/Van Horn), *Letters from Quebec to Providence in the Rain* (Gill), *Black Square* (Demutsky), *p r i s m* (Reid), *The Surrogate* (Macklay), and *Bhutto* (Fairouz), often in collaboration with Beth Morrison Projects and American Opera Projects.



**Kirsten Pullen** (Stage Director) earned her PhD in theatre from the University of Wisconsin. She is currently professor and head of the Department of Theatre at the University of Illinois at Urbana-Champaign where she works to enact the department's mission of radical inclusion through the curriculum, faculty and student recruitment and retention, and the production season. She previously taught at Texas A&M University (TAMU) where she served as the first director of graduate studies for the university's Master of Arts in performance studies and was the director of TAMU's Academy of Visual and Performing Arts. She also taught at the University of Calgary in the Department of English and at Colorado State University. Pullen has taught classes in performance history, gender and sexuality, and performance theory. Her first book, *Actresses and Whores: On Stage and in Society* (Cambridge UP, 2005) demonstrates how some women willingly occupy the whore position to offer alternative narratives of female sexual expression. *Like a Natural Woman: Spectacular Female Performance in Classical Hollywood* (Rutgers UP, 2014) determines how the embodied nature of performance undermines the assumed conservatism of naturalism and the narratives within which it is mobilized. She has published articles and delivered conference papers on internet fandom; live and virtual theatre audiences; dance on film, television, and the internet; and actresses. Though she has directed musicals, devised ensemble performance, site-specific work, and straight plays, *The Rape of Lucretia* is her first opera.

**Hayat Dominguez** (Sound Designer) is a second-year MFA sound design student, and this is her fourth design while attending the University of Illinois. She worked with Lyric Theatre in its production of *[title of show]* last fall, as well as designing for February Dance last spring. Dominguez was also a part of the Jessica Lang Dance Residency in early August of this year, followed by *Marat/Sade*. Previous to her time here, Hayat obtained her BFA in theatre technology from the University of South Dakota and has worked for companies such as the Santa Fe Opera and the Denver Center for the Performing Arts.

**Adriane Binky Donley** (Properties Master) is the properties director at Krannert Center as well as the head of the Properties Design and Management MFA program for the Department of Theatre. Originally from Florida, Binky was previously an assistant professor at Ithaca College heading the areas of props and scenic art. She has also worked as a prop master at Actor's Theatre of Louisville's Humana Festival and the University of Virginia. As a prop artisan, she has worked at Actor's Theatre of Louisville, Alley Theatre, Hanger Theatre, Seaside Musical Theatre, and Virginia Shakespeare, among others. She has a BA from the University of South Florida and an MFA from North Carolina School of the Arts. This is her tenth year as a member of the Krannert Center family.

**Madison Freeland** (Fight Director) is a senior in the BFA acting program at the University of Illinois. This is her first production working with Lyric Theatre @ Illinois. Her most recent fight direction credits include *Working Title* at the Armory Free Theatre and assistant fight director for Illinois Theatre's *Assassins*. She recently has been seen in *An American Daughter*; *All the King's Men*; *Dontrell, Who Kissed the Sea*; and *Romeo and Juliet* with Illinois Theatre. She was also in *We Are Proud to Present . . .* and *Hate Mail* at the Armory Free Theatre.

**Gennie Neuman Lambert** (Scenic Designer) is a scenic designer based in the New York City tri-state area. Her recent credits include *Crazy for You*, *Emilie: La Marquise du Châtelet Defends Her Life Tonight*, *Les Liaisons dangereuses* at Bucknell University and *Back to the Real* by Pia Wilson at Crossroads Theatre Company in New Brunswick, New Jersey. Currently, Lambert is an adjunct professor at Rutgers University.

**Cadis Ying Jie Lee** (Music Staff) graduated with a Bachelor of Arts (Hons) in classical music from UCSI University (Kuala Lumpur) under the tutelage of Morag Yong Ker Syn where she majored in classical piano performance. She studied for a Master of Music in 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 attended masterclasses with the late Jeffrey Tate, Richard Bonyne, Jonathan Papp, James Vaughan, and Mark Markham. In July 2017, she was invited to play in the Georg Solti Accademia Singers' Course. She is currently studying for a Doctor of Musical Arts in vocal coaching and accompanying at the University of Illinois at Urbana-Champaign under the tutelage of Michael Tilley. She has played for the Lyric Theatre @ Illinois' productions of *Don Giovanni*, *She Loves Me*, and *La Bohème*.

**Eleni Lukaszczyk** (Scenic Charge Artist) is a second-year MFA candidate in scenic design at the University of Illinois, originally from Ellicott City, Maryland. Previous credits include scenic designer for *Marat/Sade* at the University of Illinois and scenic designer for *Talley's Folly* and *Clybourne Park* at Salisbury University.

**Michael McAndrew** (Music Staff) 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, *Songes 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 of Music in collaborative piano and composition from Binghamton University and his Bachelor of Music in music composition from Moravian College in Bethlehem, Pennsylvania.

**Edith G. Moreno** (Costume Designer) is an alumna of the University of Missouri-Kansas City with a BA in theatre. She is the first in her family to go to college and earn a degree. She has been actively designing shows since 2014. Moreno has entered local art shows in her hometown of Kansas City and received honorable recognition for her creative work in the arts as well as in photography. Most recently, she has finished designing shows for Illinois Theatre. Currently, she is in her third year as an MFA candidate in theatre with an emphasis in costume design.

**Alex Munger** (Music Staff) is a recent graduate of the University of Illinois at Urbana-Champaign with a Master of Music 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. Alex is passionate about working in theatre and loves seeing how his role as pianist fits into the countless other aspects of a production.

**Bobby Reynolds** (Technical Director) is a third-year MFA candidate in the scenic technology program. He hails from the flatlands of Ohio where he received his BA from Wittenberg University. Prior to his arrival at the University of Illinois at Urbana-Champaign, he was involved in many productions at Playhouse on the Square such as *Mary Poppins*, *Memphis*, *American Idiot*, and *Kiss Me Kate*.

**Alena Samoray** (Lighting Designer) is a second-year MFA lighting design candidate at the University of Illinois. She received her BA in theatre arts at California State University, East Bay with an emphasis in production and design before filling a variety of production assignments around the country. Previous designs at Krannert Center include November Dance: Dancing 50: Moving Forward/Looking Back and Studiodance I as well as assisting for *Assassins* and November Dance: Celebrating Kate Kuper. Upcoming projects include touring with the newly designed work *Sudden Rise* and developing site-specific work with the Studio 1 Extended team.

**Michael Tilley** (Head Coach) 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*.

**Kayla Uribe** (Stage Manager) is a second-year MFA stage management candidate, originally from El Paso, Texas. Her recent Krannert Center credits include *A Funny Thing Happened on the Way to the Forum* as the stage manager in addition to *Travesties* and *She Loves Me*, both as an assistant stage manager. Uribe spent this past summer at the Glimmerglass Festival, in which she was on the stage management teams for *The Cunning Little Vixen*, *The Barber of Seville*, and *Odyssey*, a youth opera originally performed in 2015. Other credits at the Glimmerglass Festival include *Margaret Atwood: Lecture* and a workshop for a new opera entitled *Blue*, written by Jeanine Tesori and Tazewell Thompson, which will premiere at the Glimmerglass Festival in 2019.

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# PRODUCTION STAFF

## **ASSISTANT CONDUCTOR**

Michael McAndrew

## **ASSISTANTS TO THE DIRECTOR**

MacKenzie Sinta

Ashton Goodley

## **LYRIC THEATRE ASSISTANT**

Patrick Storey

## **LYRIC THEATRE PRODUCTION ASSISTANT**

Ryan Johnson

## **ASSISTANT STAGE MANAGERS**

Monique Arabie

Lauren Harders

## **ASSISTANT LIGHTING DESIGNER**

Konrad Ciolkosz

## **SCENIC CHARGE**

Eleni Lukaszczuk

## **COSTUME TECHNICIAN**

Michelle Pettitt

## **MASTER ELECTRICIAN**

Kyle Condon

## **AUDIO ENGINEER**

Ziarrah (Zia) Fox

## **STAGE PROPERTIES RUNNING CREW**

Julian Martinez

Andrew White

## **FLY RUNNING CREW**

Franklin Goodman

Lucas Streit

## **COSTUME RUNNING CREW**

Nic Koch

Caylei Hallberg

## **MAKEUP RUNNING CREW**

Corey Barlow

Sarah Clement

## **DECK RUNNING CREW**

Chance Hamblin

Barrett Neath

## **LIGHT BOARD OPERATOR**

Gryffon Cloud

## **SOUND BOARD OPERATOR**

Kayla Lee