



THE MARRIAGE OF FIGARO
LYRIC THEATRE @ ILLINOIS

Music by Wolfgang Amadeus Mozart

Libretto by Lorenzo da Ponte

Andrew Megill, conductor

Nathan Gunn, stage director

Tuesday, April 5, 2022, at 7:30pm

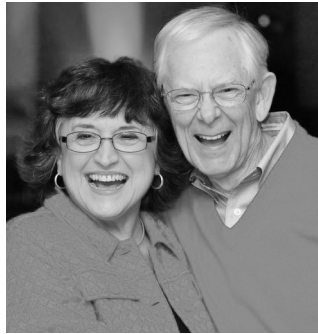
Thursday, April 7, 2022, at 7:30pm

Saturday, April 9, 2022, at 2pm

Tryon Festival Theatre

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This performance of *The Marriage of Figaro* is sponsored
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WELCOME

Dear Friends of Lyric Theatre:

Welcome! We have missed you so much. Lyric Theatre's core values are creativity, flexibility, and wellness, and the events of the past year and a half have expanded our understanding and appreciation of them immeasurably. We are so grateful for your support in different forms: introducing new friends to opera and musical theatre; subscribing to our Vimeo channel of videos; donations for scholarships for our students; attendance and sponsorships at our performances. We truly cannot do it without you!

This season, we are proud to connect with audiences in several productions: *Lyric Under the Stars* at Allerton Park and Retreat Center; the brilliant family drama *Fun Home* in Tryon Festival Theatre where the eternally beloved *Marriage of Figaro* will be seen in the spring; 1950s and 60s pop favorites at the Allerton Mansion with *The Marvelous Wonderettes*; and a big Mardi Gras party called *Carnaval!* in Foellinger Great Hall. We look forward to seeing you at as many events as we can.

With much love and appreciation,

Julie and Nathan Gunn, co-directors
Lyric Theatre @ Illinois

PROGRAM

THE MARRIAGE OF FIGARO

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TIME: Now

PLACE: A Manor House Near Seville

Act I Figaro & Susanna's Bedroom

Act II: The Countess' Boudoir

Intermission

Act III: The Throne Room

Act IV: The Garden

Lyric Theatre @ Illinois is a proud part of the University of Illinois School of Music (Jeffrey Sposato, director).

THE MARRIAGE OF FIGARO

CONDUCTOR

Andrew Megill

STAGE DIRECTOR

Nathan Gunn

SCENIC DESIGNER

Kat Blakeslee

COSTUME DESIGNER

Taylor Pfenning

LIGHTING DESIGNER

Gillian Frame

SOUND DESIGNER

Nicholas Yovina

STAGE MANAGER

Matthew Rohan

CAST

FIGARO

Shayne Piles

SUSANNA

Viveca Andres Richards

COUNTESS

Jamille Lea Brewster

COUNT

Salvatore Cono Castronovo

CHERUBINO

Thereza Lituma

BARBARINA

Emily Lee*

Kennedy Ortmeier†

MARCELLINA

Salvador Lopez-Portillo

BASILIO

Jason Pandelidis

CURZIO

Maurice William Fields III

BARTOLO

Xiaoyi Zha

ANTONIO

Nathan Tilton

*April 7, 2022

†April 5, 2022, and April 9, 2022

COVERS:**FIGARO**

Matt Hauser

SUSANNA

Peiqi Huang

COUNTESS

Ru Huang

COUNT

Stephen Burdsall

CHERUBINO

Maria Molter

BASILIO

Eldon Warner

CURZIO

Eldon Warner

BARTOLO

Nathan Tilton

SECOND COVERS:**COUNTESS**

Maria Molter

COUNT

Steven Crook

ORCHESTRA

HARPSICHORD CONTINUO

Aaron Ames*
Nicholas Pothier†

VIOLIN I

Wei-Ting Chen
Stella Childs
Stephanie Ha
Nora Majdoubeh
Leah Zhao
Lingxi Zhao

VIOLIN II

Luke Brann
Rebecca Kasdan
Makiba Kurita
Elsie Layman
Haley Schricker
Elizabeth Yu

VIOLA

Sean Lee
Grace Morby
Olivia Vamos
Jessica Zhang

CELLO

Nick Callcut
Satoshi Kamei
Keegan O'Donald

BASS

Joseph Jaeger
Jacob Nagler

*April 7, 2022

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FLUTE I

Madison Booth

FLUTE II

Brynna Paros

OBOE I

Kaitlyn Dunn

OBOE II

Steven Stamer

CLARINET I

Andrew Buckley

CLARINET II

Sophia Diaz

BASSOON I

Jeffery Howard

BASSOON II

Christine Breeden

FRENCH HORN I

Ian Welch

FRENCH HORN II

Zach Greenberg

TRUMPET I

Joshua Dolney

TRUMPET II

Jackson Teetor

TIMPANI

Tanner Day

SYNOPSIS

From the Costume Designer's Perspective:

Le Nozze di Figaro is a domestic drama, an intimate story about love and forgiveness interwoven in a story about class and gender struggles, both domestically and in society as a whole. Historically, the original play helped ignite the French Revolution, as it denounced the aristocratic privilege of the ruling class and extolled the virtues and intelligence of the proletariat. Though consequently the play was banned in France, Mozart sought to revive the story in Austria. Like the title character himself, Figaro remains victorious.

The world of our play is a fusion of ancient Rome with the Napoleonic neoclassical and a hint of modern flair for good measure. Here, we mix the stock characters of 18th-century literature and history with those from our modern media, speaking to the enduring relevance of our character's circumstances today. We create the patriarchal world of the count, devoid of color, a cool, sterile environment, as if everything and everyone is etched out of marble. It's orderly, pristine, but devoid of life. But there are cracks in the plaster, a revolution. The colorful, loud, and boisterous spirit of the working class is about to burst through, represented here with subtle, but growing pops of color.

Act 1

Our story begins in the final days of winter in the bedroom of the soon-to-be married Susanna and Figaro, two servants in love, two peas in a pod, both witty, strong, and survivors. Susanna is the lady's maid of Countess Rosina, who finds herself in an all-too-common predicament: sexual harassment in the workplace. She is in a position

where she might lose everything, but due to her quick-witted nature, eventually ends up outwitting her tormenter, the Count, and living in blissful matrimony. Susanna is the instigator of the revolution and is the first to visually break from the Count's milquetoast world with her bright, blue boots. She is visually inspired by the simplicity of a Jane Austen heroine and the colorful and powerful spirit from films like *Promising Young Women* and *Birds of Prey*.

Figaro, our charismatic hero, is a servant who refuses to bow down to authority, largely inspired by the men of the John Hughes era films, most notably *Ferris Bueller*. Like Ferris, he's streetwise and charming and can easily outwit authority. Together, Susanna and Figaro resolve to free Susanna from the Count's clutches.

But the formerly sinister, now more comedic duo from *The Barber of Seville*, Bartolo and his housekeeper/mistress Marcelina, throw a wrench in this plan. Inspired by the larger-than-life characters of *My Cousin Vinny* and Scorsese's *Casino* and *Goodfellas*, with a bit of *House of Gucci* attitude thrown in, this dastardly duo has come to collect on Figaro's outstanding debts.

To add more chaos to the matter, Cherubino, a hormonal teenage page and the Count's rival in the marital bed, enters and begins to extol his love and adoration for the Countess . . . or is it Susanna . . . or maybe young Barbarina? In short, Cherubino loves the ladies. Here he is dressed in a mix of both the femme and the masc, both silly and sexual, a neoclassical Harry Styles or Timotee Chalomet. He too is a bit of a "revolutionary" with a "secret" vibrant pink lining in his tailcoat.

Enter Count Almaviva and his skeepy wingman Don Basilio. He's clothed in leopard, shirtless and shoeless, peacocking his dominance around his sexual rivals, an apex predator. Don Basilio is both Romantic Era poet and sleazy record producer, a la Scooter Braun.

The Count, annoyed with dealing with too many romantic adversaries at once, immediately orders Cherubino far away from the estate and into military duty.

Act II

We find our Countess Rosina, the formerly confident and feisty heroine of *The Barber of Seville*, lounging in her boudoir, lamenting on the loss of passion in her marriage. She is dressed luxuriously, but conservatively. With a touch of old Hollywood melodrama, a Napoleonic Norma Shearer, she covers herself head to toe in the softest fabrics and furs, enclosing herself in her grief.

Susanna, relaying her predicament to her dearest confidant, plots with the Countess to fool and humiliate the Count by having Cherubino dress as Susanna and attempt to "fulfill the Count's wishes." In a moment of lightness, the women dress Cherubino in feathers, ribbons, and robes and delight in their clever plan.

But the Count soon enters and sours the mood, and a terrified Cherubino makes a mad dash out the window but is spied on by Antonio, Susanna's uncle and the estate's gardener, who drunkenly complains about the damage to his flowerbed. He is indeed Bobby Moynihan's character "Drunk Uncle."

Act III

A frustrated Count, dressed in multicultural military garb representing the imperialistic history of the 19th-century ruling class, vows to outsmart Figaro and seduce Susanna. Susanna and the Countess, knowing the clock is ticking on our young maid's fate, decide that Susanna will "accept" the Count's proposal for a pre-wedding-night tryst. But unbeknownst to the Count, these clever girls will switch identities, both humbling the Count and reigniting his passion in his marriage.

But not before Marcellina, Bartolo, and the Count make one last attempt to stop the marriage, dragging in a bewildered Judge, Don Curzio, who was really looking forward to having a day off from legal nonsense. But as chance would have it, it is discovered that Figaro is the long-lost son of Bartolo and Marcellina. In a flurry of emotion, all is forgiven, and the wedding can proceed.

But not before one last attempt at tomfoolery, with Barbarina, the flirty young lover of both Cherubino and the Count, attempts to sneak her boyfriend back in, dressing Cherubino as a little girl. Barbarina is a bit of a fun mixture of Jules Vaughn from *Euphoria*, *Lolita*, and Jane Austen's Kitty Bennett. But Antonio, knowing his daughter well and seeing through this obvious disguise, outs Cherubino to a furious Count, who immediately sends him off to join the regiment; there's no escaping this time.

Figaro and Susanna's love wins and the wedding proceeds in golden spectacle, with a bit of our loud "revolutionary" brights thrown in. Everything is going according to plan.

Act IV

As the wedding reception draws to a close, our heroines' scheme is only just beginning. Utilizing borrowed jackets, coats, shawls, and veils, our clever women successfully tease, seduce, and outwit our exhausted men. True identities are revealed and bring our Count both literally and figuratively to his knees, begging forgiveness for his infidelities, promising everlasting devotion. In

a moment of serene strength, Countess Rosina grants absolution. Stripped down to all white and removed of their societal expectations and constraints, our couples can start anew. With a bit of magic and wonder, the world is suddenly filled with a myriad of colors as flower petals fall from the sky, beckoning in the start of spring and renewed life and love.

—Taylor Pfenning, costume designer

DIRECTOR'S NOTE

The Marriage of Figaro, composed by Wolfgang Amadeus Mozart with a libretto by Lorenzo Da Ponte, is considered by many to be one of the greatest operas ever written. For a director, it's a dream because all of the drama is there simply waiting to be revealed. Of course, there are a few things that a modern American audience might have a hard time understanding. The most obvious is the language in which it is performed: Italian. The other is more subtle. It's the source of underlying tension in the piece between the characters because of class conflict. As you experience the performance tonight, you'll begin to notice that the story itself is very human; it could be happening today. It's about love, intrigue, frailty, failure, and most importantly, forgiveness. The opera carries you from discord and unrest to forgiveness and harmony in a single day. Of course, as always in theatre, this journey can't happen without a few bumps along the way born of unlikely and quite hilarious situations.

I've tried to show the class division of the opera (which often motivates a character's behavior) in several ways. The setting is fantastic: a gentle homage to Rome. This takes us out of today as we know it in order to help us understand a different time with different rules in which the "Rights of Man" were not what they are today. The costumes reflect this as well, but with a modern touch. I've also chosen to have the two love birds, Figaro and Susanna, be bilingual speaking in both English and Italian. I chose to do this so that one can accept, without having to understand the subtleties of European society back in the 18th century, that Figaro and Susanna have a very different life experience than their lord, protector, employer, and nemesis Count Almaviva. And that although they may not be educated or of high standing, they are not to be underestimated.

Sit back and enjoy this jewel of an opera. Let the music wash over you, the humor tickle you, and the miracle of forgiveness penetrate your heart.

—Nathan Gunn, Stage Director

PROFILES

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



Jamille Lea Brewster (Countess), soprano, received her master's degree at the University of Texas at El Paso and her undergraduate degree in vocal performance from the University of North Texas where she studied under tenor Richard Croft. During

her undergraduate career, she was a featured soloist during the A Cappella Choir tour of South Korea. Brewster has been a member of the Gilbert and Sullivan Company of El Paso for many years and has performed lead roles in several productions including *The Pirates of Penzance* and *Patience*. She served as a Young Artist with El Paso Opera for two years under the direction of Justin Lucero and David Holloway. Most recently, she performed the roles of Zweite Dame and Papagena in El Paso Opera's production of *Die Zauberflöte*. She is currently pursuing her doctorate at the University of Illinois Urbana-Champaign under the instruction of bass-baritone Ricardo Herrera.



Salvatore Cono Castronovo (Count) is a baritone originally from Rockland County, New York, and currently pursuing a Master of Music in vocal performance and literature under Nathan Gunn at the University of Illinois. He received an Honors Bachelor

of Music degree from the University of Delaware while studying with D. Blake Smith. Through the University of Delaware Opera Theatre program;

he performed as Il Conte (*Le nozze di Figaro*), Carl Magnus (*A Little Night Music*) and Don Apostolo Gazella (*Lucrezia Borgia*). Throughout his undergraduate career, he also performed as a bass soloist for a few sacred concert works including J.S. Bach's *Magnificat* and Bach's solo cantata *Ich habe genug*. Outside of music, he enjoys Lego, hiking, and playing board games.



Maurice William Fields III, they/them, (Curzio) is a first-year master's candidate from Saint Paul, Minnesota, who started their earliest theatre work as the assistant choreographer/dance captain for *Urinetown*, being Fields' first musical. During the

duration of their undergraduate work, they were in several well-known pieces such as *Twelfth Night* (Duke Orsino), *West Side Story* (Action), *Crazy for You* (Jimmy) and *The Seagull* (Medvedenko). Fields has also done an array of oratorio, cantata, and German lieder solo work as a part of their studies in Classical voice. They have been dancing for many years and have experimented with many styles such as vernacular jazz, B-boying, Lindy Hop, modern, tap, and musical theatre. Fields attended Concordia University in Saint Paul where they received the Pro Artibus Award for Music and a degree in vocal performance and theatre with an emphasis in dramaturgy and acting. This is the second full project they will be a part of since coming to the University of Illinois Urbana-Champaign.



Emily Lee (Barbarina) is a junior at the University of Illinois Urbana-Champaign. She is an undergraduate majoring in vocal performance. She has been getting professional singing lessons and has been in musicals since she was 10

years old. She has been in *Little Women* as Jo, *Hairspray* as Amber Von Tussle, *We Will Rock You* as Ozzy Osbourne, and many more. During her high school years, she was also the dance choreographer or assistant choreographer for multiple productions. Lee has won 1st place in multiple competitions and has scored top scores in all her high school state-wide contests. She was also picked as Honorable Mention for the Central Region National Association of Teachers of Singing among thousands of students. She has also been the main soloist in her high school advanced choir class multiple times. All of her experience has led her here, today, in the pursuit of a career in singing.



Thereza Lituma (Cherubino) is currently pursuing a Master of Music in vocal performance and literature at the University of Illinois under the tutelage of Sylvia Stone. Most recently, she made her UI Symphony Orchestra debut as the mezzo-soprano soloist in John

Harbison's *Symphony No. 5* in the presence of the composer himself. Her past opera credits include *Lucretia (The Rape of Lucretia)*, *Mrs. Grose (The Turn of the Screw)*, *Agent Reyes (The Last American Hammer)*, the Owl (*The Adventures of*

Little Sharp-Ears), and *Albanact (King Arthur)*. Lituma has been the recipient of numerous awards and fellowships including the Grant Park Music Festival P.I. Voice Fellowship, Theodore Presser Foundation Scholarship, T.J. Smith Scholarship, Aspire Graduate Fellowship, and the Global South Language Fellowship in Quechua. For more information, visit therezalituma.com.



Salvador Lopez-Portillo (Marcellina) started his 2020-21 season as a guest Young Artist with the Bellas Artes Opera Studio in Mexico City where he sang the role of Nerone in *L'incoronazione di Poppea* under Teresa Rodriguez's baton. Lopez

Portillo's 2019-20 season was a significant one: he made his debut as Zita in *Gianni Schicchi* with Eastman Opera Theatre. Additionally, he sang the roles of Apollo and Bacco in Luigi Rossi's *L'Orfeo* with Eastman Collegium Musicum under the baton of Paul O'Dette, world-renowned lutenist and early music specialist. Lopez-Portillo earned his Bachelor of Arts degree in international relations from Tecnológico de Monterrey in Mexico City and his Master of Music degree from the Eastman School of Music. His musical versatility as a soloist is evidenced by his performances of pieces such as Elgar's *Sea Pictures*, Mahler's *Rückert Lieder* and Karl Jenkin's *Stabat Mater*.



Kennedy Marcella Ortmeier (Barbarina) is an undergraduate junior studying vocal performance and molecular and cellular biology on the pre-med track at the University of Illinois. *Carnaval!* was her first undergraduate performance with Lyric

Theatre @ Illinois. During her time at Illinois, she has been awarded numerous scholarships such as the Margaret Goldsmith Rice Award as well as 1st runner up in the NATS regional singing competition 2021.



Jason Pandelidis (Basilio), tenor, is a performer, educator, and lover of all things music. A native Pennsylvanian, he received his BM from Susquehanna University. While attending, he sang the partial roles of Dr. Blind, from *Die Fledermaus*;

The Watchman, from Martinů's *Ariene*; and Archie, from *Secret Garden*. He also sang the Evangelist in Shütz's *Historia der Geburt Jesu Christi*. After graduating in 2019, he moved to Houston, Texas, where he taught high school choir and was a staff tenor at Christ Church Cathedral. Under the direction of the cathedral's music director, Grammy Award-winning Robert L. Simpson, Pandelidis sang the role of Gabriel in the North American premier of Bob Chilcott's *Christmas Oratorio*. He now attends the University of Illinois Urbana-Champaign as a master's student, studying vocal performance and literature under Jerold Siena. When he is not singing, he enjoys reading, playing board and video games, and engaging in other classically nerdy endeavors.



Shayne Piles (Figaro) is a first-year master's candidate in vocal performance and literature at the University of Illinois under the tutelage of Nathan Gunn. He received his BM in vocal performance from Missouri State University studying under Chris

Thompson. Some of his roles while at MSU include Jupiter in Offenbach's *Orpheus in the Underworld*, Jim in Conte's *Gift of the Magi*, Count Carl-Magnus Malcom in Sondheim's *A Little Night Music*, and F. Scott Fitzgerald in Evan Mack's *Ghosts of Gatsby*. As a Young Artist with the Springfield Regional Opera, he played Montano and The Herald in Verdi's *Otello*, and Maximillian in Bernstein's *Candide*. Other performances include Sarastro in Mozart's *The Magic Flute* and Big Deal in Sondheim and Bernstein's *West Side Story* at the Bay View Music Festival in Michigan. Piles is a three-time national 1st place winner in the National Association of Teachers of Singing (NATS) Scholarship Competition.



Viveca Andres Richards (Susanna) is a Houston, Texas-based soprano currently pursuing her master's in performance and literature at the University of Illinois Urbana-Champaign under the vocal direction of Yvonne Redman. As a previous

student in attendance at Stephen F. Austin State University, she received the role of Monica in *The Medium*. An avid competitor, she most recently was awarded the Strauss Award at the Orpheus Vocal Competition as well as a notable accomplishment of receiving the Congressional Black Caucus Performing Arts Scholarship. While

at Stephen F. Austin, Richards obtained her bachelor's in vocal performance. She loves to engage in activities to gain experience in developing her artistry such as attending vocal workshops and pushing her own students to succeed in their own musical endeavors.



Nathan Tilton (Antonio),

baritone, is a sophomore vocal performance major and German minor, studying under Nathan Gunn. This is his first role in an opera. He has recently been seen in the *Lyric Under the Stars* and the last two Illini Student Musical

productions as The Baker in *Into the Woods*, and Professor Bhaer in *Little Women*. Some of his other previous, favorite credits include Officer Lockstock in *Urinetown* and Frolo in *The Hunchback of Notre Dame*.



Xiaoyi Zha (Bartolo) was born in 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 ever

since. He has made appearances in a variety of theatrical productions and performed roles such as Marcello in *La Bohème*, 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 currently 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.

Nathan Gunn (Stage Director) is widely acclaimed for his diverse performing career bridging the genres of opera, musical theatre, and recital on the world's most prestigious stages. He has also been seen and heard on television, radio, video, and live simulcast performances, including the first ever Met in HD broadcast (*The Magic Flute*) in which he sang Papageno, one of his signature roles. In addition to Papageno, Gunn has reinterpreted classic roles such as *Billy Budd*, Figaro, and *Don Giovanni*, garnering many awards including the Grammy Award for Best Opera Recording (*Billy Budd*) and the Metropolitan Opera's first Beverly Sills Award. He believes that music is a living art form and must be nurtured to remain relevant. He has championed dozens of new songs and operas and sung theater in a multitude of venues. 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 as well as the development of new works. Lyric Theatre is both a BME curriculum and a producer of sung theatre. As such, it is part of the School of Music at the University of Illinois and housed in Krannert Center for the Performing Arts. In addition to life as a performer, educator, and arts advocate, Gunn is an avid patron of the arts. He consistently supports pre-college music education and sponsors local cultural events to secure the future of the art form.

Andrew Megill (Conductor) is recognized as one of the leading choral conductors of his generation, admired for both his passionate artistry and his unusually wide-ranging repertoire. He serves as Suzanne and William Allen Distinguished Professor of Music and Director of Choral Activities at the University of Illinois Urbana-Champaign where he leads the country's oldest doctoral program in choral conducting. His performances have been praised for their "power, subtlety, and nuance" and "profound spirituality" (*Le Devoir*, Montreal) and have been described as "piercing the heart like a frozen knife" (*Monterey Herald*) and "leaving the audience gasping in amazement" (*Classical NJ*). Megill conducts three of North America's finest professional vocal ensembles: the Montreal Symphony Orchestra Chorus, the Carmel Bach Festival Chorale, and Fuma Sacra. He has prepared choirs for the Cleveland Orchestra, Dresden Philharmonie, Montreal Symphony Orchestra, National Symphony, New York Philharmonic for conductors including Boulez, Dutoit, Flummerfelt, Frühbeck du Burgos, Glover, Masur, Mehta, Nagano, and Nelson. An accomplished orchestral conductor, he made his debut conducting the Montreal Symphony Orchestra in 2014. Megill is particularly admired for his performances of Baroque music. He regularly collaborates with leaders in the field of historically informed performance, including Masaaki Suzuki, Ton Koopman, Bruno Weil, Andrea Marcon, and Paul McCreech. He previously served as Music Director of the Masterwork Chorus and Chorusmaster for the Spoleto Festival USA. He has been a guest artist with Chicago's Music of the Baroque, the Yale Schola Cantorum, TENET, the Juilliard Opera Center, and Emmanuel Music (Boston) and served as interim choirmaster for Trinity Church (Wall Street) in Manhattan. Prior to his appointment at the University of Illinois, he taught at Westminster Choir College for more than 20 years. He has

conducted premieres of works by Caleb Burhans, Paul Chihara, Dominic DiOrio, Sven-David Sandstrom, Caroline Shaw, Lewis Spratlan, Steven Stucky, Jon Magnussen, Arvo Pärt, and Krzysztof Penderecki. He has collaborated with the Bang on a Can All-stars, the Mark Morris Dance Company, folk singer Judy Collins, puppeteer Basil Twist, and filmmaker Ridley Scott. His recordings may be heard on the Decca, EMI, Canteloupe, Naxos, Albany, and CBC labels.

Kat Blakeslee (Scenic Designer) is a fourth-year scenic design MFA candidate at the University of Illinois Urbana-Champaign. Most recently, she designed scenic and media for Illinois Theatre's *Varslaren: The Whistleblower*. Her other previous scenic design work at the university includes Illinois Theatre's *The Heist: A Theatrical Escape Room* and Lyric Theatre's COVID-canceled productions of *A Little Night Music* and *Street Scene*. Other design work includes *The Musical Adventures of Flat Stanley* at Walnut Street Theatre, *Act of Contrition* and *Doctor Faustus* at Smith College, and an upcoming new project with a local escape room company. Blakeslee holds a dual BA in theatre and engineering from her undergraduate alma mater Smith College and plans to find work in immersive and themed entertainment design after graduation in May.

Gill Frame (Lighting Designer) is a fourth-year lighting MFA candidate. This is the first opera she has designed for Lyric Theatre @ Illinois. Even through the pandemic, she spent some time designing with *Great Scenes from American Kitchen Sink Theatre* under her belt. She has also designed Studiodance I and outside productions such as *Panic*. As this is her final year at Krannert Center, Frame is eager to move to Chicago and immerse herself in the theatre scene there.

Taylor Pfenning (Costume Designer) is a third-year costume design graduate student, originally hailing from the northern suburbs before bouncing to and from New York City where she studied acting at New York University's Tisch School of the Arts. Pfenning has previously designed *Police Deaf Near Far* and *Origin Story* for the University of Illinois. She will be designing Shakespeare's *Coriolanus* next spring.

Matthew Rohan (Stage Manager) is a senior at the University of Illinois pursuing dual degrees in stage management and history. Previously, he served as a stage manager for *Great Scenes from American Kitchen Sink Theatre* (Illinois Theatre), *Songs for a New World* (Lyric Theatre @ Illinois), Senior Showcase 2021 (Lyric Theatre), and a dance piece titled *Boxed* presented in November Dance 2020 (Dance at Illinois). Assistant stage management credits include *Native Gardens* (Illinois Theatre), *Studiodance I* and *Studiodance Extended 2019* (Dance at Illinois), and the COVID-canceled *A Little Night Music* (Lyric Theatre). In addition to his work as a stage manager, Rohan is an incoming member of the prestigious Phi Beta Kappa honors society for his academic achievements in history. After graduation, he will be working as a production assistant at Utah Festival Opera and Musical Theatre on their productions of *Carmen* and *The Tender Land*.

Nicholas Yovina (Sound Designer) is currently a second-year MFA sound designer at the University of Illinois Urbana-Champaign. At the U of I, he was the sound engineer for the radio play *Track 13*, and in his undergrad at Central Connecticut State University, he was the lead sound designer for *Sweeney Todd*, *Creature*, *Pippin*, *Welcome to Arroyo's*, *The Fatherless Project*, and *Into The Woods* lead. Yovina was also the sound designer for *A Midsummer Night's Dream* and *Tuck Everlasting* at New Zenith Theatre. He also produces hip-hop music, and many of his songs are still played on the radio station Hot 93.7 in his home state of Connecticut.

PRODUCTION STAFF

PRODUCTION MANAGER

Amber Dewey Schultz

TECHNICAL DIRECTOR

Ryan Schultz

PROPERTIES MANAGER

Wendy Wu

HAIR AND MAKEUP COORDINATOR

Colin Grice

ITALIAN COACH

Hector Camacho Salazar

COACH AND PIANIST

Aaron Ames
Nicholas Pothier
David Štech

ASST. CONDUCTOR

David Štech

ASSOCIATE STAGE DIRECTOR

Danny Yoerges

ASST. TO THE DIRECTOR

Xiaoyi Zha

ASST. STAGE MANAGERS

Katie Anthony
Grecia Bahena

ASST. TECHNICAL DIRECTOR

Emily Baker

ASST. SCENIC DESIGNER

Katie Owen

ASST. COSTUME DESIGNER

Wesley Price

ASST. LIGHTING DESIGNER

Yingman Tang

ASST. AUDIO ENGINEER

Jack Pondelicek

SCENIC CHARGE

Christina Rainwater

SCENIC ARTIST

Will Sexton

HEAD ELECTRICIAN

Megan Coffel

AUDIO ENGINEER

Dakota Erickson

STAGE CARPENTER

Jeremiah Stearns

AUTOMATION OPERATOR

Hanna Bowen

LIGHT BOARD OPERATOR/ PROGRAMMER

Christopher Moore

SOUND BOARD OPERATOR

Sophie Buehler

FLY RAIL OPERATOR

Keith Norton

DECK CREW

Evan Arnold
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FOLLOW SPOT OPERATORS

Caelan Doyle
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