



A LITTLE NIGHT MUSIC
LYRIC THEATRE @ ILLINOIS

Music and Lyrics by Stephen Sondheim

Book by Hugh Wheeler

Dawn Harris, director

Julie Jordan Gunn, music director

Rebecca Nettel-Fiol, choreographer

Tuesday, October 25, 2022, at 7:30pm

Friday, October 28, 2022, at 7:30pm

Saturday, October 29, 2022, at 2pm

Tryon Festival Theatre

THANK YOU TO OUR SPONSORS

This performance of *A Little Night Music* is sponsored
in part by the following generous donors:



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WELCOME

Dear friends of Lyric Theatre,

It is our pleasure to welcome you to the 2022-23 season. Each year we are reminded that we stand on the shoulders of giants: Mozart and DaPonte, Rodgers and Hammerstein, Stephen Sondheim and Giuseppe Verdi. Each year we learn more about what made them great, more about their language, their music, their stories and characters. And each year we learn works that are new to us; they're by unfamiliar names or from different cultures, or in new styles.

This season opens in the Sunken Gardens at Allerton Park, with some of the most familiar titles: *Oklahoma!*, *The Barber of Seville*, *La Traviata*, *The Music Man*. In October we are back in the Tryon Festival Theatre to pay tribute to the life and work of Stephen Sondheim, a genius whom we lost this year at 91 years of age, with his beautiful *A Little Night Music*. In February we celebrate Latin America at *Carnaval!*, the biggest party of the year, with dancing, bands, orchestras, acrobats, gaming, food and drink, and of course, the greatest singing from the Spanish and Brazilian repertoire. Finally in April we move

to the Virginia Theatre in downtown Champaign, with *City of Angels*, a Tony-winning jazz homage to Hollywood and film noir.

Every one of Lyric Theatre's productions is beautifully designed, managed, and supported by the Krannert Center for the Performing Arts. Our partners and colleagues in the School of Music and the departments of Theatre and Dance teach and advise the many students in the casts and orchestras. We are very grateful to be able to bring so many talented artists together in a community that supports us every step of the way.

Thank you all,

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

PROGRAM

A LITTLE NIGHT MUSIC

LYRIC THEATRE @ ILLINOIS

Music and lyrics by Stephen Sondheim

Book by Hugh Wheeler

Orchestrations by Jonathan Tunick

Suggested by a Film by Ingmar Bergman

Originally Produced and Directed on Broadway by Harold Prince

A Little Night Music is presented through special arrangement with Music Theatre International (MTI).

All authorized performance materials are also supplied by MTI.

www.MTIShows.com

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Rebecca Nettle-Fiol, choreographer

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Tryon Festival Theatre

TIME: Turn of the century

PLACE: Sweden

ACT I

Scene 1: The Egerman Rooms

Scene 2: Stage of Local Theatre

Scene 3: The Egerman Rooms

Scene 4: Desiree's Digs

Scene 5: Breakfast Room in Malcolm Country House

Scene 6: The Egerman Rooms

Scene 7: Armfeldt Terrace

20-minute intermission

ACT II

Scene 1: The Armfeldt Lawn

Scene 2: The Other Part of the Garden

Scene 3: The Armfeldt Terrace

Scene 4: The Dining Room

Scene 5: Armfeldt Garden

Scene 5A: Another Part of the Garden

Scene 6: Desiree's Bedroom

Scene 7: The Trees

Scene 8: Armfeldt House and Garden

In memory of Stephen Sondheim (1935–2021) and gratitude for the leadership of Professor Emeritus Dennis Helmrich

This production contains adult content and is intended for mature audiences only.

The videotaping or other video or audio recording of this production is strictly prohibited.

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

A LITTLE NIGHT MUSIC

MUSIC DIRECTOR AND CONDUCTOR

Julie Jordan Gunn

STAGE DIRECTOR

Dawn Harris

CHOREOGRAPHERS

Rebecca Nettel-Fiol

Alex Tecza

SCENIC DESIGNER

Minghan Ma

COSTUME DESIGNER

Hannah Haverkamp

LIGHTING DESIGNER

Quinn Schuster

SOUND DESIGNER

Austin Fuoss

STAGE MANAGER

Lou Williams

VOCAL COACHING AND REPETITEURS

Nicholas Pothier

Katie Barr

ASSISTANT DIRECTOR

Maurice Fields

ASSISTANT CONDUCTORS

Nicholas Pothier

Katie Barr

Frances Ho

INTIMACY CONSULTANTS

Jessica Steinrock

Ethan Smith

CAST

DESIREE ARMFELT

Emma Mize

MRS. ANDERSEN

Caitlin Towell

FREDRIK EGERMAN

Eldon Warner

MRS. NORDSTROM

Maya Cornejo

HENRIK EGERMAN

Liam Flynn

MRS. SEGSTROM

Alejandra Sandoval

ANNE EGERMAN

Lauren Zimmerman

MR. ERLANSON

Martin Pizarro

CARL-MAGNUS

Sal Castronovo

MR. LINDQUIST

Nathan Tilton

CHARLOTTE

Paige Calvert

FRID

Brian Pils

PETRA

Kathryn King

MALA

Jessica Bloomberg

MADAME ARMFELDT

Dawn Harris

BERTRAND

Ramman Takhsh

FREDRIKA ARMFELDT

Catheryn Kuhar

OSA

Siena O'Connor

THE PAGE

Brady Hughes

Covers**DESIREE ARMFELT**

Alejandra Sandoval

MRS. ANDERSEN

Jessica Blomberg

FREDRIK EGERMAN

Martin Pizarro

MRS. NORDSTROM

Campbell Coker

HENRIK EGERMAN

Brady Hughes

MRS. SEGSTROM

Campbell Coker

ANNE EGERMAN

Caitlin Towell

MR. ERLANSON

Brady Hughes

CARL-MAGNUS

Matt Hauser

MR. LINDQUIST

Matt Hauser

CHARLOTTE

Campbell Coker

PETRA

Maya Cornejo

MADAME ARMFELDT

Lauren Harper

BERTRAND

Ramman Takhsh

FREDRIKA ARMFELDT

Caelyn Doyle

ORCHESTRA

WOODWINDS

Madison Booth
Joe Demaria
Peter Varga
Lucille Yockey

FRENCH HORNS

Ian Welch
Owen Robinson
David Martinez

TRUMPETS

Joshua Dolney
Jackson Teetor

TROMBONE

Daven Tjaarda-Hernandez

PERCUSSION

Brant Roberts

HARP

Catherine Case

VIOLIN

Noel Chi
Makiba Kurita

VIOLA

Jessica Zhang

CELLO

Indiya Reed

BASS

Andrew Binder

KEYBOARDS

Nicholas Pothier
Katie Barr

MUSICAL ADMINISTRATION

Michael Tilley

REFLECTIONS ON A LITTLE NIGHT MUSIC

The thirteen-year-old girl observes: "If you cheated a little, it would come out. "She is watching a game of solitaire played by her grandmother, a former courtesan, who responds, "Solitaire is the only thing in life that demands absolute honesty. As a woman who has numbered kings among her lovers, I think my word can be taken on that point."

These first spoken lines come from the mouths of the youngest and eldest characters, and they welcome us to the moral universe of *A Little Night Music*, where a little cheating can lead to an appropriate resolution, and where honesty to oneself matters above all. Easy advice to give, hard to follow. So this musical by Stephen Sondheim and Hugh Wheeler takes the next two hours to reveal how acting on that advice leads characters into a "muddle" and ultimately toward more honest, "coherent" lives. The show's endearing characters, comic plot twists, and memorable music have made it a staple of the musical stage for nearly a half century since its premiere in 1973. And one of Sondheim's rare hit songs, "Send in the Clowns," lives on as a staple of the Great American Songbook.

The source of the plot was Ingmar Bergman's classic erotic comedy of manners, the 1955 film *Smiles of a Summer Night*. The "night" in question comprises about a week during the summer solstice, the time in late June known in Sweden simply as Midsummer, a national holiday promising romance and fertility. (It has been said that many Swedish babies are born nine months after Midsummer.) Nearly every character is in love or lust with two others, creating multiple triangles that tie them in knots. And our particular focus comes to bear on the married lawyer Fredrik Egerman and his former lover, an actress named Desirée.

The book and score magnify the number 3 in countless ways. The wise old Madame Armfeldt claims that the night smiles three times "at the follies of human beings": at the young who "know nothing," at the fools (the "clowns" of the famous song) "who know too little, like Desirée" (her daughter), and at the old "who know too much." The characters represent three social tiers: the working class who serve others of a higher station, the middle class who are comfortable but must work for a living (or marry someone who does), and the aristocrats who enjoy inherited wealth or an allowance.

Sondheim composed every musical number (with a brief exception) in some form of triple meter, often redolent of the old-world operetta waltz. And he incorporated other "threes" cleverly into the score. For example, "Now," "Later," and "Soon" comprise three songs about three different times that ultimately combine to form a trio. There are songs for two people singing of an absent third (e.g. "You Must Meet My Wife"), and songs sung by one woman about three men of different social classes ("Liaisons," "The Miller's Son").

What does this all add up to? In the world of this show, as in many classical comedies, threes are inherently unstable and couples represent stability. The endings of such comedies resolve the instability of threes into twos and establish a state of affairs that "feels right" as the curtain falls. By the end, everyone has cheated "a little" and life has "come out" better for them. Along the way, everyone has also become a bit more "honest" with themselves. The smiles of the summer night forgive them all for the transgressions that got them there.

—Jeffrey Magee

DIRECTOR'S NOTE

A Little Night Music, based on Bergman's *Smiles of a Summer Night*, takes us to Sweden at the beginning of the 19th century. This is a perfect setting to observe the evolving relationships of the main characters. We enter their lives as they search for honesty and resolution to their broken lives. As the summer smiles three times: once for the young, once for the fools, and once for the old, we follow their emotional journeys that come to a satisfactory rectification.

To quote Madame Armfeldt:

"A winter when the sun never rises, a summer when the sun never sets, are more than enough to addle the brain of any man."

Along with my talented designers, we have created a world full of sensual movement to support the story of three main couples. The symbolism of "3" is significant and our scenic design echoes this theme beautifully by employing three large walls with dance-like/organic curves that will move on and off the stage. Each character has a "social mask" they put on as a moral façade to society. Many of their actions and truths are hidden from view and our scenic and lighting design will facilitate in this by use of scrim, shadows, and silhouettes. Our costume designs are inspired by the art and drama of the time: Art Deco, Klimt, Erté, drawing upon sensuality and theatricality.

A Little Night Music is essentially a play about theatre—a "metatheatre." There is "play within a play" (a French farce); the heroine is an actress; and a quintet of singers, the "Liebeslieders," act as a Greek Chorus/spirits of the theatrical world,

who comment on the past goings-on of the three main couples and are devoted to guiding them to their truth.

Sadly, last year, the world said goodbye to highly acclaimed musical theatre composer Stephen Sondheim. To honor and celebrate Sondheim I am especially thrilled tonight to present *A Little Night Music* for Lyric Theatre @ Illinois! Originally scheduled in our 2019-2020 season, we had to shut the production down due to the pandemic and save it for "later." Happily, "now" we are ready to waltz and sing our way through this beautiful show. My hope is that you will "soon" be adding *A Little Night Music* to your list of favorites. Enjoy the show!

—Dawn Harris, 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.



Jessica Blomberg (Mala) is a sophomore pursuing a BM in vocal performance and is a student of Professor Dawn Harris' studio. She is very excited to be making her Krannert Center debut with Lyric Theatre. Her past credits with Lyric Theatre @ Illinois include *Lyric Under the Stars* (Ensemble). In

her hometown of Farina, Illinois, she has been the main pianist for Friedens United Church of Christ for three years. This past summer, Jessica performed the role of Papagena in *The Magic Flute* for Northwestern University's Summer Vocal Performance Seminar. Jessica is a member of the UIUC Women's Glee Club and a recipient of the 2021-22 Voice Achievement Award at UIUC. She would like to thank her family, friends, and teachers for their endless enthusiasm and support.



Paige Calvert (Charlotte) is a senior pursuing a BM in vocal performance. She is a student of Yvonne Redman and Sarah Wigley. Her past credits with Lyric Theatre @ Illinois include *Lyric Under the Stars* (Ensemble) and *Carnaval!* (Soloist). Originally from Pekin,

Illinois, some of Paige's hometown credits include *The Sound of Music* (Mother Abbess), *Something Rotten* (Ensemble), and *Amahl and*

the Night Visitors (Ensemble). This summer, Paige also performed the role of Pamina in *The Magic Flute* at Northwestern University's Summer Vocal Performance Seminar. Paige is a member of the University of Illinois Chamber Singers and is the winner of the 2022 Mary Payne Award and the 2022 Thomas J. Smith Scholarship Competition.



Salvatore Castronovo (Carl-Magnus) is currently pursuing a Master's in Music in Vocal Performance and Literature under Nathan Gunn at the University of Illinois. Before coming to Illinois, he received an Honors Bachelor of Music degree from the University of Delaware while studying with D. Blake Smith.

This October, he will be performing the role of Carl-Magnus in Lyric Theatre's production of *A Little Night Music*. Previously, he made his Lyric Theatre @ Illinois main-stage debut as the Count in Mozart's *The Marriage of Figaro*. Through the University of Delaware Opera Theatre program he performed as Carl-Magnus, *A Little Night Music*; *Il Conte, Le nozze di Figaro*; 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*.



Campbell Coker (Mrs. Segstrom cover, Mrs. Nordstrom cover, Charlotte cover) is a sophomore pursuing a BMA in lyric theatre and is a student of Professor Nathan Gunn's studio. She is very excited to make her Krannert Center debut and to take on the challenge of covering two roles. Her past credits

with Lyric Theatre @ Illinois include *Lyric Under the Stars* (Soloist). Originally from Springfield, Campbell has spent her past two summers performing at the Legacy Theatre in *The Music Man* (Zaneeta) and *My One and Only* (Sturgeon). She is currently the social media coordinator for Lyric Theatre @ Illinois and the publicist for Women's Glee Club. Campbell would like to thank her family and friends for their ongoing support, the staff of *A Little Night Music* for this incredible opportunity, and Nathan Gunn for his mentorship.

Maya Cornejo (Mrs. Nordstrom) is a junior pursuing a BMA in lyric theatre. She is a student of Dawn Harris and Sarah Wigley and very excited to be making her Krannert Center debut. Her previous credits with Lyric Theatre @ Illinois include *Lyric Under the Stars* (Soloist). She has also performed with Illini Student Musicals in *Legally Blonde* (Vivienne), *Into the Woods* (Lucinda), and *ISM Showcase* (Ensemble). In her hometown Chicago, Illinois, some of her credits include *Cinderella* (Marie), *Wizard of Oz* (Dorothy), and *Nice Work if You Can Get It* (Billie). This past summer Maya spent her time at Rider University at a musical theatre intensive (The Performing Arts Project) where she was able to work with instructors on voice, acting, and dance. She would like to thank Dawn Harris and Sarah Wigley for all their support and advice along the way.



Maya would also like to thank her parents for all their love and endless support.

Caelan Doyle (Fredrika Cover) is a sophomore pursuing a BMA in lyric theatre and is a student of Professor Dawn Harris's studio. She is very excited to make her Krannert Center debut and to be a part of this

production. Her past credits with Lyric Theatre @ Illinois include *Lyric Under The Stars* (Soloist/Ensemble) and *Carnaval!* (Soloist/Ensemble). On campus, she is associated with Illini Student Musicals and has worked as an assistant lighting designer for the fall production of *Into The Woods* and is currently part of the Women's Glee Club. Originally from Chicago, she has been part of theatre groups all around the Chicago area which include Emerald City Theatre, Windy City Performs, Chicago Music and Acting Academy (CMAA) and After School Matters (ASM). Caelan would like to thank her family and friends for their ongoing support, the staff of *A Little Night Music* for this incredible opportunity, and Dawn Harris for her mentorship.

Liam Flynn (Henrik) is a senior pursuing a BMA in lyric theatre. He is currently a student of Sarah Wigley and has previously studied with Nathan Gunn. His past Lyric Theatre @ Illinois credits include *A Hand of Bridge* (Bill), *Ordinary Days* (Male Swing), *Lyric Under the Stars* (Soloist), and *Carnaval!* (Soloist). He has also performed with Illini Student Musicals in *Into the Woods* (The Wolf). Originally from Wheaton, Illinois, some of his hometown credits include *Singin' in the Rain* (Don Lockwood), *High School Musical* (Ryan), *Into the Woods* (Rapunzel's Prince), and *Arsenic and Old Lace* (Dr. Einstein).

Matt Hauser (Carl-Magnus Cover, Mr. Lindquist Cover) is a junior pursuing a BMA in lyric theatre. He is a student of Jerold Siena and Sarah Wigley. His previous credits with Lyric Theatre @ Illinois include *Le Nozze di Figaro* (Figaro Cover) and *Lyric Under the Stars* (Soloist). In his hometown of Elmhurst, Illinois, some of his credits include *Jesus Christ Superstar* (Caiaphas), *The Musical Adaptation of Twelfth Night* (Malvolio), and *Life Sucks* (Professor). This past summer, Matthew had the privilege to perform the role of Figaro in Mozart's *Le Nozze di Figaro* with the Austrian-American Vocal Academy in Salzburg, Austria. In addition to theatre, Matthew is a member of the University of Illinois Chamber Singers and a soloist at University Place Christian Church. He would like to thank Jerold Siena and Sarah Wigley for their support throughout his vocal journey and thank his family and friends for their love, support, and antics!



Brady Hughes (Page, Henrik Cover, Mr. Erlanson Cover) is a first-year graduate student pursuing a MM in musicology. He currently studies collaborative piano with Professor Michael Tilley. He is involved with Lyric Theatre @ Illinois as both a

singer and pianist, accompanying for the Wigley voice studio and music directing the 2022 Lyric Theatre BMA Freshman Showcase. Brady also works as an academic advisor in the Department of Spanish & Portuguese.



Kathryn King (Petra) is a sophomore pursuing a BMA in lyric theatre. She is a student of Nathan Gunn. Her past credits with Lyric Theatre @ Illinois include *Lyric Under The Stars* (Soloist). Hailing from Elmhurst, Illinois, some of her hometown credits include *Simon Zealotes* in *Jesus Christ Superstar*, *Maria* in *Twelfth Night the Musical*, and *Pickles* in *Life Sucks*. She would like to thank Nathan Gunn and Dawn Harris for all of their guidance and support, as well as her parents and sister for their love and encouragement.

Catheryn Kuhar (Fredrika) is a sophomore pursuing a BMA in lyric theatre. She is a student of Nathan Gunn. Catheryn is excited to be making her Lyric Theatre @ Illinois debut in this production. On campus, she has performed with Illini Student Musicals in the productions *Legally Blonde* (Leilani/Ensemble) and *Into The Woods* (Rapunzel). She would like to thank her family and friends for their endless support toward her craft and share her appreciation for every hand that contributed to *A Little Night Music*.



Emma Mize (Desiree Armfeldt) (she/her) is currently a senior pursuing a BMA in lyric theatre at the University of Illinois. Her previous Illinois Theatre credits include *Fun Home* (Alison), *Vanessa* (Erika), and *Lyric Under the Stars* (Soloist). She has performed many roles

(*Little Women*, *A Chorus Line*, *Fall Showcase*) with an on-campus student organization, Illini Student

Musicals, where she also serves as the marketing director and was the co-director for their production of *Legally Blonde* last spring. Mize is a recipient of the Smith Scholarship Award as well as a national semifinalist in classical NATs. This summer she had the wonderful opportunity to study at the Stella Adler Studio of Acting in New York. She is under the instruction of Professor Sarah Wigley and Dawn Harris and would like to thank them for their wonderful teaching. Emma would also like to thank her family, friends, roomies, dog, AOII, and especially her mother for their continued support. She hopes you enjoy this enchanting show!



Siena O'Connor (Osa) (she/her) is a sophomore currently pursuing a BMA in lyric theatre. She is a student under Dawn Harris and is excited to be making her Krannert Center debut. Most recently with Lyric Theatre @ Illinois she was seen in *Lyric Under The*

Stars. On campus, she has also been in Penny Dreadful Players' production of *Nightingale Won't Remember by Tomorrow* (Katherine Blake) and Illini Student Musicals' upcoming production of *Freaky Friday* (Gretchen's Mom/Ensemble.) She would like to thank her family for their endless support and she hopes you enjoy the show!



Brian Pils (Frid) is a senior Lyric Theatre major. He is a student of Sarah Wigley and Nathan Gunn. He has been involved in a number of shows at U of I including *Lyric Under the Stars* as a soloist, *Carnaval!* as a soloist, and *A Hand of*

Bridge as the cover for Bill. Brian wants to thank his parents, his brother, and his girlfriend for all of their love and support. He is very excited to play Frid in *A Little Night Music* and he hopes you all enjoy the show!



Martin Pizarro (Mr. Erlanson) studied under Camila Toro before earning a master's degree at RWCMC. He was awarded the Stoker Fellowship to study for a master's at University of Illinois under the tutelage of Dr. Ollie Watts Davis, which he is currently finishing. He

has sung in the main venues of his country in roles including Lèon in Thomas Pasatieri's *Signor Deluso*, Monsieur Vogelsang in W. A. Mozart's *Der Schauspieldirektor*, and Bertoldo in the world premiere of *Muerte Accidental de un Anarquista* by Jorge Pinzón. He has also sung oratorio solos such as Théodore Dubois's *Les sept paroles du Christ*, the world premiere of Ibis Amador's *Missa Brevis*, and Beethoven's *Choral Fantasy* under the baton of Maestro Gustavo Dudamel. Internationally, he has sung the roles of Daniel Buchanan in Kurt Weill's *Street Scene* in Cardiff, UK; The Page in Giancarlo Menotti's *Amahl and the Night Visitors* in Boston; as well as Ferrando in *Così fan tutte* by W. A. Mozart in Cambridge, Massachusetts.

Alejandra Sandoval (Mrs. Segstrom) is pursuing a master's degree in vocal performance and literature at the University of Illinois under the instruction of bass-baritone Ricardo Herrera. Alejandra has performed the roles of Nursing Sister in *Suor Angelica* and Sally in *Hand of Bridge* with Opera UTEP. Alejandra is also part of the Gilbert and Sullivan Company of El Paso, with whom she has performed the roles of Edith

in *Pirates of Penzance*, Lady Angela in *Patience*, and most recently assisted as vocal director of El Paso's production of *H.M.S. Pinafore*. In addition to her work on stage, Alejandra combined her love for music, graphic design, and social media to create the Aspiring Opera Singers community: an Instagram/Facebook platform where she shares resources, inspiration, and interviews with leading opera professionals.



Ramman Takhsh (Bertrand) is a junior currently pursuing a BMA in lyric theatre. His past credits with Lyric Theatre @ Illinois include *Fun Home* (Roy/Pete/Mark/Bobby Jeremy), *Carnaval!* (Soloist), and *Lyric Under the Stars* (Soloist). He has also been in the Illini

Student Musicals productions of *Legally Blonde* (Grandmaster Chad/Ensemble) and *Little Women* (John Brooke). In his hometown of Chicago, some of his credits include A Red Orchid Theatre's production of *Traitor*, Infinity Arts Academy's production of *Les Misérables* (Javert), and Actors Training Center's production of *9 to 5: The Musical* (Franklin Hart Jr).



Nathan Tilton (Mr. Lindquist) is a junior pursuing a BM in vocal performance and is a student of Professor Gunn, Professor Wigley, and Professor Tilley. He has previously been seen as Antonio in *Le nozze di Figaro*, *Lyric Under the Stars* (Soloist), singing roles such as Leporello and Prof. Harold

Hill, and *Into the Woods* (Baker). He would like to thank all of his teachers for all their care and advice. He would also like to thank his mother for her constant love and support.

Caitlin Towell (Mrs. Anderssen) is a junior pursuing a BMA in lyric theatre. She is a voice student of Dawn Harris, Michael Tilley, and Sarah Wigley. Her past credits with Lyric Theatre @ Illinois include *Lyric Theatre Under the Stars* (Soloist) and *Carnaval!* (Soloist). Other past performances include Illini Student Musicals' production of *Little Women* (Meg March) as well as high school and community theatres: *Beauty and the Beast* (Babette), *A Gentleman's Guide to Love and Murder* (Phoebe D'Ysquith), *Big Fish* (Sandra Bloom), and *Les Misérables* (Cosette). Outside of theatre, she is a part of the University of Illinois Chamber Singers and recipient of Geraldine B. Cooke and Green Memorial Scholarships. She is a proud plant mom, bookworm, and occasional pianist!



Eldon Warner (Fredrik Egerman) is pursuing a Master's Degree in Vocal Performance and Literature under the study of Nathan Gunn. He received his Bachelor's degree in Vocal Performance from the University of South Dakota under the study of Dr. Tracelyn Gesteland. He

has had experience in both opera and musicals playing Robert in *The Drowsy Chaperone*, Jesus in *Godspell*, Gabriel von Eisenstein in Strauss' *Die Fledermaus*, John Sorel in Menotti's *The Consul*, Antonio in Haydn's *L'isola Disabitata*, Pandolfe in Massenet's *Cendrillon*, as well as Basilio and Don Curzio in the University of Illinois' production of *Le Nozze di Figaro* by Mozart. He was the 2019 Concerto Aria Competition winner at the University of South Dakota and has won several NATS competitions across multiple years and divisions in both classical and music theatre.

Lauren Zimmerman (Anne) is a junior pursuing a BMA in lyric theatre. She is currently a student

of Sarah Wigley and has previously studied with Nathan Gunn. Her past credits with Lyric Theatre @ Illinois include *The Marvelous Wonderettes* (Cindy Lou and Missy Cover) as well as *Lyric Under the Stars* (Soloist). She has also performed with Illini Student Musicals in *Into the Woods* (Cinderella) and *Little Women* (Marmee March). Originally from Salina, Kansas, some of her hometown credits include *Xanadu* (Calliope), *All Shook Up* (Miss Sandra), and *Dreamland* (Quinn).



Dawn Harris (Director/ Madame Armfelt) is a versatile artist who has won critical acclaim for her performances of opera, operetta, concerts, and musical theatre in a wide range of repertoire.

She has performed major roles with the opera companies of Cleveland, Arizona, Baton Rouge, Eugene, Toledo, Utah Festival, San Antonio, and Triangle Opera. As a concert soloist, she has sung oratorio and pops concerts with the New Orleans Symphony, Utah Symphony, Baton Rouge Symphony, Dayton Symphony, Akron Symphony and locally with the Champaign-Urbana Symphony and Sinfonia da Camera.

In her many seasons at Ohio Light Opera, Ms. Harris was featured in over 30 roles written by major operetta composers such as Lehár, Zeller, Offenbach, J. Strauss, Edward German, Romberg and more. Having distinguished herself as an expert interpreter of the Gilbert and Sullivan style, Ms. Harris has sung nearly all the female roles in the G&S repertoire, most notably Yum-Yum in *The Mikado*, a role she performed more than 50 times at Ohio Light Opera, as well as at the Grant Park Festival and with Toledo Opera; Josephine in *HMS Pinafore*; Elsie in *Yeomen of the Guard*; and the title role in *Patience*.

As a stage director, Ms. Harris has directed and/or choreographed nine of the fourteen comic operas by Gilbert and Sullivan for opera

companies and universities across the country—Brevard Music Festival, Eugene Opera, Opera Cleveland, North Carolina Light Opera and Song Festival, Southern Ohio Light Opera, Prairie Fire Theatre—and has completed the final opera in the trilogy known as “The Big Three” for Sinfonia da Camera. She recently presented a lecture recital, “Beyond Pirates, Pinafore and Mikado, the lesser known Gilbert and Sullivan Comic Operas,” for the National Opera Association Annual Convention. Additional directing and choreography credits include *The Magic Flute* for The University of Nevada-Las Vegas, *Suor Angelica* and *Hansel and Gretel* for Northwestern University Summer Vocal Institute, *Gianni Schicchi* and *Die Fledermaus* for Illinois Wesleyan University, *Orpheus in the Underworld* for Bowling Green State and Lyric Theatre @ Illinois, and *La Perichole* for the North Carolina School of the Arts. As guest voice and opera faculty of the Lyric Theatre in Piobbico, Italy Festival, Ms. Harris directed scenes from opera and musical theatre.

As a musical theatre director, Ms. Harris has directed full productions of *Man of La Mancha*; *South Pacific*; *Merrily We Roll Along*; *Oh, Coward*; *The Light in the Piazza*; and *Songs for a New World* for Lyric Theatre @ Illinois and was recently named a finalist for the Charles Nelson Reilly Award in Directing for the American Prize National Competition for her production of *The Light in the Piazza*. During the summer, she is the Coordinator and a stage director for the ISYM Musical Theatre Camp. Ms. Harris is currently on the voice faculty and is the Resident Stage Director for Lyric Theatre at the University of Illinois.

As a resident director for Lyric Theatre @ Illinois, Ms. Harris has directed scenes from the standard and contemporary opera repertoire and won first place in the Graduate Division for the National Opera Association Collegiate Opera Scenes Competition for her staging of scenes from Britten’s *Turn of the Screw*. With the Illinois

Modern Ensemble, Ms. Harris has collaborated on premiere staging of new operas as part of the Lyric Theatre @ Illinois season. She has staged *Letters from Quebec to Providence in the Rain* by composer Jeremy Gill, and *The Surrogate* by composer Sky Macklay; and she sang the role of the Chaplain's Wife in *Lisbeth*, an opera by Whitney Ashe. Additionally, she directed opera scenes for a presentation at the 2022 National Opera Association Convention in St. Augustine, Florida and served as stage director and performed the role of Ruth in *The Pirates of Penzance* with the Springfield, Ohio, Symphony. She recently directed Britten's *The Turn of the Screw* as part of a COVID-restricted project that resulted in a fully produced film of the opera, awarding her as the national winner for the Charles Nelson Reilly Award in Directing Opera for The American Prize competition. Future engagements include directing *Trial by Jury* for Sinfonia da Camera/Lyric Theatre @ Illinois and *Amahl and the Night Visitors* for the Springfield, Ohio, Symphony. She is thrilled to bring *A Little Night Music* to the Festival Theatre as part of the Lyric Theatre @ Illinois 2022-23 season.



Julie Gunn (Music Director) is a pianist, educator, music director, and producer. 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,

Brussels' 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, the Ravinia Festival, St. Paul's Schubert Club, San Francisco Performances, the Sydney Opera House, Toronto's Roy Thomson Hall, University of Chicago Presents, Bravo Vail!, Washington's Vocal Arts Society, the Wallis Annenberg Center in Beverly Hills, Washington National Opera, London's Wigmore Hall, 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. Co-Director of Lyric Theatre @ Illinois at the University of Illinois, she produces several mainstage operas or musical theatre works a year at the Krannert Center for the Performing Arts and other venues. She has given master classes at universities and young artists' programs all over the United States and Canada, including the Aspen Festival, the Cincinnati Conservatory of Music, Florida State University, the Glimmerglass Festival, Highlands Opera Studio, 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 is the founder of the Illinois School of Music Academy, a program for talented pre-college chamber musicians and composers. She is the co-host of the Krannert Center's Showtalk series of video interviews about the creative process. She is serving as the Interim Director of the Glimmerglass Festival Young Artists' Program in 2022. Dr. Gunn enjoys working at the intersection of different

disciplines and collaborates with artists in the fields of theatre, dance, and design whenever possible. She has served as a coach or conductor at Chicago Opera Theater, Highlands Opera Studio, the Metropolitan Opera Young Artist Program, Opera North, Opera Theater St. Louis, Southern Methodist University, Theaterworks!, and Wolf Trap Opera. She is committed to new works and in recent seasons has been part of several world premieres, as a co-producer, a pianist, or as a conductor: concert works by Augusta Read Thomas, Jennifer Higdon, and Harold Meltzer; staged works like *Polly Peachum* (Scheer/Van Horn), *Letters from Quebec to Providence in the Rain* (Gill), *Black Square* (Demutsky), *PRISM* (Reid), *The Surrogate* (Macklay), *Sensorium Ex* (Prestini), *Take Flight!* (Maultby and Shire), and *Bhutto* (Fairouz), often in collaboration with Beth Morrison Projects. In 2018, Nathan and Julie Gunn launched their new production company, Shot in the Dark Productions Inc, which made its debut at the Krannert Center in *Nathan and Julie Gunn and friends: An Evening on Broadway* and continued with *Drytown: A living room vaudeville*. A member of ASCAP, she is the author of many arrangements of songs for chamber groups and orchestras. Her arrangements have been heard at Carnegie Hall, Chicago's Symphony Center, the DeBartolo Center, Ithaca College, Interlochen, the Kennedy Center, the Krannert Center, London's Queen Elizabeth Hall, and in Sun Valley, Idaho.

Rebecca Netti-Fiol (Choreographer) is a professor of dance at the University of Illinois Urbana-Champaign. Her research includes the integration of the Alexander technique principles to dance training, resulting in a co-authored book, *Dance and the Alexander Technique: Exploring the Missing Link* (University of Illinois Press 2011). Other publications include *The Body Eclectic: Evolving Practices in Dance Training* with Melanie Bales, and a chapter in Martha Eddy's

book *Mindful Movement: The Somatic Arts and Conscious Action*. She is a frequent presenter and guest teacher throughout the U.S. and abroad and is the recipient of the University of Illinois Campus Award for Excellence in Undergraduate Teaching. Her choreography has been presented in New York City, Chicago, Quito, Ecuador, annually at KCPA, and at many American College Dance Association gala concerts throughout the years. Her work was selected for performances at the Harvest Contemporary Dance Festival in Chicago, in New York at both Dance New Amsterdam and the Ailey Citigroup Theatre as part of American Dance Guild's performance festivals, and at PS 122 as part of the FranceOff! festival. Her opera and musical theatre choreography includes over fifty productions including Interlochen Center for the Arts, Illinois Opera Theatre, Peoria Civic Opera, SUNY Potsdam, and Lyric Theatre @ Illinois, where she serves as the dance liaison. She choreographed the Illinois Opera Theatre's production of *A Little Night Music* in 1988, and is excited for the opportunity to revisit this imaginative and compelling work again.

Emily E. Baker (Technical Director) is a third-year MFA scenic technology graduate student at the University of Illinois. Her Illinois Theatre and Lyric Theatre credits include *The Heist* (Technical Director), *The 48 / Redline Collection / Fall Studio Dance* (Technical Director), *Le Nozze di Figaro* (Assistant Technical Director), and *Sweat* (Technical Director). Her assistantships through the theatre department have ranged from full-time scene shop carpenter, Opera / Lyric TD, Armory TD, to teacher's assistant for a variety of scenic tech courses. Emily is looking forward to working on *City of Angels* as the Technical Director for her final show here at UIUC and graduating at the end of the year.

Austin Fuoss-Feinberg (Sound Designer) is in his second year of the MFA Sound Design and Technology program at the University of Illinois. He also received his bachelor's in music technology here so he feels very at home working at the Krannert Center. *A Little Night Music* will be the first musical he has ever designed. Austin has experience designing at the Station Theatre, running audio for local events, and recording local artists at his own studio. When not working at the Krannert Center or recording other artists he is either DJing or composing original musical compositions.

Hannah Haverkamp (Costume Designer) is a Minnesota-born costume designer and illustrator. Recent design credits include costume design for *Varslaren* (The Whistleblower) through Illinois Theatre, *Reasons To Go To Space* for the Armory Free Theatre, *My Dear Watson* for the Chicago Musical Theatre Festival, and several short films for Columbia Film School. Upcoming work includes *The Moors* at the Armory, and her thesis, a staging of scenes from the Ukrainian opera *Na Rusalchyn Velykden* by Mykola Leontovych this spring. Hannah is also a freelance illustrator, working both in private publishing and doing contract work for organizations such as American Players Theatre in Wisconsin and The Emily Spinach Show in New York. Hannah is a graduate student in their fourth and final year of her MFA at the University of Illinois.

Minghan Ma (Scenic Designer) is currently a third-year graduate student pursuing an MFA in scenic design at the University of Illinois. Her Illinois Theatre credits include *Varslaen*, as paint charge. She has also served as assistant scenic designer for *Queen C* (Trap Door Theatre, Chicago) and as scenic designer and paint charge for *Death Variation* (Armory Free Theatre,

Champaign). She has a more complete and clear understanding of a complete drama production.

Quinn Schuster (Lighting Designer) is a stage lighting designer currently based in the Central Illinois region. An alumnus of the theatre design and technology Bachelor of Arts program at San Diego State University, Schuster has worked in every aspect of lighting design and technology from touring Broadway musicals to storefront community theatre. Notably, Schuster worked as resident lighting designer for both House of Blues San Diego and Observatory North Park concert venues in San Diego, California. Recent design credits include *Native Gardens* at the Krannert Center for the Performing Arts and *Cendrillon* for Opera in the Ozarks. Quinn has always sought expression by blending storytelling and music. He enjoys being a legislative advocate for educational theatre programs and organized labor. In his off time, he loves working on cars and going on long bike rides with his partner Ruth Holloway.

Lou Williams (Stage Manager) is a senior BFA candidate pursuing a degree in stage management, originally from Normal, Illinois. Most recently, Lou spent this past summer at the Hangar Theatre in Ithaca, New York, where they worked on a variety of productions including *Natasha*, *Pierre*, and *the Great Comet of 1812* and a new musical workshop entitled *Trans Am*. Some of Williams' recent Krannert Center credits include *StudioDance Fall* (PSM, Dance at Illinois) and *Sweat* (ASM, Illinois Theatre). Lou is thrilled to be back at the University of Illinois for their final year.

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As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution for the past 150 years. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them. This acknowledgement and the centering of Native peoples is a start as we move forward for the next 150 years.

Krannert Center affirms the commitment by the university to move beyond these statements, toward building deeper relationships and taking actions that uphold and preserve Indigenous rights and cultural equity.

As we gather to experience this performance, we have an opportunity to reflect on the ways that systems of oppression have shaped our society. We can work together to create systems that support human dignity, establish equity, strengthen cross-cultural relationships, and draw upon the creative capacity of all people that make up this community, state, nation, and world.

SUPPORT

The importance of philanthropy has never been greater. Please consider gifts to the Illinois Lyric Theatre and Opera Support Fund, the Music at Illinois Fund, the Krannert Center Lyric Theatre Student Excellence Fund, and Support Krannert Center Today (Unrestricted Fund) to ensure the future of the arts at Illinois.

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Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

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The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

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As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

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If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

SERVICES

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email: Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如您对您的造访需要帮助, 请发送电子邮件至:

स्वागत है! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는 ...
에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716



COME AS YOU ARE. LEAVE DIFFERENT.



U of I students, come on in. In whatever clothes, whatever state of mind, from whatever world of experience, you are welcome here. We don't have a dress code, we don't have an opinion code, and we want the Center to be your kind of place. Because of the vital support of Krannert Center donors and the Krannert Center U of I student fee, U of I students never pay more than \$10 for a ticket, and dozens of events each year are completely free.

Your presence helps to make Krannert Center a place like nowhere else—and what you can experience here makes your education like nobody else's. If you are inspired by what you find here, invite others to join you.

When you come to Krannert Center, we promise that you'll leave different: refreshed, reaffirmed, renewed!

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