



SINFONIA DA CAMERA AND LYRIC THEATRE @ ILLINOIS PRESENT
DIE FLEDERMAUS

Dawn Harris, stage director

Ian Hobson, conductor

Saturday, October 28, 2023, at 7:30pm

Foellinger Great Hall

WELCOME

Dear friends of Lyric Theatre,

We are very proud of the '23–24 season, beginning with *Lyric Under the Stars* at the stunning Allerton Sunken Gardens. Johann Strauss' effervescent *Die Fledermaus* will be accompanied by the Sinfonia da Camera in the Great Hall, and Andrew Lipka's *The Wild Party*, with its dark and driving score, will take us to new heights (or depths) of contemporary musical theatre. In the Spring, the annual *Carnaval!* celebration will feature Latin American, Caribbean, and French music, dance, food, and drink. *Fugitive Songs*, a folk and blues song cycle by Chris Miller and Nathan Tysen will be heard in intimate spaces like the Allerton Mansion, the Canopy Club, and the Rose Bowl Tavern,

Finally, inspired by the Silver Age futuristic Russian poetry and art, *Black Square*, a world premiere by Ilya Demutsky on a concept of Igor Konyukhov with words by Olga Maslova, will be set in a comedic utopia that reimagines the standards of happiness and beauty in a society free of suffering. We are so grateful to you, our community, for your support of our productions of the widest possible variety of inspiring sung theatre and storytelling. Making art at the Krannert Center and in Champaign-Urbana is a tremendous rewarding experience.

Yours,

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

PROGRAM

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Act I: Eisenstein's apartment

Overture

Prologue

1. Introduction—Alfred and Adele
"Turtle dove who flew aloft"
- 1a. Duet—Rosalinda and Adele
"Ah, my lady says"
2. Trio—Rosalinda, Eisenstein, and Blind
"When the lawyers don't deliver"
3. Duet—Falke and Eisenstein
"Come along to the ball"
4. Trio—Rosalinda, Adele, and Eisenstein
"To part is such sweet sorrow"
5. Finale of Act I—Rosalinda, Alfred, and Frank
 - a. Drinking song: "Drink, my darling"
 - b. Couplets: "Good sir, are you accusing me"
 - c. Trio: "No, no, you set my doubts at rest"

Act II: Orlofsky's villa

6. Entr'acte and Chorus—Chorus
"What a joy to be here"
7. Couplets—Prince Orlofsky
"From time to time I entertain"

8. Ensemble and Couplets—Adele, Orlofsky,
Eisenstein, Falke, and Chorus
"My friends, your kind attention!"
9. Duet—Rosalinda and Eisenstein
"How engaging, how exciting"
10. Csárdás—Rosalinda
"Voice of my homeland"
11. Finale of Act II, Principals and Chorus
"Champagne's delicious bubbles"

Act III: The local jail

12. Entr'acte
13. Melodrama—Frank
14. Couplets—Adele, Sally, and Frank
"Ever since I was a baby"
15. Trio—Rosalinda, Alfred, and Eisenstein
"To judge his expression"
16. Finale of Act III—Full Company

—sung in English, translation by Ruth and Thomas Martin

DIE FLEDERMAUS

STAGE DIRECTOR

Dawn Harris

CONDUCTOR

Ian Hobson

ASSISTANT CONDUCTOR

Andrey Ivanov

CHOREOGRAPHERS

Kato Lindholm

Alex Tecza

DIRECTOR'S NOTE

Die Fledermaus (*The Bat*), one of the world's most beloved operettas, had its origins as a French farce, *Le Reveillon*, written by Meilhac and Halevy in 1872. After obtaining the rights, Maximillian Steiner, director of the Theater an der Wien in Vienna, commissioned Richard Genée and Karl Haffner to adapt the play into a German libretto. Being tasked with setting the libretto to music, Johann Strauss II secluded himself in his villa in Heitzing, began composing and 43 days later, surfaced with a complete score!

The story of *Die Fledermaus* is full of deception, flirtations, waltzing, champagne, fancy costumes, glorious singing, revenge, and some added surprises!

Lyric Theatre at Illinois and Sinfonia da Camera are delighted to bring this comic masterpiece to the stage of the Great Hall! Originally sung in German, our production will be sung in English and will be updated to reflect the particular joie de vivre of our current era. Our talented cast brings a youthful exuberance to the timeless jokes, dysfunctional relationships, and tomfoolery that runs rampant in the plot. All of this combined with the "Waltz King's" soaring and memorable tunes, make it easy to understand why *Die Fledermaus* is a popular and well-loved classic of sung theater.

—Dawn Harris, Stage Director

CAST

ROSALINDA

Mackenzie Taylor

ADELE

Peiqi Huang

SALLY

Caitlin Towell

ORLOFSKY

Salvador Lopez Portillo

EISENSTEIN

Hugh Davis

FALKE

Stephen Burdsall

ALFRED

Martin Pizzaro

BLIND

Ricardo Herrera

FRANK

Aidan Singh

FROSCH

Ricardo Herrera

IVAN

Matt Hauser

ENSEMBLE

Erica Ancell

Jessica Blomberg

Salvatore Castronovo

Isabella Dippel

Caelan McKenna Doyle

Megan Ferrari

Ricardo Guerrero

Lauren Harper

Matt Hauser

Brady Hughes

Marley Lammers

Mia Love

Rick Murphy

William Murphy

Martin Pizarro

Bridget Ravenscraft

Tian Tan

Caitlin Towell

Xin Zhou

COVERS

Adele cover

Caitlin Towell

Rosalinda cover

Mia Love

Sally Cover

Jessica Blomberg

Orlofsky cover

Megan Ferrari

ORCHESTRA

SINFONIA DA CAMERA

MUSIC DIRECTOR AND CONDUCTOR

Ian Hobson

VIOLIN I

Michael Barta, *Concertmaster*

Igor Kalnin, *Associate Concertmaster*

Adam Liebert

Makiba Kurita

Yiheng Zhou

Wei-Ting Chen

VIOLIN II

Aaron Jacobs, *Principal*

Amanda Ramey

Robin Kearton

Geoffrey Muckenhirn

Juliana Scofield

Luke Brann

VIOLA

Csaba Erdélyi, *Principal*

Ila Rondeau

Mark Wirbisky

Isabelle Gawedzki

CELLO

Jun Lee, *Principal*

Juedy Lee

Zora Yo

Keegan O'Donald

DOUBLE BASS

Lawrence Gray, *Principal*

Margaret Briskin

HARP

Ann Yeung, *Principal*

TIMPANI

Brant Roberts, *Principal*

PERCUSSION

Ricardo Flores, *Principal*

Chase Dunaway

Daisy Waters

FLUTE

Jonathan Keeble, *Principal*

Mary Chapman

PICCOLO

Mary Chapman, *Principal*

OBOE

John Dee, *Principal*

Wesley Boehm

CLARINET

J. David Harris, *Principal*

Janice Minor

BASSOON

Christopher Raymond, *Principal*

Annie Lyle Mason

FRENCH HORN

Joseph Goldstein, *Principal*

Luke Suarez

Lea Humphreys

Seth Hall

Jessica Mingee, *Assistant*

TRUMPET

Charles Daval, *Principal*

Joshua Dolney

TROMBONE

James Pugh, *Principal*

Ben Carrasquillo

Richard Dole

PROGRAM NOTE

JOHANN STRAUSS JR.

(1825–1899)

Die Fledermaus

In Vienna, Johann Strauss Sr. and his sons wrote much of the greatest dance music composed during the 19th century. The elder Strauss, the son of a poor tavern keeper, apprenticed his son, Johann Strauss Jr. to a bookbinder, but the lure of the music was great. With a few violin lessons and a smattering of music theory learned from a man who had been a friend of Haydn, Mozart, and Beethoven, Strauss, Jr. worked his way up as a performer and composer of dance music to the directorship of the Imperial Court Balls in Vienna. Johann Jr. wrote five hundred pieces of dance music and more than a dozen operas and operettas and was exceedingly successful. He wrote about one hundred fifty lively polka dances. Ballrooms and cafes throughout Europe echoed to the irresistible melodies of the “Waltz King.”

In the 19th century, the French composer Jacques Offenbach was the king of operetta. Operetta had lightness both in its music and in its story, and Offenbach’s satirical and comic operettas were most popular. In Vienna, dance and theatre were then flourishing, and operetta was becoming hugely admired there too. Strauss had not been initially attracted to the theatre, knew little about it and cared even less, although his wife, Jetty, noting perhaps with envy the successes of Offenbach and his contemporaries, constantly urged her husband to write a light opera.

Even though Offenbach admired Strauss Jr. and told him he should compose operettas, Strauss himself had little confidence that his talents could be translated to works for the stage. Max

Steiner, co-director of the Theater an der Wien, attempted to convince Strauss by having lyrics set to Strauss’ music with music that Jetty secretly brought to him of her husband’s works. Steiner then sent singers to Strauss, who was taken aback but ultimately convinced. Finally, after much persuasion, Strauss did begin to write for the stage, but after composing his first operetta, *Don Quichotte*, he withdrew it without a single performance because he could not secure the singer he wanted for the leading role.

His *Die lustigen Weiber von Wien* (*The Merry Wives of Vienna*) met with more success because his infectious music was able to surmount the obstacle of its inadequate libretto. Steiner, determined that Vienna should have its own operetta composer, inspired the original production of *Die Fledermaus* with much assistance from Strauss’ wife.

Steiner had purchased the rights to a French play, *Le Réveillon*, but could not produce it himself or sell it even though it was based on a French comedy by the librettists of *Carmen*. Strauss’s publisher, Gustav Lewy, urged Steiner to get Strauss to compose the music and then have it turned into an operetta. Steiner hired librettists Karl Haffner and Richard Genée, who adjusted the setting for Viennese sensibilities. By this time, Strauss had become intrigued with operetta and he was impressed by the libretto Steiner provided. He composed the whole score of *Die Fledermaus* (*The Bat*) in a little over a month. He had a tremendous gift for composing melodies and finally, having assessed just what his Viennese public would want, he achieved success with *Die Fledermaus*.

In this delightful comedy of manners, Strauss was able to combine the clever, well-written libretto

with his sparkling music. *Die Fledermaus* was the victim of circumstances, however.

The first performance took place on April 5, 1874, at the Theater an der Wien, less than a year after a financial panic in Austria. The impoverished Viennese public was hardly in the mood to witness the antics of a carefree aristocracy that danced till dawn at court balls and drank freely of champagne; consequently, what has since proven to be Strauss's finest and most popular operatic work was actually withdrawn after only sixteen performances.

The Overture to *Die Fledermaus*, however, became popular right away. A potpourri of the principal melodies found in the operetta, it is not just a string of melodies, but a carefully worked out composition, which Strauss skillfully assembled into a sort of free sonata form.

The complete operetta *Die Fledermaus*, with its sparkling music, had a more auspicious opening the following season, when it was a brilliant success and toured the continent with its wonderful melodies, comical plots, and entertaining dance. Brahms, a close friend, never missed a performance of what he considered Johann II's masterpiece.

Die Fledermaus includes spouses and lovers, masters and servants, nobility and workers, jailers and prisoners, and they all dance the polka until dawn. By the Strauss' time, the polka, which originated in Poland and came to Austria via Czechoslovakia, was being danced in Vienna in several different versions: the polka-mazurka, the polka-quadrille, the French polka, and the fast polka. Most of the Strauss polkas, which he orchestrated with both clever and novel effects, are closest to the fast polka.

In 1950, *Die Fledermaus* was Americanized and updated for the Metropolitan Opera under Rudolf

Bing, who strongly believed in both Broadway theatre and opera and saw a new production of *Die Fledermaus* as a perfect melding of these art forms. The music remained the same, as did the intricate plot; only the lyrics, which are very different from the original German text, were revised by Howard Dietz with dialogue by Garson Kanin.

The plot is centered on five main characters: von Eisenstein, a Viennese socialite; Rosalinda, Eisenstein's wife; Adele, Rosalinda's maid; Alfred, a singer and Rosalinda's former lover; and Dr. Falke, Eisenstein's friend. The plot has a "pre-story": the year before, Falke and Eisenstein attended a grand masquerade ball at Prince Orlofsky's for which Falke donned a ridiculous bat costume (for which the operetta is named). Eisenstein gets Falke very drunk, then he leaves him in a square where he will be found and teased the next morning.

Falke plans his revenge by arranging another grand masquerade ball and inviting all the others to arrive costumed. He plans to expose Eisenstein as a scoundrel, and thus begins a story of scheming, infidelity, debauchery, as well as much fun, all reliant on mistaken identity with a perfectly tortuous and complicated plot, much merriment, and song.

As Act 1, set at the house of Eisenstein and Rosalinda, begins, the tenor Alfred attempts to court his old love Rosalinda, who is now married to Gabriel von Eisenstein. Adele, Rosalinda's maid, wonders how to get the night off so she can go to a glamorous New Year's Eve ball to which her sister has invited her. Making up an excuse, she tells her mistress she must visit a sick aunt. Rosalinda refuses to allow her permission. Alfred appears and declares his love to Rosalinda, who resists him until he begins singing a beautiful Czárdás, a Hungarian folksong and dance, one of the most enchanting musical delights of the whole operetta. Hearing someone coming,

Rosalinda sends him away, but not before he convinces her to allow his return later. Eisenstein and his lawyer, Blind, arrive after a session in court: Eisenstein has been sentenced to eight days in jail for striking a police officer. He is told he must report to the jail that night, and so he furiously dismisses Blind. Falke, Eisenstein's friend, urges him to wait until morning to appear at the jail, persuading him to accompany Falke to a ball being hosted by the wealthy Prince Orlofsky. Falke tells Eisenstein to bring along his infamous pocket watch to help him charm the ladies. Rosalinda joins Adele in a bittersweet farewell as her husband goes to "prison." Angry that Eisenstein has deceived her, she tells Adele to go visit her "aunt" while she receives the ardent Alfred. Frank, the prison warden, interrupts Rosalinda's rendezvous with Alfred when he arrives to arrest Eisenstein. Rosalinda persuades her lover Alfred to help her preserve her good name by pretending to be her husband. As a result, Frank takes Alfred to jail.

Act II takes place later that evening at Prince Orlofsky's villa. While his guests enjoy a repast, Orlofsky doubts that Falke's promised evening of entertainment will cheer him up. To the surprise of her sister, Sally, a dancer, who says she did not invite her, Adele arrives. Sally is concerned that Adele is not refined enough to attend the ball, so she decides to introduce her as a Russian actress named Tanya. Eisenstein comes in, pretending to be a Frenchman. He immediately identifies Adele as his wife's maid, but she laughs him off. Frank also arrives; he, too, poses as a Frenchman. He and Eisenstein become friendly. Frank is so taken with Sally and "Tanya" that he pretends to be a theatrical producer to impress them. Finally, Rosalinda arrives, disguised as a Hungarian countess. Angry to see her husband flirting with her maid, she sings an ode to her betrayed homeland. When Eisenstein starts flirting with

her, she manages to steal his pocket watch. The crowd makes toasts until midnight, when the new year, which is also the dawn of a new century, begins. The guests continue to make merry and dance all night. As the clock strikes six in the morning, Eisenstein, who has tried unsuccessfully to retrieve his watch from Rosalinda, goes off to jail with Frank.

Act III begins at the local jail where Frank is annoyed by Alfred's nonstop singing in his cell. Sally and Adele arrive, following Falke's bidding. Adele hopes Frank might help her in her desire to become an actress. Frank sends them off and then admits Eisenstein, who says he has come to serve his sentence but is surprised to learn that his cell is already occupied by a man claiming to be him. The man was found in his apartment with Rosalinda. Blind arrives, asserting he was summoned by the man in cell 12 to handle a case of false arrest. Determined to get to the bottom of the matter, Eisenstein snatches Blind's cloak, hat, and glasses, and disguises himself as the lawyer so that he can confront the impostor. At that moment, Rosalinda tries to secure Alfred's release; she asks Blind to press divorce charges against her husband, but is offended when the "lawyer" appears to side with Eisenstein. Removing his disguise, Eisenstein accuses his wife of infidelity, at which point Rosalinda produces Eisenstein's watch. Both lament the state of affairs they find themselves in but admit that divorce would be a shame because they actually do love each other. Falke arrives with Orlofsky and gloats over his plan's success. After Rosalinda forgives her husband, they decide to go on a belated honeymoon, which Orlofsky is willing to fund. All sing a wonderfully joyous and dance-filled final chorus as the operetta comes to a rousing end.

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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.



Pianist and conductor **Ian Hobson** (conductor)—called “powerful and persuasive” by The New York Times—is internationally recognized for his command of an extraordinarily comprehensive repertoire, his consummate

performances of the Romantic masters, his deft and idiomatic readings of neglected piano music old and new, and his assured conducting from both the piano and the podium.

In addition to being a celebrated performer, Mr. Hobson is a dedicated scholar and educator who has pioneered renewed interest in music of such lesser-known masters as Ignaz Moscheles and Johann Hummel. He has also been an effective advocate of works written expressly for him by a number of today’s noted composers, including Benjamin Lees, John Gardner, David Liptak, Alan Ridout, and Yehudi Wyner.

In addition to his work with Sinfonia and at the University of Illinois (Swanlund Emeritus Professor), recital and teaching engagements this season take Mr. Hobson throughout the United States and several times to South Korea. Mr. Hobson conducted at Carnegie Mellon University in January 2018.

As guest soloist, Dr. Hobson has appeared with many of the world’s major orchestras; in the United States these include the Chicago Symphony Orchestra and The Philadelphia Orchestra, the symphony orchestras of Baltimore, Florida, Houston, Indianapolis, Pittsburgh, St. Louis and the American Symphony Orchestra, the Orquestra Sinfónica de Puerto Rico. Abroad,

he has been heard with Great Britain’s Royal Philharmonic Orchestra, The London Philharmonic Orchestra, the Hallé Orchestra, ORF-Vienna, Orchester de Beethovenhalle, Moscow Chopin Orchestra, Israeli Sinfonietta, and New Zealand Symphony Orchestra. Since his debut in the double role of Conductor and soloist with the Stuttgart Chamber Orchestra in 1996, Maestro Hobson has been invited to lead the English Chamber Orchestra, the Sinfonia Varsovia (including an appearance at Carnegie Hall), the Pomeranian Philharmonic (Poland), the Fort Worth Chamber Orchestra (Bass Hall), and the Kibbutz Chamber Orchestra of Israel, among others.

Mr. Hobson is also a much sought-after judge for national and international competitions and has been invited to join numerous juries, among them the Van Cliburn International Piano Competition (at the specific request of Mr. Cliburn), the Arthur Rubinstein Competition in Poland, the Chopin Competition in Florida, the Leeds Piano Competition in the U.K., and the Schumann International Competition in Germany. In 2005 Hobson served as Chairman of the Jury for the Cleveland International Competition and the Kosciuzsko Competition in New York; in 2008 he was Chairman of Jury of the New York Piano Competition; and in 2010 he again served in that capacity of the newly renamed New York International Piano Competition.

One of the youngest ever graduates of the Royal Academy of Music, Mr. Hobson began his international career in 1981 when he won First Prize at the Leeds International Piano Competition, after having earned silver medals at both the Arthur Rubinstein and Vienna-Beethoven

competitions. Born in Wolverhampton, England, he studied at Cambridge University (England), and at Yale University, in addition to his earlier studies at the Royal Academy of Music. A professor in the Center for Advanced Study at the University of Illinois, Hobson received the endowed chair of Swanlund Professor of Music in 2000.



Dawn Harris (Stage Director/ Performer) 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. Other notable roles include 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 was 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 and earned her the title of National Winner for the Charles Nelson Reilly Award in Directing Opera for the American Prize Competition. For Lyric Theatre she recently stage directed and performed the role of Madame Armfeldt in Sondheim's *A Little Night Music* and most recently served as stage director for *Carnaval!* and *Starry Night: An Evening of Opera Scenes* for Prairie Fire Theatre. She is delighted to be returning this evening to direct *Die Fledermaus* for Sinfonia da Camera and Lyric Theatre @ Illinois.



Jessica Blomberg (Ensemble/Sally Cover) is a soprano pursuing a Bachelor of Music in vocal performance at the University of Illinois Urbana-Champaign, where she is a junior studying under Professor Dawn Harris. Her performance

credits with Lyric Theatre @ Illinois include *Lyric Under the Stars* 2023 (Poppea/Ensemble), *Trial by Jury* by Gilbert & Sullivan (Bridesmaid), *Carnaval!* (Nina/Consuelo/Ensemble), *A Little Night Music* by Stephen Sondheim (Mala/Liebeslieder cover), and *Lyric Under the Stars* 2022 (Laurey/Ensemble). This past summer, she sang with Chicago Summer

Opera as the Flora cover in *The Turn of the Screw* by Benjamin Britten. She also returned this year to Northwestern University for their Intensive Vocal Performance Seminar, where she sang as Frasquita in Bizet's *Carmen*. Previously at Northwestern she sang the role of Papagena in Mozart's *The Magic Flute*. She sings soprano in Dr. Barrington Coleman's Chancel Choir for Wesley United Methodist Church in Urbana. In her hometown of Farina, Illinois, she has been the main pianist at Friedens United Church of Christ for five years. She would like to thank her family, friends, and teachers for their endless enthusiasm and support.



Stephen Burdsall (Falke) a Philadelphia-born baritone, is a first year doctoral student at the University of Illinois Urbana-Champaign studying with Professor Nathan Gunn. Recent appearances with Lyric Theatre @ Illinois include

Gilbert and Sullivan's *Trial by Jury* (Counsel for the Plaintiff), scenes from Mozart's *Don Giovanni* (Giovanni), and *MET: The Musical* (Otto). Also a lover of choral/orchestral performance, he became a part of the U of I Chamber Singers, where he sang in Mendelssohn's *Elijah* (Angel Octet) conducted by Dr. Stephen Alltop, as well as Michael Tippett's oratorio *The Child of Our Time* (bass soloist, cover) and Brahms' *Ein Deutsches Requiem*, both under the direction of Dr. Andrew Megill. An avid lover of teaching, Stephen also serves as the teaching assistant for the department of lyric theatre, where he maintains a studio of private students and instructs a weekly lecture on singing in musical theatre. Also an advocate and promoter of new works, Stephen actively collaborates with living composers to preserve and enhance the vocal arts: recent collaborations include the *MET: The Musical* workshops with Shot in the Dark

Productions, the north-american premieres of two new operatic works in Lyric Theatre's opera scenes program, and the North American and/or world premieres of several classical art songs in his master's recital: *Love Persevering*. Stephen believes in the healing and restorative power of music and actively works to program and perform music that promotes compassion, empathy, and love.

Salvatore Castronovo (Ensemble) 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's of music degree from the University of Delaware while studying with D. Blake Smith. In 2022, he performed 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 in *A Little Night Music*, as Il Conte in *Le nozze di Figaro*, and as Don Apostolo Gazella in *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*.



Hugh Davis (Eisenstein) is a lyric baritone currently pursuing his graduate studies at the University of Illinois, where he studies with Professor Nathan Gunn. He received the 2023 American Opera Society of Chicago Scholarship Award and

won second place at the 2022 Seattle Opera Guild's Singer Development Awards. He has recently performed the roles of Vicomte Cascada in *The Merry Widow* with Vashon Opera and

Jupiter in *Orpheus in the Underworld* with Utah Vocal Arts Academy. Hugh received his BM from Pacific Lutheran University where he studied with Professor Holly Boaz.



Isabella Dippel (Ensemble) (she/her) is a junior lyric theatre major from Sturgeon Bay, Wisconsin. Since transferring to the University of Illinois last year, she's had the joy of participating in *Lyric Under the Stars* (Clorinda/Ensemble), *Trial*

By Jury (Bridesmaid), and *Carnaval!* (Ensemble). She also loves working with What You Will Shakespeare Company, with whom she played Juliet in their spring production of *Romeo and Juliet* and will be playing Gertrude in their production of *Hamlet* this November. Favorite hometown credits include *A Midsummer Night's Dream* (Helena) at The Forst Inn Arts Collective, and *Les Misérables* (Cosette) and *School of Rock* (Rosalie Mullins) at Sturgeon Bay High School. Isabella hopes to thank every family that's helped her get here: the one she was born into, the ones found through friendship, and the wonderful LTI family of professors and peers. Enjoy the show!



Caelan McKenna Doyle (Ensemble) is a junior pursuing a BMA in lyric theatre. She is a student of Sarah Wigley. She is very excited to be performing in the ensemble chorus of *Die Fledermaus*. Her past credits with Lyric Theatre @ Illinois

included the 2022 and 2023 productions of *Carnaval!* (Soloist/Ensemble), the 2022 and 2023 fall productions of *Under The Stars* (Soloist/Ensemble), and the fall 2022 production of Stephen Sondheim's *A Little Night Music* (Fredrika Armfeldt Cover). 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*; she is also currently part of the Women's Glee Club. Originally from Chicago, she has been part of theater groups all around the Chicago area, including 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 *Die Fledermaus* for this incredible opportunity, and Sarah Wigley for her mentorship.



Megan Ferrari (Ensemble/ Orlofsky Cover) is a mezzo-soprano from Houston, Texas. She is currently covering the role of Orlofsky in Lyric Theatre @ Illinois' production of *Die Fledermaus* by Johann Strauss. Before beginning her master's

degree, she performed the role of Bradamante in Handel's opera *Alcina* with Operativo Houston at the Houston Saengerbund. Megan received her Bachelor of Music degree from the University of Houston and is currently pursuing her MM vocal performance and literature degree at the University of Illinois School of Music. She is currently in the studio of Professor Ricardo Herrera.



Ricardo Guerrero (Blind/ Ensemble) was born in León, Guanajuato, Mexico. Ricardo started his musical development as part of the chorus of the Teatro del Bicentenario, his local opera theater, where he had the opportunity to sing in operas

like Rossini's *The Barber of Seville*, Mascagni's *Cavalleria Rusticana* and Leoncavallo's *Pagliacci*. At age 20, the tenor moved to the US, where he got his undergraduate degree in vocal performance

from the Oberlin Conservatory of Music. Ricardo is currently pursuing his MM degree in voice performance and literature from the University of Illinois Urbana-Champaign



Matt Hauser (Ivan/Ensemble/ Assistant Director) is a senior pursuing a BMA in lyric theatre and is a student of Jerold Siena and Sarah Wigley. His previous credits with Lyric Theatre @ Illinois include *City of Angels* (Dr. Mandrill), *A Little Night*

Music (Carl-Magnus Cover, Mr. Lindquist Cover), *Le Nozze di Figaro* (Figaro Cover), and *Lyric Under the Stars* (Soloist). He has also performed in *Gianni Schicchi* (Simone) at Millikin University. 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). Matthew has 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 soloist at University Place Christian Church. He would like to thank Dawn Harris for the wonderful opportunity to assistant direct this show, Jerold Siena and Sarah Wigley for their support throughout his vocal journey; and, thank his family and friends for their love, support, and antics!



Ricardo Herrera (Froesch), bass-baritone, performer, teacher, stage director, was featured as soloist with Distinguished Concerts International in Jenkin's Mass for Peace at Carnegie Hall. He sang the role of Escamillo in *Carmen* with Glacier Symphony Orchestra and

with Oldenburgisches Staatstheater in Germany; was a soloist in Beethoven's Ninth Symphony with the Lake Forest Symphony and Sinfonia da Camera. Most recently he performed the role of Diego Rivera in Michigan Opera Theater's production of *Frida* by Rodriguez; Figaro in *Le Nozze di Figaro* with El Paso Opera; and Dr. Bartolo in *Il Barbiere di Siviglia* with Bel Canto at Caramoor, for which he received rave reviews including one from the New York Times which stated "As Bartolo . . . the bass-baritone Ricardo Herrera nearly stopped the show with his hearty singing of the showpiece aria . . . capped by rapid-fire patter."

Mr. Herrera was honored the First Prize Award Winner of the Licia Albanese-Puccini Foundation Competition in New York City and was also invited to participate in Plácido Domingo's Operalia World Opera Contest. He performed the title role in the Western Opera Theater National Tour of *Don Giovanni*.

Upcoming engagements include the bass-baritone soloist in Bruckner's *Te Deum* with the Champaign-Urbana Symphony Orchestra and baritone soloist in Orff's *Carmina Burana* with Quincy Symphony.

Prof. Herrera is chair of the voice area at the University of Illinois and served for seven years as director of the Opera Studio



Praised for her "limpid soprano voice," Chinese soprano **Peiqi Huang** (Adele) is a versatile musician who thrives on diverse stages, including early music, contemporary compositions, opera, and recital performances. In April 2023,

Peiqi made her Krannert Great Hall debut as the soprano soloist in Mahler's Symphony No.4 with Sinfonia da Camera under the baton of conductor

Ian Hobson for their season finale. She was also invited to perform the same solo with conductor Andreas Delfs and the Rochester Philharmonic Orchestra in 2021. She was recently seen as the soprano soloist in Eric Whitacre's *Goodnight Moon* with Hindsley Symphonic Band and Pergolesi's *Stabat Mater* with Concerto-Urbano Baroque Ensemble. Her operatic roles include Adele (*Die Fledermaus*), Lucia (*Lucia di Lammermoor*), Musetta (*La Bohème*), Susanna (*Le Nozze di Figaro*), Tonina (*Prima la musica e poi le parole*), Papagena and First Lady (*Die Zauberflöte*), Euridice (*Le Carnaval de Venise*) and Venus (*Venus and Adonis*). Peiqi received second place in the 2022 NATS Central Region Competition and was the runner-up in the 2022 UISO Concerto Competition. She also received third place in the 2021 Roberto DeSimone Memorial Competition and Excellence Award in the 2019 Bologna International Vocal Competition and the Top Performance Award in the 3rd Hong Kong International Music Festival. Peiqi holds a Bachelor of Music in music education from Central Conservatory of Music, a Master of Music in vocal performance from Eastman School of Music, and completed her Doctoral of Music Art in vocal performance at the University of Illinois Urbana-Champaign.



Brady Hughes (Ensemble) is a master's student in musicology who has previously been seen onstage in the Lyric Theatre @ Illinois productions of *A Little Night Music* and *Trial by Jury*. He studies collaborative piano with Professor Michael Tilley.

Outside of music, Brady works as an academic advisor in the Department of Spanish & Portuguese.



Marley Lammers (Ensemble) (she/her/hers) is a sophomore in lyric theatre from Cleveland, Ohio. In 2023, she was in the ensemble for Lyric Theatre's productions of *Carnavall*, *Under the Stars*, and *Die Fledermaus*. Previous high school credits

include *ALIVE* (original musical), *Peter and the Star Catcher* (Molly Aster), *Sister Act* (Mother Superior), *Spelling Bee* (Olive Ostrovsky), *The Lightning Thief* (Clarisse La Rue), *Eurydice* (Big Stone), and *Bright Star* (Daryl/Stanford). Outside of school, she takes acting classes in the Meisner technique at the Houde School of Acting. She participated in the 2023 summer music residency at Cambridge and began what she hopes will be a long journey of advocating for climate action and environmental protection through her music. She recently released her debut single "August," which is available to stream on all platforms. She is beyond grateful to her family for all of their love and support on this journey!



The 2022–2023 season has been a significant one for countertenor **Salvador Lopez Portillo** (Orlofsky). Praised for his "magnetic presence and burnished sweetness of tone" (*South Florida Classical Review*), he debuted the roles of Zia

Principessa in *Suor Agelica*, Alisa in *Lucia di Lammermoor*, Marcellina in *Le Nozze di Figaro* at Krannert Center for the Performing Arts, and Oberon in *A Midsummer Night's Dream* at the Miami Beach Classical Music Festival. Previous roles include Zita in *Gianni Schicchi* with Eastman Opera Theater, and Apollo and Baccho in Luigi Rossi's *L'Orfeo* with Eastman Collegium Musicum.

Additionally, he was recently seen as the alto

soloist in the Mexican premiere of John Bolow's *Ode for St. Cecilia's Day* with Chorale San Miguel and Pergolesi's *Stabat Mater* with Concerto-Urbano Baroque Ensemble.

Mr. Lopez Portillo has been awarded several accolades, including the Kate Neal Kinley Memorial Fellowship, the National Fund for the Arts and Culture Graduate Music Study Grant and the Mexican National Institute of Fine Arts Foundation Grant.

Mr. Lopez Portillo earned his Bachelor of Arts in international relations from Tecnológico de Monterrey in Mexico, and his Master of Music from the Eastman School of Music. He is currently pursuing his Doctor of Musical Arts at the University of Illinois, as a student of Professor Sylvia Stone.



Mia Love (Ensemble/Rosalinda Cover) is a first-year master's student of performance and literature at the University of Illinois Urbana Champaign. She received her bachelor's degree from the University of Southern Maine Osher School of Music,

where she studied music education. In April of 2021, she performed in her first fully staged opera as Queen of the Night in Mozart's *Die Zauberflöte*. In 2021 and 2022, Mia joined in Opera Maine's performances of Donizetti's *L'elisir d'amore* and Wagner's *Der Fliegende Holländer* as a chorus member and was an education outreach studio artist with the company for the 2022–2023 season. In selected scenes, Mia has performed as Susanna in *Le nozze di Figaro*, Adele in *Die Fledermaus*, Marie in *La fille du Régiment*, Papagena in *Die Zauberflöte*, and La Fée in *Cendrillon*. When not singing high notes or contemplating how to do so, Mia enjoys spending time in nature with friends, family, and her dog Pronto.



Martin Pizarro (Alfred/Ensemble) is a Colombian tenor. He studied under Camila Toro before earning a master's degree at Royal Welsh College of Music & Drama. He was awarded the Stoker Fellowship to work on a master's at the

University of Illinois under the tutelage of Dr. Ollie Watts. He has sung in the main venues of his country in roles including Lèon in Thomas Pasatieri's *Signor Deluso*, Monsieur Vogelsang in Mozart's *Der Schauspieldirektor*, and Bertoldo in the world premiere of *Muerte Accidental de un Anarquista* by Jorge Pinzón. Internationally, he has sung the roles of Gherardo and Rinuccio in Puccini's *Gianni Schicchi* in Kandersteg, Switzerland; Daniel Buchanan in Kurt Weill's *Street Scene* in Cardiff, UK; Mr. Erlanson and Fredrik in Sondheim's *A Little Night Music* in Urbana, Illinois; as well as Ferrando in Mozart's *Così Fan Tutte* in Cambridge, Massachusetts.



Bridget Ravenscraft (Ensemble) is receiving her Artist Diploma at the University of Illinois Urbana-Champaign and is studying with Yvonne Gonzales Redman. Before returning to academia, Ms. Ravenscraft spent the 2021

summer with Des Moines Metro Opera, where she sang in the choruses of *Pique Dame* and *Sweeney Todd* and sang the roles of Norina (*Don Pasquale*), Servilia (*La Clemenza di Tito*), and Eurydice (*Orphée*) in their apprentice artist scene recitals. In 2019, Ms. Ravenscraft graduated from the Jacobs School of Music at Indiana University with her Bachelor of Music in voice performance. Here she studied with Timothy Noble, sang the roles of Gretel (*Hansel and Gretel*) and Consuelo (*West Side Story*) in full productions and participated in various opera workshops. When

she's not in class or rehearsal, Ms. Ravenscraft works at a local café and spends time at the gym. She is from Hoffman Estates, Illinois.



Aidan Singh (Frank) is a baritone pursuing a DMA in vocal performance and literature under the instruction of Nathan Gunn. He earned his Bachelor of Music in vocal performance from Millikin University and his Master of Music in vocal performance from Illinois State University. He

is excited to be performing in this production, his first with Lyric Theatre @ Illinois. His recent credits include Don Alfonso in *Così fan tutte* and Rambaldo in *La Rondine*, both at Opera in the Ozarks; the Sergeant of Police in *The Pirates of Penzance* with the Springfield Symphony Orchestra in Springfield, Ohio; Bob in *The Old Maid and the Thief* at Illinois State University; and Don Alfonso in *Così fan tutte* at Illinois Wesleyan University.



Tian Tan (Ensemble) is a Soprano from China who completed her undergraduate studies in Vocal Music Singing at Shenzhen University, where she was awarded the title of Outstanding Graduate in 2023. She is currently a first-year master's

student majoring in Performance and Literature in the Studio of Professor Herrera at the University of Illinois, Urbana-Champaign. She was also awarded the Stotler fellowship from the School of Music.



A committed young soprano, **Mackenzie Taylor** (Rosalinda) made her principal role debut with Vashon Opera last year as Valencienne (*The Merry Widow*). She is excited to perform with Sinfonia da Camera again after singing with them previously as

The Plaintiff (*Trial By Jury*). Mackenzie graduated from Pacific Lutheran University as a recipient of the Agnes Berge Smith Music Scholarship. As an Actor's Equity Membership candidate, she has performed in Seattle with the 5th Avenue Theatre, singing in their productions of *The Sound of Music* and *The Hunchback of Notre Dame*. As a member of The Choir of the West conducted by Dr. Richard Nance, she soloed in Ravel's *Trois Chansons* for the International Chamber Choir Competition held in Marktoberdorf, Germany, in 2019. Mackenzie is a second-year graduate student at the University of Illinois, studying with Professor Yvonne Redman. She sends love to her Eisenstein, Hugh, who is the best husband and duet partner ever!!



Caitlin Towell (Sally/Ensemble/Adele Cover) is a lyric theatre major in her senior year studying at the University of Illinois with Dawn Harris, Sarah Wigley, and Michael Tilley in preparation for a career in opera and musical theatre.

Honored to be the recipient of the Thomas J. Smith Memorial Scholarship, Caitlin placed second in The American Prize College Division in Opera/Operetta and was a finalist in the Orpheus Vocal Competition and National Society of Arts and Letters Winston Scholarship Competition. This summer, Caitlin portrayed Marcellina in *Le nozze di Figaro* at the Brancaleoni International Music Festival. Other favorite roles include Angel City Soprano in *City of Angels*, Mrs. Anderssen in *A Little Night Music*, Babette in *Beauty and the Beast*, Meg March in *Little Women*, and Phoebe D'Ysquith in *A Gentleman's Guide to Love and Murder*. Caitlin is a proud plant mom, bookworm, and occasional pianist!



Xin Zhou (Ensemble) a Chinese soprano, is a first-year doctoral student at the University of Illinois studying with Professor Dr. Ollie Watts Davis. She has received multiple awards, including third prize at the Global Finals of American

Virtuoso International Music Competition (2021), the Outstanding Prize for China Area of Bellini International Vocal Competition (2020), Bronze Medal for the Vocal Art Week of Huang Long Music Festival (2019), second prize for Space-U International Music Competition (2018), first prize for China Preliminary of Melbourne International Youth Music Competition (2018), Top Performance Prize for the 5th China College Music Education Vocal Major Symposium (2018), etc. Xin was a member of Berlin International Arts Festival, Germany (2016, 2017) and performed at the Berlin University of the Arts and the Mendelssohn House Concert Hall. She holds a Bachelor of Fine Arts and a Master of Arts from Beijing Normal University.

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ABOUT SINFONIA DA CAMERA

In residence at the Krannert Center for the Performing Arts, this professional chamber orchestra is led by world-renowned pianist, conductor, and educator, Maestro Ian Hobson. Sinfonia da Camera is comprised of University of Illinois faculty, staff, and students, as well as distinguished regional and national freelance musicians. Founded in 1984, Sinfonia has welcomed world-class soloists, commissioned new works, and presented beloved orchestra favorites and hidden gems to local audiences for 40 years.

In its debut season, Sinfonia released an acclaimed recording of French Piano Concerti with music director Ian Hobson conducting from the keyboard; it was the subject of a 90-minute Public Television special. Since that time, Sinfonia has performed over 1,000 musical works featuring more than 150 local and guest artists. Through Maestro Hobson's commitment to excellence in all of the orchestra's endeavors - special projects, recordings, tours, and concerts for the hometown crowd at Krannert Center for the Performing Arts - Sinfonia has achieved national and international recognition.

Sinfonia has been featured on over a dozen recordings and has several projects in the works. In 2011, the Albany label released a Sinfonia recording on another American composer, William Schuman, during his centenary year. A live recording of Sinfonia da Camera's October 6, 2012 concert featuring music by Pulitzer Prize-Winning composer George Walker was recently released on Albany Records. The fourth and final volume of the Ignaz Moscheles cycle was released in 2012. The previous volumes were reviewed by American Record Guide: "Hobson, whose elegant phrasing, remarkable ear for color, and miraculous ability to evenly sustain the

most difficult runs - each like a string of pearls - are simply a joy to hear" and "[The concerti] seem tailor-made for Hobson's great panache and free-wheeling style . . ." Ten recordings by Sinfonia da Camera for the Zephyr label have been released to rave reviews at home and abroad.

To learn more about the orchestra, Maestro Hobson, the musicians, administration, and Advisory board visit our website at www.sinfonia.illinois.edu.

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Mary Gassmann & Glen Jaross
Nancy Johnson
Gail & John Little
Linda McKown
Dennis Schafer
Charles & Patricia Simpson
Melissa Breen & Cheryl Snyder
Diana Speicher
Jeffrey & Tara Swearingen

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Hannah & Justin Brauer
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Susan Dingle & Paul Picha
Jacqueline & Scott Dixon
Martin Dull
Rose & William Goodman
Kathleen Harvey
Ruo-Jing Ho
Shuyu Hua
Hannah Leung
Yudong Li
Zeyu Li
Haozhe Si
Delaney Sterling
Ross & Sharon Toedte
Tatum Wilson
Zhiheng Ye
Taige Zhang
Shuning Zhang
Yifan Zhang

SCHOOL OF MUSIC FACULTY

SCHOOL OF MUSIC ADMINISTRATION

Linda R. Moorhouse, Director

Gayle Magee, Associate Director and
Director of Faculty/Staff Development

Reynold Tharp, Director of Graduate
Studies

Megan Eagan-Jones, Director of
Undergraduate Studies

David Allen, Director of Advancement

Thereza Lituma, Interim Director of
Admissions

Terri Daniels, Director of Public
Engagement

COMPOSITION-THEORY

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Carlos Carrillo

Eli Fieldsteel

Kerry Hagan

Lamont Holden

Stephen Taylor

Reynold Tharp

Alex Zhang

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Ollie Watts Davis

Kimberly Fleming

Kevin M. Gerald

Barry L. Houser

Linda R. Moorhouse

Hannah Rudy

Andrea Solya

Carolyn Watson

JAZZ

Ronald Bridgewater

Barrington Coleman

Larry Gray

Pat Harbison

Joan Hickey

Charles "Chip" McNeill

Jim Pugh

Joel Spencer

John "Chip" Stephens

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Julie Gunn

Joan Hickey

Ieng Ieng Kevina Lam

Charlotte Mattax Moersch

Casey Robards

Dana Robinson

Rochelle Sennet

John "Chip" Stephens

Michael Tilley

Christos Tsitsaros

Chi-Chen Wu

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Nathan Gunn

Dawn Harris

Michael Tilley

Sarah Wigley

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Donna Gallo

Adam Kruse

Peter Shungu

Bridget Sweet

Mike Vecchio

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Donna Buchanan

Megan Eagen-Jones

Gayle Magee

Jeffrey Magee

Carlos Ramírez

Michael Silvers

Jonathon Smith

Jeffrey Sposato

Makoto Takao

Nolan Vallier

STRINGS

Denise Djokic

Liz Freivogel

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Guido Sánchez-Portuguez

Ann Yeung

VOICE

Ollie Watts Davis

Nathan Gunn

Dawn Harris

Ricardo Herrera

Yvonne Redman

Jerold Siena

Sylvia Stone

WOODWINDS, BRASS AND PERCUSSION

Charles Daval

Iura de Rezende

John Dee

Ricardo Flores

Amy Gilreath

Jonathan Keeble

Janice Minor

William Moersch

Debra Richtmeyer

Ben Roidl-Ward

Bernhard Scully

Scott Tegge

Douglas Yeo

KRANNERT CENTER VOLUNTEERS

COMMUNITY VOLUNTEERS

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Charles Adegboie
David Allen
Elizabeth Allison
Shiela Anderson
Todd Anderson
Faith Arnold
Rocio Arroyave-Jamison
Richard Balsbaugh
Dan Bard
Assel Barinova
David Barnett
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Mary Berg
Ann Bergeron
Kathryn Bergeron
Andres Bielenberg
Cameron Bigler
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Emma Rose Conway
Evie Cordell
Nicole Cruz
Pamela Cultra
Paul D'Agostino
Susan Darmody
Robert Daughery
Jean Davidson
Pamela De Ley

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Karen Decker
Lori Deyoung
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Sun Dieker
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Rory Dodge
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Tamara Ducey
Martin Dull
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Beth Engelbrecht-Wiggans
Richard Engelbrecht-Wiggans
Roger Epperson
Beth Evans
DJ Evans
Clifford Federmeier
Judith Federmeier
Susan Feldman
Darwin Fields
Angela Fikes
Roger Fredenhagen
Michael Freeman
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David Gay
Sherry Geraths
Robin Goettel
Katrina Good
Barbara Gordon
Gene Grass
Robin Hadley
Katherine Hansen
Samuel Harrison
Christiana Heidich
Sarah Henn
Kathleen Henry
Jill Hieronymus
Casey Higgins
Brenda Hinthorn
Karen Hite
Carol Ho
Steve Holstein
Kaylee-Ann Hopkins
Clifford Jakopo
Cynthia Jean
Roland Jean
Linea Johnson

Ron Johnson
Marcy Joncich
Alice Jones
Barbara Jones
Dave Jordan
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Rashimi Kapoor
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Rafal Kendracki
Cody Kielzman
Marina Kolodyazhnaya
Charles Kroner
Bruce Kruger
Susumu Kudo
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Diane Lassila
Jake Lattyak
Sydney Lazarus
Rudy Leon
Qingyun Li
Jean Liang
Qingwen Liang
Lynn Lin
Lynda Lopez
Penny Lopez
Pezz Lopez
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Nico Lynx
Fallon MacFarland
Lorraline Maimborg
Christina Majchizak
Kendra Marsh
Maria Martin
Bobbi McCall
Jeannine McDonald
James McEnerney
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Linda Meachum
Kathleen Metcalf
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Sarah Pirila
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Tressa Porter
Renee Potter
Rosa Pullen
Robert Rasmus
Gloria Rendon
Gail Rice
Lan Richart
Nancy Rickey
Jordan Rinkenberger
Linda & Ronald Roaks
Judy Rudnicke
Teresa Rupsch
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Mark Sellers
Christel Seyfert
Lei Shanbhag
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William Shaw
Beth Shelton
Mary Shultz
Connie Smith
Pierre Stephens
Deb Stoltz
Carrie Storrs
Kelli Stretesky
Steven Stuff
Shandra Summerville
Zhuoqi Tao
Alice Taylor

John Taylor
Sarah Taylor
Donna Telley
Marissa Terronez
Catherine Testory
Tracy Thomas
Susan Thompson
Joy Thornton- Walker
Marina Tinone
Lee Trail
Karla Trimble
Owen Tucker
Delaney Valese
Rodney Vanous
Patti VerStrat
Brenda Wakeland
Mary Walker
Qin Wang
Kelly Warner
Jean Weigel
Whitney Welsh
Taylor White
Liesel Wildhagen
Douglas Williams
Jessica Williams
Julie Wirth
Erik Wolfing
Lowre Young
Rui Zhao
Russell Zillman

**KRANNERT CENTER
STUDENT ASSOCIATION**

Aminah Adebayo
K. Rae Ambroz
Helen Anil
Yusra Ansari
Caroline Atkinson
Claire Baffes
Subhodeep Bakshi
Kirsten Barker
Josie Besch
Aakash Bhide
Surman Bhowmick
Alyx Bibbs
Nick Boivin
Zach Bottoms
Alexa Bucio
Andrew A. Butterworth
Danielle Caccamo
Alice Cao
Emma Chang

Xixi Chen
Ti-Chung Cheng
Judy Chiang
June Chun
Leanna Cui
Amanda DuVall
Yating Feng
Ramya Gandhi
Griffin Garrett-Grossman
Rashmi Ghonasgi
Vix Henry
Uma Iyer
Marge Jerich
Xiaorui Jiang
Yixuan Jin
Nithya Kalwala
Andrew Klopp
Susan Koernr
Maria Kozar
Mildred Kumar
Toby Kutz
Maria Kuzniar
Amani Lalial
Lucas Langley
Jessica Larri
Erin Lee
Isabella Lee
Joy Lee
Edward Li
Zilu Li

Tina Lin
Wei Liu
Xiangyi Liu
Utsav Majumdar
Liliana Mansfield
Anne Margalith
Emma Mayes
Morgan Miller
Ethan Miranda
Kevin Nie
Qiaoyi Nie
Nicholas Orr
Steven Ortega
Yingrui Ouyang
Suraj Patel
Wesley Pereira
Diana Pham
Natalia Rafalko
Malika Raffensperger-Schill
Eliza Refaqat
Nicolle Reynolds
Julia Rhodes
Jacqueline Perez Rivas

Trevor Santiago
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Kaustabh Sharma
Dan Shen
Bangyan Shi
Zhan Shi
Patricia Simpson
Pratik Sinha
Daniel Song
Wenjie Song
Lea Stangenes
Deepak Subramanian
Pooja Tetali
Alexandria Thomas
Tejashree Tirunagari
Jenny Tran
Kelly Trevillian
Jiaxin Wan
Gloria Wang
Yining Wang
Cierra Welch
Samyla Williams
Nicholas Wooden
Ananya Yammanuru
Huiya Yang
Jie Zhang
Nicole Zhang
Bowang Zhou
Ino Zhu

KRANNERT CENTER STAFF

Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director
for Production
Judah Farha, Associate Director for
Finance and Operations
Maureen V. Reagan, Associate Director
for Marketing
Julianne Ehre, Assistant Director for
Programming and Engagement

EVENTS

Andrew Giza, Events Director
Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Seth Wheeler, Technical Coordinator
for Events

PROGRAMMING AND ENGAGEMENT

Julianne Ehre, Assistant Director for
Programming and Engagement
Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Emily Laugesen, Co-Director of
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Associate Director
of Advancement
David Drake, Advancement Team
Assistant

FINANCE AND OPERATIONS

Judah Farha, Associate Director for
Finance and Operations

Director's Office

Zia Moon, Krannert Center Showcase
Director, Office and Communications
Support Specialist
Vanessa Lane, Office Manager

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician

Jared Painter, Assistant Chief Building
Operations Engineer
Scott Butler, Eric Carr, Emmett Catlin,
Austin Dearth, Sara Dietrich, John
Ekstrom, Jessica Fancher, Bryan
Franzen, Mark Lashbrook, Jacob
Lerch, Kevin Logue, Chad Schwenk,
Attendants
Glenda Dalton, Office Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications

Linea Johnson, Communications Director
Sean Kutzko, Assistant Communications
Director
Nicholas Mulvaney, Art Director
Jodee Stanley, Program and Web Editor

Public Services

Amy Thomas, Food Services Director
Abraham Castro, Intermezzo Kitchen
Lead
Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Hospitality Supervisor
Whitney Havice, Ticketing and Patron
Services Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
Supervisors
Ann-Marie Dittmann, Patron Services
Assistant Director
Adrian Rochelle, Front of House
Performance Supervisor

PRODUCTION

Terri Anne Ciofalo, Director
of Production
Maria Miguens, Interim Production
Manager

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/
Video Director

Costume Shop

Andrea Bouck, Costume Director

Richard Gregg, Costume Rentals Director/
Wardrobe Adviser/Associate Costume
Director
Paige Stewart-Rankins, Hair & Makeup
Supervisor
Julianna Steitz, First Hand
April McKinnis, EB McTigue,
Cutters/Drapers
Kari Little-McKinney, Theatrical Stitcher

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nick Jukes, Lighting and Media
Technician

Properties Department

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Bobby Reynolds, Theatrical Scene Shop
Coordinator
Liam Romano, Kayley Woolums, Theatrical
Scene Shop Assistants

PERFORMING ARTS BUSINESS SERVICE CENTER

Debbie Delaney, Stacey Elliott, Shelly
Thomas-Eichorn, Accounting Staff

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

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.

PHONES AND DEVICES

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

LATE ARRIVALS

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.

LOST ITEMS

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). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

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! 如若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

LAND ACKNOWLEDGEMENT

The University of Illinois System carries out its mission in its namesake state, which includes the traditional territory of the Peoria, Kaskaskia, Piankashaw, Wea, Miami, Mascoutin, Odawa, Sauk, Mesquaki, Kickapoo, Potawatomi, Ojibwe, Menominee, Ho-Chunk, and Chickasaw Nations. These lands continue to carry the stories of these Nations and their struggles for survival and identity.

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. 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.



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!

I

WE NOV 8 AT 7:30PM



KRONOS FIVE DECADES

 krannert center



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