

LYRIC THEATRE @ ILLINOIS

Tuesday, April 2, 2024, at 7:30pm

Thursday, April 4, 2024, at 7:30pm

Saturday, April 6, 2024, at 2pm

Tryon Festival Theatre

BLACK SQUARE

Idea by Igor Konyukhov

Ilya Demutsky, composer

Libretto by Olga Maslova & Igor Konyukhov

Michael Tilley, music director

Nathan Gunn, stage director

WELCOME

Dear friends of Lyric Theatre,

This season, 55 years after the first opera at the Krannert Center for the Performing Arts, marks the 10th year of Lyric Theatre @ Illinois, the producer and educator of all sorts of sung theatre. In our ten years we have performed beloved Italian operas (*The Marriage of Figaro*, *La Bohème*), classic musical theatre (*Kiss Me, Kate*, *She Loves Me*, *A Little Night Music*), 20th-century works (Janaček's *The Adventures of Sharp-Ears*, Britten's *The Rape of Lucretia*), contemporary musical theatre (*Fun Home*, *The Wild Party*) and now our first academic world premiere, *Black Square*. We are very proud to be living and working in a community that supports the development of new works and new ways of working, while supporting the established and emerging artists living among us. The

students and faculty of Lyric Theatre @ Illinois: the designers, orchestral musicians, singers, stage managers, choreographers—there are too many to name—welcome you to *Black Square*, our tragicomic love story with an affinity for the Russian avant-garde and the adrenaline rush of an action thriller!

Yours,

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

THANK YOU TO OUR SPONSORS

Black Square is sponsored in part by the following generous donors:



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PROGRAM

LYRIC THEATRE @ ILLINOIS PRESENTS

BLACK SQUARE

Idea by Igor Konyukhov

Ilya Demutsky, composer

Libretto by Olga Maslova & Igor Konyukhov

Michael Tilley, music director

Nathan Gunn, stage director

Time: Yesterday

Place: Tomorrow

This performance includes a 20-minute intermission.

This production includes smog effects, smoke effects, and strobe lighting.

This production contains content related to suicide and hanging.

Black Square was inspired by the libretto for the opera *Victory Over the Sun* (1913) and poems by Alexei Kruchenykh.

Lyric Theatre @ Illinois is a proud part of the University of Illinois School of Music (Linda R. Moorhouse, director).

DIRECTOR'S NOTE

Thirty-one years ago, during my senior year of college here at the University of Illinois, I sang the role of The Lodger in Dominick Argento's *The Aspern Papers* on the Tryon Festival Theatre stage. Although the production was but a brief moment in time, it left an indelible impression on me as an aspiring musician. *The Aspern Papers* was the first work by a living composer I'd ever performed. As obvious as it seems, the fact that Dominick Argento was alive and his music reflected the time we lived in gave me a sense of ownership of the music and also an innate understanding that I was actually creating something and not just curating a piece from the past. This (living) composer was a member of our community contributing a work of sung theatre which reflected an aspect of his life, a life that was being lived at the same time as mine.

Now, I'm delighted to say that I get to help create these new works not only as a performer, but as a stage director and resident producer at the Krannert Center for the Performing Arts. With Olga Maslova designing the costumes (also the librettist for the opera... she is multi-talented), Scott Neale designing the sets and Rob Perry designing the lighting, the audience can expect a feast for the eyes.

Premiering a work of such magnitude is a dream come true for our Lyric Theatre team and a wonderful way to celebrate our tenth year as a program. Maestro Demutsky is one of the world's greatest living composers, and there is no better program or community to give this monumental work its academic debut. The University of Illinois is known for stepping boldly into the future in the fields of science and technology, but fewer know that we have been doing this in the performing

arts as well. This is something the University of Illinois has been doing since its founding and is, in fact, a legacy we intend to continue.

Black Square is also a famous painting by Kazimir Malevich. Malevich was born on February 23, 1879, in Kyiv, Ukraine. He is quoted as saying that he "took refuge" in the square form in order to free himself and his art from the grip of objectivity. Malevich's *Black Square* is meant to be seen from all perspectives at the same time. To Malevich, it isn't an "empty square." It is, rather, a "feeling of nonobjectivity." Ilya Demutsky, in his opera *Black Square*, uses a landscape of sound like Malevich used his brush. It's as if one is walking through a bustling city catching glimpses of private events and brief conversations. In the midst of this soundscape, a locomotive crashes onto the stage symbolizing the arrival of a new age, one in which the sun no longer exists. The demi-god Bi Ba Bo (the Beautiful One) has saved everyone by destroying the sun, thereby creating a world that is without variety, impermanence, or inconsistency. It is a world without shadows or the preferential treatment of "shade." In this world, there is no need for memory, individual thought, or human compassion. Nature has been supplanted by technology.

This is, of course, an absurd idea, creating the perfect springboard for a comedy, one that can be seen from many different perspectives even though the characters on stage are only allowed to have one.

Please join us for this hour and a half long ride which dives into what it means to be human.

—Nathan Gunn, stage director

BLACK SQUARE

IDEA BY

Igor Konyukhov

COMPOSER

Ilya Demutsky

LIBRETTO BY

Igor Konyukhov and Olga Maslova

MUSIC DIRECTOR

Michael Tilley

STAGE DIRECTOR

Nathan Gunn

CHORUS DIRECTOR

William Murphy

CHOREOGRAPHERS

Kato Lindholm

Alex Tecza

SCENIC DESIGNER

Scott C. Neale

COSTUME DESIGNER

Olga Maslova

LIGHTING DESIGNER

Robert Perry

SOUND DESIGNER

Darien Durell

MEDIA DESIGNER

Eme Ospina-López

STAGE MANAGER

Kaitlyn N. Meegan

CAST

DIVA

Mia Love

TIME TRAVELER

Héctor Camacho-Salazar

JOHN DOE

Nathan Tilton

JANE DOE

Carly Wingfield

VIOLET

Matthew Hauser

MALEVOLENT

Martin Pizarro

NERO-CALIGULA

Salvador López Portillo

LEGION 1

Bridget Ravenscraft

LEGION 2

Erica Ancell

CLERK/STAGED ENSEMBLE

Megan Ferrari

BEAUTIFUL ONE

Ramman Takhsh

ENSEMBLE

Claudia Espinoza Portocarrero (Diva Cover)

Kasey Sliwinski (John Doe Cover)

Bonnie Martin (Jane Doe Cover)

Aidan Singh (Violet Cover)

Matthew Felbein (Malevolent Cover)

Tian Tan (Legion 1 Cover)

Molly Jennings (Legion 2 Cover)

STAGED ENSEMBLE

Jessica Blomberg

Isabella Dippel

Aiden Garland-Sutter

Josh Knehans

Levi Petrine

CHORUS

Adam Brinati

Gianna Casanova

Paige Greve

Dahlia Medvinsky

Andrew Miller

Gabriella Longo

SYNOPSIS

ACT I

Scene One: Celestial Prelude

From beyond the vastness of the universe, a voice ethereal, Diva, sings of bliss man-made.

In a quaint apartment building, dwellers bask in domestic tranquility.

Secluded on his rooftop, the Time Traveler ponders over his uncertain temporal locale.

Next door, Jane and John Doe delight in the mundane joys of life, chanting, “Lavie Lavie Lavie More.”

Their peace is shattered by the uproar from below—a fierce quarrel between the acrologic Malevolent and the Dionysian Nero-Caligula escalates.

In the chaos, Nero-Caligula is rescued by his formidable paramour, Violet.

Meanwhile, the Time Traveler, fleeing his isolation, seeks solace with Jane and John, who recount their encounter with the enigmatic Bi Ba Bo.

The mere thought of Bi Ba Bo sends the Time Traveler into a frenzy, prompting a swift retreat to his solitary refuge, from which he warns of looming calamity—a caution disregarded.

As the tumult subsides, the residents raise a toast to life’s simpler pleasures.

Scene Two: The Insurgence

Legionwomen, in military guise, storm in, a labor force in tow. Amidst the chaos, the Time Traveler falls, struck.

John struggles to rescue Jane, now a hostage to the fray’s hypnotic enthusiasm.

Amidst disorder, the Legionwomen call upon the populace to wage war against the Sun, their proclaimed foe.

United under the New Order’s flag, citizens march forth to the cosmic battlefield.

Scene Three: Twilight Triumph

As celestial conflicts wane, Diva’s voice heralds the dawn of a liberated, shadowed realm.

In the hushed aftermath, a Night Clerk learns of the Sun’s demise and the birth of a New World.

ACT II

Scene One: A New Dawn

In the post-revolution gloom, where sunlight is but a memory, replaced by the glow of innovation, the Sun’s funeral is attended by all.

The masses, led by the Legionwomen, celebrate the conquest with fervor, “The Victory—Signed, sealed, delivered!”

Anticipation mounts for the Beautiful One, Bi Ba Bo, who declares the Sun’s end.

Despite triumph, the Legionwomen confess to lingering dissent.

The Beautiful One unveils the Memory Eraser, captivating the crowd with visions of forgetfulness and bliss.

Caught in the spell, the populace queues for the promise of renewal.

John, amidst the throng, seeks Jane. Finding her too late, he witnesses her indoctrination and despairing, loses her to the memory eraser machine.

Unaware of the unfolding spectacle, Violet is corralled into the memory eraser by the throng of indoctrinated, but the machine, we discover, has no effect on the alluring Violet.

Scene Two: The Fringes of Utopia

On the city's outskirts, Malevolent, John, and the Time Traveler scavenge, haunted by distant hymns of the indoctrinated.

Nero-Caligula, disenchanted with the New Order, contemplates escape.

The trio, reflecting on times past, overhear whispers of an exodus to "The Islands," a purported paradise.

One by one, they yield to the draft, leaving John in solitude.

Besieged by despair, John contemplates the end but is instead drawn back to the Memory Eraser, seeking oblivion.

Emerging pacified, John reunites with Jane, both now disciples of the New Order.

Together, they, and all, converge to worship Bi Ba Bo and the life without suffering while Diva descends in her tangible majesty.

ILLINOIS MODERN ENSEMBLE

VIOLIN 1

Anna Wallace

VIOLIN 2

Alice Lee

VIOLA

Jacqueline Scavetta

CELLO

Wilson Burnnett

DOUBLE BASS

Mingzi Han

FLUTE

Zimeng Wang

OBOE

Natalie Myers

CLARINET

Christina Dodds

BASSOON

Brad Sarmiento

FRENCH HORN

Daniel Ota

TRUMPET

Nick Szoblik

TROMBONE

Peter Karda

TIMPANI

Trevor Landreth

PERCUSSION

Daisy Waters

KEYBOARD

Andrey Ivanov

William Murphy

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.



Erica Ancell (Legion 2) is from St. Louis, Missouri. She completed her bachelor's degree in vocal performance in 2022 and is a first-year graduate in vocal performance and literature at the University of Illinois. Erica was the soprano

young artist for the Bach Society of St. Louis (2022–23) and made her debut as Soprano Soloist in Handel's *Messiah* at the Greenville University (2022). Recent productions include: *Falstaff* (2022) with Union Avenue Opera in St. Louis, *Macbeth* (2023) with Winter Opera St. Louis, and *Die Fledermaus* (2023) with Lyric Theatre @ Illinois.

Adam Brinati (Chorus) is a composer at the University of Illinois who splits his time writing music and studying history. He loves to perform new music and particularly enjoys music that carries a strong message. This is Adam's first time being involved with a Lyric Theatre production, and he is very excited to be a part of it!



Jessica Blomberg (Chorus) 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 *Carnaval!* 2024 (Soloist/Ensemble), a workshop presentation of *MET: The Musical* by Hilliard and Boresi (Ensemble), *Die Fledermaus* by Johann Strauss II (Ensemble/Sally cover), *Lyric Under the Stars* 2023 (Poppea/Ensemble), *Trial by Jury* by Gilbert and Sullivan (Bridesmaid),

Carnaval! 2023 (Soloist/Ensemble), *A Little Night Music* by Stephen Sondheim (Mala/Liebeslieder cover), and *Lyric Under the Stars* 2022 (Soloist/Ensemble). This past summer, she sang with Chicago Summer Opera as the Flora cover in *The Turn of the Screw* by Benjamin Britten. She was also at Northwestern University the past two summers for their Intensive Vocal Performance Seminar, where she sang as Frasquita in Bizet's *Carmen*, and as Papagena in Mozart's *The Magic Flute*. She currently sings in Dr. Barrington Coleman's Chancel Choir for Wesley United Methodist Church in Urbana and is a member of Dr. Ollie Watts Davis' Black Chorus at the U of I. In her hometown of Farina, Illinois, she is a pianist for Friedens United Church of Christ and Farina United Methodist Church. She would like to thank her family, friends, and teachers for their endless enthusiasm and support.



Colombian tenor **Héctor Camacho-Salazar** (Time Traveler) has led a career that spans several genres, including opera, musical theatre, oratorio, sacred music, and art song. His most recent role is Burrs in a fall 2023 Lyric Theatre

@ Illinois production of Andrew Lippa's *The Wild Party*. He sang Rinuccio in Puccini's *Gianni Schicchi* and Lumière in Disney's *Beauty and the Beast* at the 2023 Bay View Music Festival and in the Great Lakes Center for the Arts. In 2023, he played Edgardo in the University of Illinois Voice Area Opera *Lucia di Lammermoor*. He ventured into musical theatre in December 2022, playing the role of Sergio Robusto in Hillard and Boresi's

new work *MET: The Musical* at Lyric Theatre @ Illinois. In 2021, he played Ferrando in a New York production of *Così fan tutte*. In 2020, he performed as Gherardo in *Gianni Schicchi* at the Teatro Mayor Julio Mario Santo Domingo. He debuted as Tamino on the same stage in *The Magic Flute* in 2015. He has performed Handel's *Messiah*, J. S. Bach's *Magnificat*, F. P. Schubert's *Mass in E-flat*, and Berlioz's *Lélio, ou le retour à la vie*. In 2022, he won First Prize in the Male Voice Category at the Bogotá Philharmonic National Voice Competition, the most prestigious award for singers in his native country, and he was a finalist in the Krannert Debut Artist Competition in Champaign-Urbana, Illinois. He has received the merit-based Stotler Voice Fellowship at the University of Illinois at Urbana-Champaign in 2020, 2021, and 2022.



Illinois. She most recently played Hope Cladwell in Howard High School's production of *Urinetown*.



(Ensemble), *Die Fledermaus* (Ensemble), *Lyric Under the Stars* (Featured Vocalist), *Trial By Jury* (Bridesmaid), and *What You Will* Shakespeare's productions of *Hamlet* (Gertrude) and *Romeo and*

Juliet (Juliet). Other favorite credits include Helena in *A Midsummer Night's Dream*, both at Champaign-Urbana Theatre Company and the Forst Inn Arts Collective, and *Les Misérables* (Cosette) and *School of Rock* (Rosalie) at Sturgeon Bay High School. She is grateful for this opportunity to bring her passion for the power of storytelling to the stage, and hopes to thank her voice teachers, Professors Dawn Harris and Sarah Wigley, along with her family-the one she was born into as well as the ones she has found. Enjoy the show!



Claudia Espinoza Portocarrero (Diva Cover/Ensemble) is a Peruvian soprano. She received her bachelor's degree in vocal performance from the National Conservatory of Peru, where she was awarded the Conservatory Award for having the highest

grades in her senior year. She has performed in the main venues of her country. She was a member of the National Choir of Peru, the most prestigious choral ensemble in her country, for five years. She has performed as a soloist with the National Symphonic Orchestra and the Young Symphonic Orchestra of Peru in works such as Handel's *Messiah*, Bach's *Mattheus Passion*, and Mozart's *Requiem* and *Exultate Jubilate*. Claudia has performed the roles of Musetta in *La Bohème* and Suor Genovieffa in *Suor Angelica* in the Santa Catarina Music Festival productions of these operas in Brazil. In 2020 she was part of the JSB Ensemble 2020 organized by the Bach Akademie Stuttgart in Germany. In 2021 she was awarded a Fulbright grant to pursue graduate studies in the United States. She currently pursues a master's degree in vocal performance and literature at the University of Illinois Urbana Champaign under the instruction of Yvonne Redman. She is the recipient of a Howard A. Stotler Fellowship for 2022–2023.



Matthew Felbein (Malevolent Cover/Ensemble) is a junior studying choral music education and is a voice student of Dawn Harris. His first Lyric Theatre @ Illinois production was *City of Angels*, where he played the Angel City

Baritone and Harlan Yamato, and his other credits include *Mamma Mia!* (Sky), *The 25th Annual Putnam County Spelling Bee* (Chip Tolentino), *Chicago* (District Attorney), and *Kiss Me, Kate* (Gremio) at Naperville Central High School, as well as various other community theatre productions. Off the stage, Matthew enjoys composing music and is a member of the Marching Illini, where he serves as one of the drum majors. He would like to thank his family, friends, professors, and all of his music teachers for their support, and hopes you enjoy the show!



Megan Ferrari (Clerk/Staged Ensemble) is a mezzo-soprano from Houston, Texas. In fall 2023, she covered 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 *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 Master of Music degree in vocal performance and literature at the University of Illinois School of Music. She is currently in the studio of Professor Ricardo Herrera.



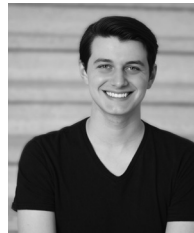
Aiden Garland-Sutter (Staged Ensemble) is a sophomore lyric theater major at the University of Illinois Urbana-Champaign from Rochester, Illinois and is studying voice under Professor Nathan Gunn. He has been doing musical theater since he

was eight years old. Some of his credits include *The Addams Family* (Uncle Fester) at Rochester High School, *Descendants* (Prince Ben) at the Hoogland Center for the Arts, and *The Lion King* (Simba) at Theater in the Park. He loves to rock out on the drums in his free time, especially when it's to The Beatles. He would like to thank his family and mentors over the years for supporting him and helping him get to where he is today.



Paige Greve (Chorus) (she/her/hers) is playing the role best fit for her. She is from Elmhurst, Illinois and previously studied at York Community High School with York Drama. She is currently studying at the University of Illinois Urbana-

Champaign. Her previous works include Julia in Oberacker and Taylor's *Bandstand*, Elizabeth in Oberacker and Taylor's pilot production of *Ace*, Celia in Shakespeare's *As You Like It*, and Foreman in *Twelve Angry Men*. All named productions were done at York Community High School under the direction of Rebecca Marianetti, Matthew Bourke, and John Forsythe.



Matthew Hauser (Violet) is a senior pursuing a BMA in lyric theatre at the University of Illinois Urbana-Champaign and is a student of Jerold Siena and Sarah Wigley. His previous credits with Lyric Theatre @ Illinois include *Die Fledermaus*

(Ivan, Assistant Director), *City of Angels* (Dr. Mandrill), *A Little Night Music* (Carl-Magnus Cover), *Le Nozze di Figaro* (Figaro Cover) and *Lyric Under the Stars* (Soloist). 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 Jerold Siena and Sarah Wigley for their support throughout his vocal journey!



Molly Jennings (MJ) (Legion 2 Cover/Ensemble) is from the metro area of Atlanta, Georgia. Jennings is a first year master's candidate in vocal performance and literature. They earned their bachelor's in vocal performance from Kennesaw State University and performed with the Atlanta Opera Chorus in their 2022 production of *Madame Butterfly*.

Josh Knehans (Staged Ensemble) is a freshman majoring in voice performance at the University of Illinois Urbana-Champaign. He is excited to be playing Staged Ensemble in *Black Square*. Josh is from Cincinnati Ohio and is very excited to be working with LTI. He has been in performances such as *Les Misérables*, *Phantom of the Opera*, and *Hello, Dolly!* Josh loves opera and musical theatre and is excited to learn more about both while he is here.



Praised for his "magnetic presence and burnished sweetness of tone" (*South Florida Classical Review*), countertenor **Salvador López Portillo** (Nero-Caligula) 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 Bacco 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. López 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. López 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.

Gabriella Longo (Chorus) (she/her) is an Italian-American majoring in lyric theatre at the University of Illinois Urbana-Champaign. Currently, she is a sophomore studying voice with Nathan Gunn, and previously she studied with Dawn Harris. Her past credits with Lyric Theatre @ Illinois include *Lyric Under the Stars* (Soloist), the workshop for *MET: The Musical* (Soloist/Ensemble), and *Trial by Jury* (Ensemble). Outside of campus, Gabriella's credits include The 25th Annual Putnam County Spelling Bee (Logainne) and *Cinderella* (Queen Constantina). She would like to thank her parents for all the sacrifices they've made and their constant love, her siblings for their tough love, and her teachers for their support and advice.



Mia Love (Diva) is 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 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.



Bonnie Martin (Jane Doe Cover/Ensemble) is currently a junior at the University of Illinois. She is studying vocal performance with Professor Ricardo Herrera. Bonnie is from Philo, Illinois and studied at Parkland College for two years.

During Bonnie's first year at the University of Illinois she was a recipient of the Smith Scholarship. Bonnie is very excited to cover the role of Jane Doe and be a part of an incredible ensemble! In her free time Bonnie loves taking walks with her mom and hanging out with her cat, Tia.

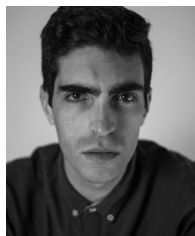
Dahlia Medvinsky (Chorus) is a first-year lyric theater student at the University of Illinois Urbana-Champaign. She is originally from Grosse

Pointe Woods, Michigan, where she had the honor of performing with the University Liggett School Players Program as Amneris in *Aida* and Katherine Plumber in *Newsies*. With the Players Program, she was able to work alongside faculty as the assistant vocal director. She has also performed with the Rochester Summer Music Theater as Ms. Andrews in *Mary Poppins*, where she also worked on the hair, makeup, and wig team. She is so excited to be a part of her first spring season with Lyric Theatre here at the Krannert Center for the Performing Arts!



Levi Petrine (Staged Ensemble) (they/any) is a sophomore from West Chicago, Illinois pursuing a BMA in lyric theatre here at the University of Illinois @ Urbana-Champaign. Recent credits at the U of I include *Lyric Under the Stars* (Featured

Performer), *City of Angels* (Cover/Ensemble/Swing), and *Trial by Jury* (chorus). Back in their hometown, they performed in many community and school productions and was actively involved in choral ensembles. They would like to thank their professors for their endless encouragement, and thank their family for always supporting their dreams. Enjoy the show!



Colombian tenor **Martin Pizarro** (Malevolent) studied under Camila Toro before earning a master's degree at RWCMD. He was awarded the Stotler Fellowship to study a master's and DMA at the University of Illinois under the

tutelage of Dr. Ollie Watts Davis and Nathan Gunn, respectively. He has sung in the main venues of his country in roles including Léon in Thomas Pasatieri's *Signor Deluso*, Monsieur

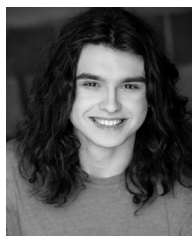
Vogelsang in W. A. Mozart's *Der Schauspieldirektor*, and Bertoldo in the world premiere of *Muerte Accidental de un Anarquista* by Jorge Pinzón. Internationally, he has sung the roles of Gherardo and Rinuccio in Puccini's *Gianni Schicchi* in Kandersteg, Switzerland; Daniel Buchanan in Kurt Weill's *Street Scene* in Cardiff, Wales; Mr. Erlanson and Fredrik in Sondheim's *A Little Night Music* and Stone in *City of Angels* in Urbana, Illinois; as well as Ferrando in *Così fan tutte* by W. A. Mozart in Cambridge, Massachusetts.



Bridget Ravenscraft (Legion 1), soprano, is receiving her Artist Diploma at the University of Illinois Urbana-Champaign and is studying with Professor Yvonne Redman. Most recently at the U of I, Ms. Ravenscraft was awarded second place in the Krannert Debut Artist Competition and advanced to the final round of the UI Symphony Orchestra Concerto Competition. 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 (Violet Cover/Ensemble) is a baritone pursuing a DMA in vocal performance and literature at the University of Illinois Urbana-Champaign under the instruction of Nathan Gunn. He earned his Master of Music in vocal performance from Illinois State University, and his Bachelor of Music in vocal performance from Millikin University. His recent credits include a gentleman of the jury in *Sinfonia da Camera* and Lyric Theatre @ Illinois' production of Gilbert and Sullivan's *Trial by Jury* and Lyric Theatre @ Illinois' 2023 production of *Carnaval!* (soloist/ensemble). Past roles 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.



Kasey Sliwinski (John Doe Cover/Ensemble) recently performed as Frank Abagnale Jr. in *Catch Me If You Can* and Teen Karl in *The Christmas Schooner*. His Gilbert and Sullivan performances include *H.M.S. Pinafore* with the Gilbert & Sullivan Opera Company in Chicago and *Trial by Jury* and *Yeoman of the Guard* with The Savoyaires. Other favorite musical roles are Prince Eric in *The Little Mermaid*; Amos in *Chicago*; Jean Valjean in *Les Misérables*; Laurie in *Little Women*; Tarzan in *Tarzan*; Theo in *Pippin*; Dickon in *The Secret Garden*, to list just a few roles.



Ramman Takhsh (Beautiful One) is a senior from Chicago, Illinois, currently pursuing a BMA in lyric theatre. He is a student of both Sarah Wigley and Nathan Gunn. His past credits with Lyric Theatre @ Illinois include *The Wild Party*

(Oscar/Burrs Cover), *City of Angels* (Jimmy Powers/Mahoney/Stine Cover), *Fun Home* (Roy/Pete/Mark/Bobby Jeremy), and *A Little Night Music* (Bertrand). On campus, he has also been involved in the Illini Student Musicals productions of *Freaky Friday* (Mike), *Legally Blonde* (Grandmaster Chad/Ensemble) and *Little Women* (John Brooke). He would like to thank his parents for their constant love and support, and he hopes you enjoy this production!



Tian Tan (Legion 1 Cover/ Ensemble), a soprano from China, completed her undergraduate vocal studies 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 Professor Herrera's studio at the University of Illinois Urbana-Champaign.



Nathan Tilton (John Doe), baritone, is a senior, vocal performance major from Frankfort, Illinois. studying under Nathan Gunn, Sarah Wigley, and Michael Tilley. He spent the summer in Falmouth, Massachusetts with the College

Light Opera Company. His favorite credits include Danilo in *The Merry Widow*, Buddy in *City of*

Angels, and Mr. Linquist in *A Little Night Music*. He would like to thank his voice teachers for their constant advice and support. He would like to thank his mother for her love and encouragement.



Carly Wingfield (Jane Doe), soprano, is pursuing a DMA in vocal performance and literature at the University of Illinois under the instruction of Yvonne Redman. She earned a Bachelor of Music in education and vocal performance from

Lee University (2016), and a Master of Music in vocal performance from Missouri State University (2019). Carly taught voice as an adjunct instructor at Missouri State, Evangel University, and College of the Ozarks from 2019–2022. Recent performance credits include Brian Hinkley's *Total Inaction* with the Illinois Modern Ensemble, Springfield Little Theatre's *The Sound of Music* (Elsa), and Ozark Lyric Opera's productions of *Turandot*, *l'Orfeo* and *Pagliacci* (Chorus). She also toured with the World Youth Choir in 2019 and 2023 and will be the soprano section leader in 2024.



Through his performing career and life-long study of singing, **Nathan Gunn** (Stage Director), has encountered an abundance of expressions of excellence and creativity in the performing arts. He feels it is a privilege to share these experiences with audiences, artists, and communities in order to encourage thoughtful, healthy, and expressive artistry.

His interest in music began in South Bend, Indiana, where he grew up. He sang in his school musicals and his church choir, but it wasn't

until his junior year of high school, after being introduced to Mozart's opera *Die Zauberflöte*, that he thought of devoting his life to it. Consumed by a desire to learn more, Nathan went the University of Illinois to study music and was mentored by pianist John Wustman and master teacher William Miller.

As a performer, Nathan is respected as an artist, a musician, and as a singing actor. He has performed on the greatest stages in the world, and television, radio, video recording, and live simulcasts. Nathan's famous portrayal of Papageno (*The Magic Flute*) was brought to the world stage in the first ever live HD broadcast performed at the Metropolitan Opera. In addition to Papageno, Nathan has reinterpreted classic roles such as Billy Budd, Figaro, and Don Giovanni, garnering many awards, including a Grammy award for his portrayal of Billy Budd and the coveted Beverly Sills award. He has also been widely acclaimed for his work in musical theatre. His performances of Billy Bigelow, Lancelot (both for *Live at Lincoln Center*) and most recently Max von Mayerling at the John F. Kennedy Center's Broadway Center Stage have been widely acclaimed as well and have led to collaborations with such Broadway stars as Mandy Patinkin, Stephanie J. Block, Kelli O'Hara, and Audra McDonald.

Nathan believes that music is a living art form and has performed dozens of new songs, operas, and other forms of sung theater in a multitude of venues. Of his latest project, *In Our Daughter's Eyes*—a one-man show of which he was the co-creator with composer DuYun and librettist Michael McQuilken—*Broadway World* said, "Gunn's the real thing, the quintessential performer who lets himself be subsumed by the composer and librettist and his own elements to the painting coming to life in front of us: a kind of 'Sunday in the Park with Gunn.'" His newest project, which will be premiered in September

of this year (2023), is by composer Paola Prestini and librettist Royce Vavrek and is titled *The Old Man and the Sea*, based on Ernest Hemingway's masterpiece of the same name. He frequently collaborates with Hershey Felder Presents, most recently playing the role of Francesco Naclerio in *Il Quarto Uomo* at the 3000-year-old amphitheater in Fiesole, Italy.

Nathan and his wife, Julie, have been married for 31 years and have been partners in music for even more. They are often seen in recital and cabaret settings, where they enjoy creating programs unique to the special event. This past year, "Nathan Gunn: The Art of Opera" was on display at The Peoria Riverfront Museum. This was a curation of famous prints and posters designed to promote the premieres of new operatic and musical theater productions. The display was brought to life through musical performances designed to highlight the pieces. Through their production company, Shot in the Dark, they are creating and producing a new musical by composer Peter Hilliard and librettist Matthew Boresi. Currently, it's being workshopped with the help of Lyric Theatre @ Illinois and will be premiered in its 2024–25 season.

Nathan is a professor and Swanlund Chair at the University of Illinois. He teaches the art of singing to a full studio of students from freshman year through doctoral degree. He is co-director of Lyric Theatre @ Illinois (a comprehensive program embracing a broad continuum of opera and musical theatre while supporting the development of new works, and centered on his values of flexibility, creativity, and wellness.) He is also one of the program's stage directors. He and Julie developed and founded the first ever Bachelor of Musical Arts in Lyric Theatre curriculum in the nation. It is part of the School of Music at the University of Illinois and housed in the Krannert Center for the Performing Arts.

In addition to life as a performer and educator,

Nathan is an avid promoter and advocate of the arts. He and Julie care very much about the younger generation and support programs that help them develop their artistic potential.

Nathan and Julie raised their five children in Champaign, Illinois, where they have lived since 1989

During the last decade, **Michael Tilley** (Music Director) has served as music director for concerts and shows in New York City and throughout the country. As a conductor, he has led ensembles from Central City Opera, Opera Colorado, Emerald City Opera, and Boulder Opera. Michael has been a featured performer with the Colorado Symphony Orchestra and other regional orchestras, as well as with the Martha Graham Dance Company at the Vail International Dance Festival. His orchestrations and arrangements, from solo piano to full symphony to rock opera, have been heard across the country and abroad. He has also composed music for the stage and a feature-length soundtrack. He plays, writes, and sometimes sings for the Argentine tango groups Extasis and Orquesta Tipica di Natural Tango.



Ilya Demutsky (Composer) is a composer, performer, and conductor. His works include compositions for orchestra, chorus, chamber ensemble, piano, and voice, as well as electronic and film music. Ilya holds a master's degree in

choral conducting from Saint Petersburg State Conservatory and a Master of Music in composition from San Francisco Conservatory of Music, which he attended on a Fulbright scholarship and where he studied with David Conte.

Demutsky's music for the full-length ballet *A Hero of Our Time* (choreography by Yuri Possokhov, directed by Kirill Serebrennikov), at the Bolshoi Theatre of Moscow has won him the most coveted Russian theatre award, the Golden Mask, for the Best Composer in Musical Theatre, and the production was named the Best Ballet Production for 2015–2016. In January 2017, San Francisco Ballet opened its new season with the world premiere of his ballet *Optimistic Tragedy*, and the same year ended with the much anticipated opening of the full-length ballet *Nureyev* at Bolshoi in December 2017 (choreography by Yuri Possokhov, directed by Kirill Serebrennikov). *Nureyev* won four Prix Benois 2018 awards, including best composer work in ballet. In 2019, the Joffrey Ballet and the Australian Ballet commissioned from Demutsky a new full-length orchestral score for an entirely new "story ballet" based on Leo Tolstoy's *Anna Karenina*, the first full-length commission in the Joffrey's history.

For his score of *The Student*, a film directed by Kirill Serebrennikov, Ilya Demutsky won the title of "European Composer of 2016" bestowed by the European Film Academy.

The full-length ballet *The Seagull*, which was commissioned by the Bolshoi Theater and premiered in July 2021, has recently received the Golden Mask and BraVo Award as the Best Ballet.

Darien Durell (Sound Designer) is a senior studying sound design and technology. He is excited to be a part of a new opera and would like to thank his friends, family, and advisors for all of their support. Other Illinois and Lyric Theatre credits include *The Realness* (Audio Engineer), *Lyric Under the Stars* 2023 (Audio Engineer), *Studiosdance* 2023 (Sound Designer,) *Lyric Under the Stars* 2022 (Assistant Audio Engineer), and *Varslaren* (Assistant Audio Engineer).



Igor Konyukhov (Idea/Libretto), a Russian-born director, producer, and writer, initially pursued nuclear physics, earning a Master of Science degree from Moscow State University before continuing his studies for a PhD at the University of Connecticut. However, his passion for theatre ultimately led him to New York City, where he obtained an MFA from NYU Tisch School of the Arts.

In 2012, Konyukhov made his directorial debut with the Baroque opera *Armida*, set to his libretto, at the Orensanz Foundation in New York City. He went on to direct the world premiere of *Shulamit* for JCC Manhattan and staged Schumann's *Spanische Liebeslieder* and Brahms' *Liebeslieder Walzer* at Salon 4 in 2015. Notably, his production of Tchaikovsky's *Iolanta* premiered at El Museo del Barrio in 2014 and received critical acclaim in San Francisco's Fort Mason in 2016, where it was presented alongside his production of Mussorgsky's *Boris Godunov* (version of 1869).

Currently, Igor resides in Miami, where he directed *Die Fledermaus* for the New World School of the Arts in 2019.



Kato Lindholm (Choreographer) is a former professional ballroom US National Finalist, World Finalist, and recipient of 2008 and 2009 Dancers Cup Tour Professional Couple of the Year awards. Since retiring from competitions, Kato has

collaborated with other artists and choreographed original works with Alex Tecza. Kato performed *Heart at Low Tide 2* by Rebecca Nettl-Fiol at the American Dance Guild Festival in New York City,

co-choreographed and performed in the Lyric Theatre @ Illinois productions of *My Fair Lady* and *The Merry Widow*, and co-choreographed and performed in *Stay* with Alex Tecza at the Harvest Chicago Contemporary Dance Festival, among other venues. Kato is a fellow with the US Terpsichore Association, and teaches students of all levels. He is the official coach of the Illini Dancesport team.



Olga Maslova (Libretto/Costume Designer) is a Ukrainian-American writer and theatre designer. Born and raised in Kharkiv, Ukraine, she is an associate professor in the Department of Theatre at the University of Illinois Urbana-

Champaign. Olga is the librettist of several produced large-scale vocal works: an opera, *Black Square*; an oratorio, *The Last Day of the Eternal City*; an art song cycle, *Venetian Cycle*; all with music by Ilya Demutsky. She was a 2021–2022 Fulbright Fellow for the musical libretto.

A New York University graduate for set and costume design, Olga has created costumes and sets for many prominent directors and choreographers in the United States, South America, and Europe, among them Dan Sullivan, Bill T Jones, Chris Baes, Ron Daniels, Shozo Sato, and Pedro Salazar. Most recent design works are: *Le Nozze de Figaro* and *Tosca*, both at Teatro Mayor, Bogota, Colombia; *Peter Grimes* at the Amazon Theatre in Manaus, Brazil; costumes and sets for operas *Everest* and *Aleko*, both for Chicago Opera Theatre. Her work has been reviewed by the *New York Times*, *Boston Globe*, *Chicago Classical Review*, *Opera Magazine*, *New York Arts*, *Forbes*, *Village Voice*, and many other publications here and abroad.



Kaitlyn N. Meegan (Stage Manager) is a third-year MFA stage manager from Westfield, New York. She received a Bachelor of Arts in theatre arts and a Bachelor of Science in communication-media management from the State

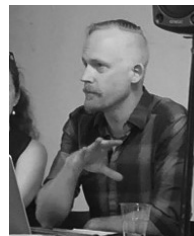
University of New York at Fredonia. Her credits with the University of Illinois include KCPA stage manager for *Relics and Their Humans* (Pickup Performance Co.), assistant production manager for *The Wild Party* (Lyric Theatre @ Illinois), production stage manager for *Dance at Illinois Downtown!* (Dance at Illinois), stage manager for *Urinetown* (Illinois Theatre), stage manager for *Carnaval!* (Lyric Theatre @ Illinois), assistant stage manager for *Sweat* (Illinois Theatre), and assistant stage manager for *Native Gardens* (Illinois Theatre). She will be returning to Jacob's Pillow Dance Festival for the second season this summer as the production manager of the Henry J. Leir Stage. *Black Square* is Kaitlyn's final production as a stage management student, and she is so grateful to have worked on this academic premiere. She would like to thank her family for their support throughout all her work.

William Murphy (Chorus Director) is a first-year doctoral student at the University of Illinois Urbana-Champaign in vocal coaching and accompanying. He was awarded a teaching assistantship with the Lyric Theatre @ Illinois.

He recently completed his seventh year as staff accompanist at Morehead State University. He gave several performances with MSU faculty as a guest artist with performances at Berry College in Rome, Georgia and the University of Louisville and Marshall University in Huntington, West Virginia. On-campus performances included many faculty and degree recitals and a world premiere performance of Carter Pann's

"Giantess" for flute and piano (2018). Additional performances have been heard at KMEA (2017), North American Saxophone Alliance (2018), Flute Society of Kentucky (2019, 2023), ITF (2019), and Falcone International Tuba Euphonium Festival (2021). He can also be heard as a performer on the debut album *Bootleg* with bass trombonist Russ Zokaite (Centaur Records 2020). Other artist collaborators include soprano Dr. Marlayna Maynard (Nashville), soprano Alexandra LoBianco (Chicago), clarinetist Rob Patterson (Boston), and several choral clinicians.

Currently, he is the choirmaster at Emmanuel Memorial Episcopal Church in Champaign. For the previous thirteen years, he was the organist at St. John's Episcopal Church in Huntington, and in 2013, he received the Colleague Certificate from the American Guild of Organists. In addition to this position, he was the pianist/organist for the West Virginia Symphony Chorus in Charleston for eight years.



Scott C. Neale (Scenic Designer) (he/him/his), Chair of the scenic design program at University of Illinois, is an internationally recognized, award-winning professional scenic and experiential attractions designer. He holds

an MFA in scenic design from Northwestern University and a BFA in scenic design and scenic painting from the Conservatory of Theatre Arts at Webster University.

Scott has been Resident Scenic Designer for Albany Park Theater Project in Chicago since 2006, most recently designing the set for the critically acclaimed *Port of Entry*, a 12,000-square-foot immersive experience that invites audiences to step inside the stories of immigrants from all parts of the world as they forge new lives within the walls of a single apartment building.

Additionally, Scott continues to design for theatres, theme park attractions, exhibits, and events, specializing in immersive theatre experiences and interactive environments around the world. In addition to Albany Park Theatre Project, Scott has designed for Third Rail Projects, Steppenwolf, Lookingglass, Repertory Theatre of Saint Louis, Saint Louis Shakespeare Festival, Alabama Shakespeare Festival, Great River Shakespeare Festival, Yale Baroque Opera, amongst many others. In the theme park industry, Scott has designed for Busch Gardens Williamsburg and Tampa, SeaWorld and Aquatica Orlando and San Diego, Tivoli Gardens Copenhagen, the Saint Louis Zoo, Sesame Place, and The Ferrari Experience in Abu Dhabi. In the live events industry, in collaboration with Production Glue LLC, he has designed events for clients such as HBO, NBC, FOX, Bloomberg Philanthropies, NAT GEO, Bentley, The New York Times Food Festival, and many more.

Scott is a proud member of United Scenic Artists Local 829, Themed Entertainment Association, and United States Institute of Theatre Technology. He is also a credited contributor to the collegiate textbook *Scene Design and Stage Lighting*, 9th and 10th Editions (by W. Oren Parker, R. Craig Wolf, and Dick Block; Wadsworth Publishing 2009, 2013)

In addition to scenic design, Scott is a visual artist, sculptor, graphic designer, illustrator, art photographer, and a professional blues harmonica player.



Robert Perry (Lighting Designer) has been designing lighting for 30+ years in the worlds of theatre, opera, dance, and other live events. Producers he has designed for include the Goodman Theatre, LaJolla Playhouse, Arena Stage,

Chicago Shakes, Dallas Theater Center, California Shakes, Intiman Theatre, Hartford Stage, Philadelphia Theatre Company, McCarter, American Players Theater, and Jacob's Pillow Dance Festival. World premieres: *Lost Lake* (Manhattan Theater Club), *Drowning Crow* (the Goodman), *Crowns* (McCarter). New York premieres: *Reefer Madness* (choreography by Paula Abdul), David Mamet's *Boston Marriage*, and his Drama Desk Award-nominated *The Water Engine* (Atlantic Theater Company). Recent awards include a Jeff nomination for *Gem of the Ocean* (the Goodman). Directors: Chuck Smith, Des McAnuff, Pam MacKinnon, Dan Sullivan, Tyrone Phillips, Joseph Chaikin, Michael Kahn, Seret Scott, Regina Taylor, and Kate Whoriskey. Degrees: MFA Yale School of Drama, BFA North Carolina School of the Arts. He is a member of United Scenic Artists Local #829. www.robertperrydesign.com.

Eme Ospina-López (Media Designer) is an activist, videographer, and projection designer born and raised in Bogotá, Colombia. They are a curious collaborator dedicated to trans-disciplinary storytelling as a social practice of resistance and collective reimagining of liberated futures. After four years of creative experiences at the University of Illinois Urbana-Champaign, Eme received their MFA in media design and technology for live performance in 2023. Now Chicago-based, some of their latest credits include *Tambo and Bones* (Jeff-nominated, Refracted Theatre Company), the 37th Young Playwrights Festival (Pegasus Theatre Chicago), and *Brighter Futures* (Paramount Theatre). They are currently developing and producing exciting work with Lifeline Theatre (*Native Son*), Blue in the Right Way (*Women Beware Women*) and Teatro Vista. They are excited to come back and rejoin the CU artistic community for the unveiling of *Black Square*.



Alex Tecza (Choreographer/ Assistant Director for Movement) is a second year MFA student in the Department of Dance. He spent over thirty years of his career as a competitive ballroom dancer and teacher. His professional

achievements include titles of US National and World Finalist, two Dancers Cup Tour Couple of the Year awards, and over thirty wins in American Smooth, International Standard, and Showdance divisions. As a dancer and choreographer, he appeared in several Dance at Illinois and Lyric Theatre @ Illinois productions, including *Dance at Illinois Downtown* at the Virginia Theatre, *My Fair Lady*, *The Merry Widow*, and *Carnaval!* His collaboration works have been shown in several venues, including Ruth Page Center for the Arts and Ailey Citigroup Theatre. Alex often serves as a ballroom dance and partnering expert for the Lyric Theatre at Illinois productions. Aside from performing and choreographing, Alex is also a certified Alexander Technique teacher. He maintains a private teaching practice in both Champaign-Urbana and Chicago area.

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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. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

This acknowledgment and the centering of Native peoples is a start as we move forward.

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Salley Koo
Nelson Lee
Daniel McDonough
Kris Saebo
Guido Sánchez-Portuguez
Ann Yeung

VOICE

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Nathan Gunn
Dawn Harris
Ricardo Herrera
Yvonne Redman
Jerold Siena
Sylvia Stone

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Iura de Rezende
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Ricardo Flores
Amy Gilreath
Jonathan Keeble
Janice Minor
William Moersch
Debra Richtmeyer
Ben Roidl-Ward
Bernhard Scully
Scott Tegge
Douglas Yeo

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Penny Lopez
Pezz Lopez
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Rosa Pullen
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Gloria Rendon
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Qiaoyi Nie
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Yingrui Ouyang
Suraj Patel
Wesley Pereira
Diana Pham
Natalia Rafalko
Malika Raffensperger-Schill
Eliza Refaat
Nicolle Reynolds
Julia Rhodes

Jacqueline Perez Rivas
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Bangyan Shi
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Jenny Tran
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Cierra Welch
Samyla Williams
Nicholas Wooden
Ananya Yammanuru
Huiya Yang
Jie Zhang
Nicole Zhang
Bowang Zhou
Ino Zhu

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Helen Anil
Yusra Ansari
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Subhodeep Bakshi
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Alyx Bibbs
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Zach Bottoms
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Utsav Majumdar
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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 Refaat
Nicolle Reynolds
Julia Rhodes

KRANNERT CENTER STAFF

Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Associate Director
for Production
Maureen V. Reagan, Associate Director
for Administration and Patron
Experience
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
Rachel Gladd, Performing Arts Events
Coordinator

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
Frank Niemeyer, FAA Annual Giving
Officer

FINANCE AND OPERATIONS

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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,
Chad Schwenk, Attendants
Glenda Dalton, Operations Office
Support Associate

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Jodee Stanley, Program and Web Editor

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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, 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

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Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nick Jukes, Theatrical Lighting
Coordinator

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,
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:

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