



LYRIC THEATRE @ ILLINOIS PRESENTS

ORFEO

by Claudio Monteverdi

Andrea Solya, music director

Dawn Harris, stage director

Rachel Rizzuto, choreographer

Thursday-Friday, April 24-25, 2025, at 7:30pm

Saturday, April 26, at 3pm

Tryon Festival Theatre

WELCOME

Dear friends of Lyric Theatre,

Lyric Theatre at Illinois is celebrating its 10-year anniversary this season. Since LTI's founding in 2014, we have rethought the teaching, performance, and production of sung theatre, not only in the School of Music and Krannert Center for the Performing Arts, but also philosophically and artistically in a larger national and international context.

We have expanded the repertoire to include contemporary musical theatre, cabaret, and Latin American works in clubs, museums, and sunken gardens, while remaining deeply invested in Mozart, Sondheim, Puccini, and Bizet. University of Illinois' Bachelor of Musical Arts in Lyric Theatre is the first of its kind nationally with 15 alumni and 43 current students. We continue to push boundaries with new operas and musicals including 14 new works—6 of them by students and 8 by industry professionals.

This season we are presenting two particularly special works in that they are considered the first of their kind. *Oklahoma!* is regarded as the first "book musical," written in 1943 with words, lyrics, music, and choreography all working

together to tell the story of farm girl Laurey Williams and her suitors Curly and Jud; *Orfeo* is regarded as the first opera in the repertoire—Claudio Monteverdi's setting of the ancient story of Orpheus and Eurydice for a 1607 Carnival performance in Mantua, Italy.

As we look back on 10 years of teaching, performing, and celebrating the brilliant legacy that we call Lyric Theatre repertoire, we look forward to the next 10 years as we educate the leaders of the next generation of artists, scholars, composers, and designers who will continue this work. Thank you for your support!

Julie and Nathan Gunn
Directors, Lyric Theatre @ Illinois

PROGRAM

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Prologue: La Musica

Act I and II: Orpheus' home, in modern day Bulgaria

Act III: At the River Styx

Act IV: Hades

Act V: Back Home and into the Cosmos

This performance will be presented with no intermission

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

ORFEO

MUSIC DIRECTOR

Andrea Solya

STAGE DIRECTOR

Dawn Harris

CHOREOGRAPHER

Rachel Rizzuto

SCENIC DESIGNER

Brian Sidney Bembridge*

COSTUME DESIGNER

KHetag Tsabolov

LIGHTING DESIGNER

Sarah Goldstein

SOUND DESIGNER

Lizi Shaul

MEDIA DESIGNER

Lili Federico

STAGE MANAGER

Jessica Reddig

DRAMATURG

Julie Jordan Gunn

CAST

ORFEO

Héctor Camacho-Salazar

APOLLO

Evan Raymond

PLUTONE

Kasey Sliwinski

CARONTE

Aidan Singh

LA MUSICA

Bridget Ravenscraft

EURIDICE

Jessica Blomberg

MESSAGGIERA

Yuzhen Jin

SPERANZA

Lila Dettelback

PROSERPINA

Erica Ancell

ECO

Caelan Doyle

COVERS

Alex Pacheo, Orfeo

Leo Mondschain, Plutone/Caronte

Levi Petrine, La Musica

Sophia Katsma, Euridice

Frida Guerra, Messaggeria

Grace Kreps Speranza

Marley Lammers, Proserpina

Dahlia Medvinsky, Ribbon

Dancer/Spirit Bridesmaid

ONSTAGE ENSEMBLE

Gianna Casanova

Pui To Chan

Amber Cloud

Christian Diaz

Isabella Dippel

Frida Guerra

Maggie Hancock

Sophia Katsma

Grace Kreps

Marley Lammers

Zihao Liu

Dahlia Medvinsky

Leo Mondschain

Alex Pacheo

Levi Petrine

FEATURED DANCERS

Gianna Casanova

Amber Cloud

Isabella Dippel

Maggie Hancock

Sophia Katsma

Kathryn King

Yoo Jin Jung

Marley Lammers

CHAMBER CHORUS, OFFSTAGE ENSEMBLE

Adeline Arana

Evelyn Chan

Christopher Commiso

Ethan Coronelli

Isaiah Dailey

Jason Flanagan

Santiago He

Sarah Heidorn

Yoo Jin Jung

Kathryn King

Seungah Kwon

Zihao Liu

Jessica Mattiace

Bonnie Martin

William Murphy

Emma Perisho

Levi Petrine

Christopher Pettersen

Nick Pierle

Elizabeth Poston

Nick Schroder

Evan Stoor

Albert Tay

Simon Tiffin

Nathan Tilton

Isaac Vahling

Jack Vest

Kristina Vezmar

ORCHESTRA

VIOLIN 1

Wei-Ting Chen, *concertmaster*

Alice Lee

Yi Shen

Kiersten Scherer

VIOLIN 2

Farah Wu

Luke Brann

Hannah Jane Madla

VIOLA

Jace Kim

Stephen Cecil

Gedrych Eynon

CELLO

Maxwell Schultz, *continuo*

Juedy Lee

Matthew Brunson

BASS

Mingzi Han

BASSOON 1

Liyang Wan

BASSOON 2

Amaan Khan

TRUMPET 1

Nick Soblick

TRUMPET 2

Kevin Wang

TROMBONE 1

Jonathan Kirchem

TROMBONE 2

Audrey Ringle

TROMBONE 3

Sam Murray

TROMBONE 4

Nolan White

SAXOPHONE

Andrew Gaffey

Jack Govern

FLUTE

Abby Grace

BLOCKFLÖTE

Caroline Szyłowicz

PERCUSSION

Trevor Landreth

THEORBO

Jeffrey Noonan

BAROQUE GUITAR

Yuan Cao

ORGAN

William Murphy

HARPSICHORD

Andrey Ivanov

DIRECTOR'S NOTE

The well-known legend of Orpheus and Eurydice has been retold many times through the ages. Although this favola in musica is considered by many to be the first opera, it was originally set as an Intermezzo between acts of a straight play. The score was published by Monteverdi in 1609 and represents the first full example of a new genre, a musical drama or opera. The score employs brass, strings, harpsichord, and other late Renaissance era instruments. Choruses of Nymphs, Shepherds and a cast list of "who's who" from the Orpheus myth sing the audience through the story.

As the stage director of this production, I have focused the drama and overall concept around the emotional journey of our protagonist, Orfeo. For anyone who has suffered a great loss, the stages of grief we encounter can be devastating. For Orfeo, he has lost his love, his light and his

ability to see his life without her. His despair plunges him into a very dark psychosis. Denial, bargaining, and mistrust lead him to eventual acceptance.

As I worked with my talented design team, the basis for our concept emphasizing the psychological angle of the story, led us transport our place and time to a contemporary world.

Our main setting is in Bulgaria, which was once the territory of ancient Thrace. Thus, the inspiration for our production reflects this region of modern-day Greece.

—Dawn Harris, Stage Director

DRAMATURG'S NOTE

The story of Orpheus is almost 3,000 years old. The hero of the story is a demi-god, the son of Phoebus Apollo, with such musical gifts that people, animals, and even immortals are entranced by him. There have been many different versions of the myth. Tonight's telling was premiered by Claudio Monteverdi and Alessandro Striggio in Mantua, Italy in 1607. In their version they choose to have the story introduced by an allegorical character called La Musica, who reminds us of the powers that Music has in moving the hearts of listeners. *La favola d'Orfeo* is commonly considered to be the first opera, where a story is told with singing, dancing, an orchestra, choir, and theatrical effects.

At the outset of the story that you will see and hear tonight, Orpheus is marrying his beloved Eurydice. He is in the countryside surrounding his father's home in Thrace (modern Bulgaria), surrounded by the local community, who are shepherds. There's dancing and singing, all led by Orpheus, who says he has never been so happy. He recalls his sadness before Eurydice accepted his love, which felt to him like the sun finally coming out from behind the clouds.

In the second act, a messenger appears with some of Eurydice's bridesmaids, terrified to share the news that, while the women were gathering flowers in a nearby meadow, Eurydice had been bitten by a snake, dying in her arms. The entire community is horrified, and Orpheus is broken by the news. Having just been basking in the sun's warm rays, he vows to go underground into the darkness and get her back.

He is accompanied there by Hope, an old blind woman who leaves him at the crossing of the river Styx on the edge of the Underworld, where

(just as Dante described in *The Inferno*) a sign says, "Abandon all hope, ye who enter here." He proceeds to the river to encounter the ferry boat captain, Charon, who is unwilling to take a passenger to Hades who isn't dead. Orpheus passionately summons all of his musical gifts and sings that he cannot be alive without Eurydice.

He is heard by Persephone, once abducted by the God of the Underworld, Pluto, to be his consort in Hades. Interceding on Orpheus' behalf, she begs Pluto to restore Eurydice to her grieving husband. Pluto consents, with the provision that Orpheus may not look at her as they leave. Orpheus, in his grief, is overwhelmed by the spirits circling around him as he leads Eurydice back up toward the sunlight. Plagued by doubt that she is behind him, he defies Pluto's order, turning back to make sure, and in so doing, loses Eurydice forever.

Expelled from the Underworld, we find Orpheus lying, spent, in the fields of Thrace, as his beloved countryside remembers his joy and suffers with him in his loss. His father, Apollo, descends to comfort him, assuring him that Eurydice's eternal home is in the stars.

—Julie Jordan Gunn, Producer and Dramaturg

PROFILES

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



Erica Ancell (Proserpina) is a soprano from St. Louis and a second year Master of Music candidate in vocal performance and literature at the University of Illinois studying with Dawn Harris. In the 2023–24 academic year, Erica performed at

Krannert Center under the direction of Nathan Gunn in the American premiere of *Black Square* as Legion Woman 2; she also performed in *Die Fledermaus* and in *Carnaval!*, directed by Dawn Harris. Other recent performances include *Falstaff* (2022) with Union Avenue Opera, *Macbeth* (2023) with Winter Opera St. Louis, and *Messiah* (2022) with Greenville University as Soprano Soloist. In 2023 she was the Bach Society of St. Louis' Soprano Young Artist and winner of Webster University's Concerto and Aria Competition. She spent her summer working with Opera Theatre of Saint Louis' administrative team and is looking forward to her final year here at U of I! Upcoming performances include: Leïla (*The Pearl Fishers*) in LTI Opera Scenes on December 10th at Tryon Festival Theatre and *An Evening with Ricky Ian Gordon* at the Station Theatre on February 21st and 22nd.



Jessica Blomberg (Euridice) is a soprano pursuing a Bachelor of Music in vocal performance at the University of Illinois Urbana-Champaign, where she is a senior studying under Professor Dawn Harris. Her performance credits with Lyric

Theatre @ Illinois include the academic world premiere of *Black Square* by Demutsky,

Konyukhov, and Maslova (Onstage Chorus); a workshop presentation of *MET: The Musical* by Hilliard and Boresi (Ensemble); *Die Fledermaus* by J. Strauss II (Ensemble/Sally cover), *Trial by Jury* by Gilbert & Sullivan (Bridesmaid), *A Little Night Music* by Sondheim (Mala/Liebeslieder cover), and various scenes productions. In previous summers she has sung with Chicago Summer Opera as the Flora cover in *The Turn of the Screw* by Britten and at Northwestern University where she was Frasquita in *Carmen* and Papagena in *The Magic Flute*. She has been a member of The University of Illinois' Black Chorus and Women's Glee Club. In her hometown of Farina, Illinois, she enjoys serving as a church pianist. She would like to thank her friends and loved ones for their endless support and enthusiasm.



Colombian tenor **Héctor Camacho-Salazar** (Orfeo) has led a career that spans several genres, including opera, musical theatre, oratorio, sacred music, and art song. His most recent roles are Ali Hakim in Lyric Theatre @ Illinois' *Oklahoma!* in

2024 and Prince Ramiro in Rossini's *La Cenerentola* at the 2024 Bay View Music Festival. Upcoming roles are as Don José in Bizet's *Carmen* at the 2025 Bay View Music Festival, and as Rinuccio (*Gianni Schicchi*) and Rodolfo (*La Bohème*) with the Opera Company of Middlebury. Other credits are The Time Traveler in the contemporary opera *Black Square* in 2024 with Lyric Theatre @ Illinois, and Burrs in a 2023 production of Andrew Lippa's *The Wild Party* with the same company. He played 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 also played Edgardo in the University of Illinois Voice Area Opera *Lucia di Lammermoor*. In December 2022, he played the role of Sergio Robusto in Hillard and Boresi's new work *MET: The Musical*, produced by 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. In concert, 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*. He has been the recipient of several merit-based awards. In 2024, he received the Sara De Mundo Lo award for Excellence, granted by Lyric Theatre @ Illinois. 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, 2022, 2023, and 2024.



Gianna Casanova (Onstage Ensemble and Featured Dancer) (any pronouns) is a second year undergrad in Lyric Theatre @ Illinois and a voice student of Professor Yvonne Redman. Gianna is originally from Columbia, Maryland, and is

excited to be here for another wonderful LTI season! Over the summer, Gianna premiered an original vocal composition in partnership with the Maryland Opera. Their recent performance credits at the U of I include *Love Sucks* (dancer/singer/actor), *Under The Stars* (Pappagena Duet/ensemble), *Black Square*

(offstage chorus), *Carnaval!* (Dancer/ Usnavi), and *Don Giovanni* (Chorus). Gianna would like to voice their appreciation for all the artistry that has come together for this production of Monteverdi's *Orfeo!*



Pui To Chan (Onstage Ensemble) is a first-year master's student of vocal performance and literature at the University of Illinois. She is a soprano from Hong Kong and has completed her bachelor's at Hong Kong Baptist University.

Chan has collaborated with Hong Kong Baptist University Symphony Orchestra as the soloist in Poulenc's *Gloria*. She was also one of the soloists of Vivaldi's *Lauda Jerusalem in Concert* in Französischer Dom, Berlin with Collegium Musicum Hong Kong. Chan has participated and won numerous competitions, both locally and internationally. She was awarded the Italian Cultural Society of Hong Kong-Leo Tung-hai Lee Scholarship Fund this year for her summer school in Sienna, Italy. Her dedication toward music has earned her the For Our Future Scholarship 2024 and Hong Kong Scholarship for Excellence Scheme 2024-2025 to support her study at U of I.



Amber Cloud (Onstage Ensemble and Featured Dancer) is a sophomore in lyric theatre, born and raised in Chicago. Before attending the University of Illinois Urbana-Champaign, she has been invited to perform alongside

Karol G on *Saturday Night Live* and at Lollapalooza, and she has toured around the country to places like Alabama, California, Florida, Kentucky, and even other countries such as Egypt. She has been dancing and singing her entire life and most recently has taken up acting while attending U of I. Her most recent roles

include performing as a featured dancer in *Oklahoma!* and *Under the Stars*. She is very excited to continue her journey here at U of I and to explore many new experiences. She would like to thank her parents and her teachers for always supporting her and showing her the best route to take.



Yuan Cao (Baroque Guitar) is a DMA student at the School of Music. Currently, he is learning classical guitar under Professor Guido Sanchez. Yuan is also a graduate teaching assistant, mainly teaching classical guitar and electric guitar. Yuan can

play Renaissance lute, electric guitar, pipa, and erhu. He has a close connection with other instruments such as harpsichord, flute, violin and piano in ensemble performances



Lila Dettelback (Speranza) is a sophomore in vocal performance and is very excited to be performing! She has thoroughly enjoyed being part of past Lyric Theatre @ Illinois performances such as *Under the Stars* and *Carnaval!* Lila is from

Martinsville, New Jersey and enjoys studying and performing many types of music—art song, opera, musical theatre, pop, and jazz, to name a few. She would like to thank her parents for being so supportive in her pursuit of her dreams!



Originally from Chicago, **Christian Diaz** (Onstage Ensemble) is excited to be making his Lyric Theater @ Illinois musical debut! He is currently studying voice performance at the school of music under the direction of

Professor Dawn Harris. He recently performed in

Illini Student Musicals' production of *9 to 5* (Tinsworthy) and is a part of the University of Illinois Varsity Men's Glee Club. Other credits include *Anastasia* (Dimitri), *Les Misérables* (The Bishop), and *The Little Mermaid* (Sebastian). Christian would like to thank the Lyric Theater @ Illinois and School of Music faculty for providing a welcoming space to foster growth within the arts and furthering his musical passion. He would also like to thank his family for their continued love and support and always believing in him. He is grateful to be a part of this production and hopes you enjoy the show!



Isabella Dippel (Onstage Ensemble and Featured Dancer) is a senior in the lyric theatre program from Sturgeon Bay, Wisconsin. She has most recently had the joy of portraying Lucy Westenra in *Dracula: The Vampire Play* with

Penny Dreadful Players and Christine/Pamina in *Lyric Under the Stars* at the Allerton Gardens. Other credits include *Les Misérables* with the International Lyric Academy in Italy; *Black Square, Carnaval!*, *Die Fledermaus*, and *Trial by Jury* with Lyric Theatre @ Illinois; *A Midsummer Night's Dream* (Helena) with Champaign-Urbana Theatre Company; and *Hamlet* (Gertrude) and *Romeo and Juliet* (Juliet) with What You Will Shakespeare Company. She thanks her professors and her family, both the one she was born into and the ones she has found on campus. Enjoy the show!



Caelan Doyle (Eco) (she/her) is a senior pursuing a BMA in lyric theatre. She is a student of Sarah Wigley and is very excited to be performing. Her past credits with Lyric Theatre @ Illinois include the 2022, 2023, 2024, and 2025 productions of

Carnaval! (Soloist/Ensemble); the 2022, 2023, and 2024 fall productions of *Under the Stars* (Soloist/Ensemble); the fall 2022 production of Stephen Sondheim's *A Little Night Music* (Fredrika Armfeldt Understudy); the 2023 production of *Trial by Jury* (Ensemble); and the 2024 production of *Die Fledermaus* (Ensemble). On campus, she is currently part of the Women's Glee Club. Originally from Chicago, she has been part of theatre groups all around the Chicago area, including 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 Lyric Theatre for this incredible opportunity, and Sarah Wigley for her mentorship.



Frida Guerra (Messaggeria Cover and Onstage Ensemble) is a junior lyric theatre major in Dawn Harris and Sarah Wigley's studio. You may have seen her as Queenie in the fall 2023 production of *The Wild Party* in Tryon Festival Theatre, or as a soloist in the spring 2024 production of *Fugitive Songs* at the Rose Bowl Tavern and The Canopy Club. Last summer, she had the experience of performing in *Les Misérables* in Vicenza, Italy. Most recently, music continues to take her around the world as she was selected for a Promising Young Artists program in Costa Rica. She thanks her parents for their endless love and support. She is excited for future performances and hopes you enjoy the show!



Maggie Hancock (Onstage Ensemble and Featured Dancer) (she, her) is a junior from Carol Stream, Illinois studying lyric theatre on the performance track at the University of Illinois. She is a current student of Dawn Harris and Lara Brooks. Her

recent credits with Lyric Theatre @ Illinois include; *Oklahoma!* (Ado Annie), *Carnaval!* (Featured Dancer), *The Wild Party* (Ensemble, Nadine cover), and *Under the Stars* (Ensemble). Also on campus, Maggie is involved with Illini Student Musicals. She was in the cast of Illini Student Musicals' *Big Fish* playing Jenny Hill and was the assistant choreographer for their production of *Grease*, both of which played at Lincoln Hall on campus. Maggie is a member of Women's Glee Club at the University of Illinois. She wants to thank the incredible production team, her professors, and her friends and family for always supporting her! She hopes you enjoy the show!



Andrey Ivanov (Harpsichord and Rehearsal Accompanist) is a Brazilian conductor, pianist, and opera coach. He received his Bachelor of Music in conducting from São Paulo State University and his Master in Music in opera coaching from the University of Texas at Austin. Ivanov appeared as music staff and assistant conductor for opera productions in Brazil, Germany and the United States. He was associate conductor and pianist with the Associação Coral da Cidade de São Paulo and the Orquestra Acadêmica de São Paulo between 2017 and 2021. He was also assistant conductor in the opera version of Mahler's *Das Lied von der Erde* created and directed by Yoshi Oida and produced in São Paulo in 2017. Ivanov also worked as pianist for the Teatro São Pedro in São Paulo where he worked in opera and ballet productions with the São Paulo Cia de Dança. Ivanov has worked as music staff for the productions of the Butler Opera Center in Austin and with Lyric Theatre @ Illinois. Most recently, he played productions of *The Marriage of Figaro* and *Hänsel und Gretel* with the Berlin Opera Academy in Berlin. Ivanov is currently a DMA student in vocal coaching and accompanying at the University of Illinois Urbana-Champaign.



Yuzhen Jin (Messaggiera) is a Chinese mezzo-soprano, currently in her first year of the DMA program, majoring in opera performance at the University of Illinois Urbana-Champaign. Ms. Jin completed her MM degree in opera

performance at the Mannes School of Music in New York and earned a BM degree in opera performance from the Cleveland Institute of Music. Jin began her journey performing opera on stage in high school when she attended Walnut Hill School for the Arts in Natick, Massachusetts, where she played many major roles in opera productions. Jin's stage credits include the Third Lady in *Die Zauberflöte*, Mercedes in *Carmen*, Orlofsky in *Die Fledermaus*, Jo in *Little Women*, Hansel in *Hansel und Gretel*, Zita in *Gianni Schicchi*, the Old Lady in *Candide*, the Second Witch in *Macbeth*, the Second Witch in *Dido and Aeneas*, the Third Spirit in *Die Zauberflöte*, Chasseuse in *Hippolyte et Aricie*, and the Shepherd in *L'enfant et les sortilèges*.



Yoo Jin Jung (Onstage Ensemble and Featured Dancer) is a first-year Artist Diploma student in vocal performance at the University of Illinois Urbana-Champaign under the guidance of Yvonne Redman. She earned a Master of Music in vocal

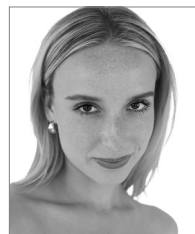
performance from the University of Louisville, where she studied with Emily Albrink Katz and was inducted into the Society of Pi Kappa Lambda. Yoo Jin won first place at the Kentucky District NATS Competition and received the Gina Epifano Award for Best Overall Performance. She also won the Dr. T. Huang and Mary Huang Aria Competition, earning the opportunity to perform with the U of L Symphony Orchestra. Her opera roles include Pamina in *Die Zauberflöte* at U of L Cardinal

Stadium and Adina in *The Elixir of Love* with the U of L Opera Theater and Symphony Orchestra. She performed as Juliette in *Roméo et Juliette* at the Canto Vocal Programs opera concert and, most recently, as Marie in *La Fille du Régiment* in Lyric Theatre @ Illinois Opera Scenes at the Tryon Festival Theatre. Additionally, she has appeared in various opera concerts as Gilda in *Rigoletto*, Lakmé in *Lakmé*, and Ophelia in *Hamlet*. Yoo Jin is passionate about exploring and performing music across a variety of genres and hopes to share meaningful and joyful moments on stage with the audience.



Sophia Katsma (Euridice Cover, Onstage Ensemble, and Featured Dancer) (she/her), a sophomore lyric theatre major at the University of Illinois Urbana-Champaign, is overjoyed to be a part of tonight's program. A student of

Professor Nathan Gunn, her most recent credits following a performance at Carnegie Hall include Illini Student Musicals' production of *The Prom* (Ensemble) in addition to Lyric Theatre @ Illinois' *Carnaval!* (Ensemble) and *Under the Stars* (Ensemble). Additionally a James Scholar on the School of Music Student Advisory Board and an Undergraduate Student Representative for DEIA in the College of Fine and Applied Arts, Katsma is a passionate advocate for student welfare and equity in the arts. Sophia would like to thank her teachers and family members for supporting her in pursuing her dreams!



Kathryn King (Onstage Ensemble and Featured Dancer) is a senior pursuing her BMA in lyric theatre and is very excited to be a part of *Orfeo*, her last Lyric Theatre @ Illinois production! She is a

student of Sarah Wigley, Michael Tilley, and Nathan Gunn. Kathryn has most recently been seen with Lyric Theatre @ Illinois as the music director for *35MM: A Musical Exhibition*, directed by Sarah Wigley. She also was the assistant conductor of *The Wild Party*, conducted by Dr. Julie Gunn. Onstage with Lyric Theatre @ Illinois, Kathryn has been seen as Petra in *A Little Night Music*, Gabby/Bobbi in *City of Angels*, Vivian/Dancer in *Oklahoma!*, Soloist in *Fugitive Songs*. This summer, she will be returning to Elmhurst Children's Theatre in Elmhurst, Illinois as music director for *Mean Girls Jr.* and will as serve as the organization's summer administrative assistant. She also runs social media for Choirs at Illinois and is the Student Social Media Assistant and Advancement Council member at Krannert Center for the Performing Arts. Kathryn wants to thank Professor Dawn Harris, Dr. Andrea Solya, Professor Rachel Rizzutto, and Dr. Julie Gunn for such an amazing production; the entire LTI faculty for the most perfect four years of study; and her parents and sister for their unending support.



Grace Kreps (Speranza Cover and Onstage Ensemble) is a junior in the lyric theatre program at the University of Illinois studying voice under the direction of Dr. Lara Brooks. She is from Champaign, and you may recognize her from her

previous performances in the area, including *Into the Woods* at the High School of St. Thomas More (Cinderella) and *Newsies* with the Urbana Park District (Henry/Katharine Understudy,) and from her performance with Lyric Theatre and the Marching Illini in the fall of 2022 as well as Lyric Theatre's *Under the Stars* in both 2023 and 2024. She would like to thank her family for their endless support. Break a leg everyone!



Marley Lammers (Proserpina Cover, Onstage Ensemble, and Featured Dancer) is a junior lyric theatre major. She has previously appeared in Lyric Theatre @ Illinois' productions of *Oklahoma!* (Ellen/Laurey Cover), *Under The Stars*

(Phantom Medley), *Carnaval!* (Girl from Ipanema), *MET: The Musical* (Comm.), and *Die Fledermaus* (ensemble). Favorite roles include Olive (*Spelling Bee*), Molly (*Peter and the Starcatcher*), Daryl/Stanford (*Bright Star*), and Mother Superior (*Sister Act*). Marley is a songwriter and Noontime Performer at the Illini Union. She trains in the Meisner technique at the Houde School of Acting and has studied script analysis with Alex Collins. She produced and acted in several short and feature films and was nominated as best supporting actress for her role in *Be Our Guest* at the 2024 Cleveland 48-Hour Film Festival. Marley thanks her family for all of their endless love and support in all of her creative endeavors. She is thrilled to be a part of this fantastic production and hopes you enjoy the show!



Zihao Liu (Onstage Ensemble) Chinese tenor Zihao Liu is an artist of exceptional vocal agility and communicative musicianship. Mr. Liu's recent solo appearances include Lord Tolloller in Gilbert and Sullivan's *Iolanthe*; tenor soloist in

Beethoven's 9th Symphony with the Bard Conservatory Orchestra; the Schoolmaster in Janáček's *The Cunning Little Vixen*; tenor soloist in Handel's *Messiah* with The Orchestra Now; and the Nurse in Monteverdi's opera *L'incoronazione di Poppea*. In addition, Mr. Liu has performed several solo recitals in the United States and China. This summer he will be the Vocal Fellow at Music Academy of the West. Mr. Liu has

performed at Carnegie Hall, Symphony Space, the Richard B. Fisher Center for the Performing Arts, Suzhou Culture and Arts Centre, and the Chongqing Grand Theatre. Mr. Liu is a first-year doctoral student at the University of Illinois Urbana-Champaign, and he holds a Bachelor of Music in voice from the Manhattan School of Music and Master's degree at the the Bard College Conservatory of Music. More information at www.zihao-liu.com.



Dahlia Medvinsky (Onstage Ensemble, Ribbon Dancer/Spirit Bridesmaid Cover) is a second-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 participating in performing arts groups such as the University Liggett School Players Program and the Rochester Summer Music Theater. There, she was not only a performer but also worked alongside faculty as the assistant vocal director and on hair, makeup, and wig teams. Her past credits with Lyric Theatre @ Illinois include *Lyric Under The Stars* (Soloist/ Ensemble), the workshop for *MET: The Musical* (Ensemble), and *Black Square* (Chorus). She has also performed with the University of Illinois Voice Area Opera in *Don Giovanni* and *La Bohème*. Over the summer, she was also the assistant choreographer and director for *Spongebob Junior* and *Finding Nemo* (Kids) at Cranbrook Summer Theater School. She would like to thank the lyric theatre and voice area faculty for their constant support and guidance as well as her family and friends for their love and encouragement! Enjoy the show!



Leo Mondschain (Plutone/ Caronte Cover & Onstage Ensemble) is a baritone from Buffalo Grove, Illinois. He recently completed his bachelor's in voice performance at Ohio University. This is his first year

in the voice performance and literature masters program at the University of Illinois. Leo is thrilled to have been given the opportunity to work with and learn from such talented people. Most recently, Leo played the role of Alidoro in Bayview Music Festival's production of Rossini's *La Cenerentola*.



William A. Murphy (Organ and Rehearsal Accompanist) is a second-year doctoral student at the University of Illinois Urbana-Champaign in vocal coaching and accompanying with a cognate in choral conducting. At the University of

Illinois, he holds the position of teaching assistant for Lyric Theatre @ Illinois. He is also the choirmaster at Emmanuel Memorial Episcopal Church in Champaign. Lyric Theatre @ Illinois credits include rehearsal/orchestra pianist for Demutsky's *Black Square*, rehearsal pianist for Strauss Jr.'s *Die Fledermaus*, conductor for 2023 and 2024 *Under the Stars* productions, and pianist for *Opera Scenes*.

Before moving to Illinois, he served as staff accompanist at Morehead State University. While at MSU, he worked to prepare degree recitals, vocal ensembles, and opera and musical productions. Performances have been heard at the 2017 KMEA, 2018 North American Saxophone Alliance, 2019 Flute Society of Kentucky, the 2019 International Trombone Festival and the 2021

Falcone International Tuba Euphonium Festival (virtual). He can be heard as a performer on the debut album *Bootleg* with bass trombonist Russ Zokaites (recorded in 2020 on the Centaur Records label). Other artist collaborations include soprano Marlayna Maynard, Nashville, Tennessee; soprano Alexandra LoBianco, Metropolitan Opera Artist; clarinetist Rob Patterson, Boston University; and several choral clinicians.

From 2010 to 2023, he was the organist at St. John's Episcopal Church in Huntington. In 2013 he received the Colleague Certificate from the American Guild of Organists. From 2010 to 2018, he was also the pianist/organist for the West Virginia Symphony Chorus. He is a 2012 graduate of Marshall University with a Master of Arts in performance (piano). He received a Bachelor's of Music in 2009 in voice performance with cum laude honors from Morehead State University. He participated as a student and accompanist for the Kentucky Institute for International Studies program in Salzburg, Austria (Summers 2007 and 2009).



Jeffrey Noonan (Chitarrone)

has played early plucked instruments across the Midwest for over forty years.

Based in St. Louis, he has performed regionally with various ensembles including Shakespear's Bande, Early

Music St. Louis, Bourbon Baroque (Louisville), Madison Early Music Festival (Wisconsin), Ars Antigua (Chicago), and Musik Ekklesia (Indianapolis.) Jeff has performed across the country for a decade with Baroque violinist Samuel Breene as the duo *Musicke's Cordes*. In recent seasons, the duo expanded to a trio with the addition of gambist Sarah Biber and this trio, *Un tas des cordes*, has performed throughout

the Midwest and Mountain Region. In addition, Jeff directed *Such Sweete Melodie*, a quintet specializing in seventeenth-century vocal repertoire and was a founding member of *La petite brise*, a trio featuring music for the Baroque flute. As accompanist and continuo player, he performs repertoire ranging from sixteenth-century chanson with solo voice to Handel's *Messiah* with the St. Louis Symphony. A scholar of the early guitar, Jeff has written two books and articles for Grove on the subject, published an edition of eighteenth-century violin sonatas by Giovanni Bononcini, and presented papers and published articles for various scholarly journals and organizations. Jeff has received funding and fellowships from the National Endowment for the Humanities and the Newberry Library. In 2016, the St. Louis Regional Arts Commission recognized him for his work as a performer, teacher and scholar with a RAC Artist Fellowship. In 2019, Jeff created *Early Music Missouri*, a St. Louis-based organization dedicated to Early Music performance, education and research. As Artistic Director of *Early Music Missouri*, Jeff plans, presents and plays nearly a dozen Early Music performances each season.

Jeff holds degrees from the University of Notre Dame (AB), the Hartt School of Music (B.Mus.) and Washington University in St. Louis (M.Mus., PhD) He taught as adjunct faculty at St. Mary's College, Indiana/Purdue Universities in Fort Wayne, Andrews University and Washington University in St. Louis. As fulltime music faculty at Southeast Missouri State University, Jeff taught upper-level music literature and history courses and directed the classical guitar program before retiring as a Professor of Music in 2015.



Alex Pacheo (Orfeo Cover and Onstage Ensemble) (he/him) is a senior pursuing a BMA in lyric theatre. He is a student of Sarah Wigley. He has previously been featured in *The Wild Party* (Phil) and was a member of the 2021 IHSTF All-State Virtual

Showcase. He won first place in the 2022 NATS Musical Theatre First Year TTB Voice Competition and was the winner of the vocal division and overall finalist of the Peoria Symphony Guild's Young Artists Competition from 2018–2020. As a member of the McNair Scholars program, Alexander conducts undergraduate research on vocal pedagogy and accessibility in performance and music education. Alexander strives to bring the perspective of a transgender, disabled individual to all of his artistic endeavours, and hopes to provide representation for other young artists like himself.



Levi Petrine (La Musica Cover and Onstage Ensemble) (they/any) is a junior pursuing a BMA in lyric theatre at the University of Illinois Urbana-Champaign. Levi is currently a student of Dr. Lara Brooks and is beyond grateful for the education

they've received thus far. Their recent credits at the University include the world premiere of *Black Square* (onstage chorus), *Carnaval!* (featured singer), and *The Wild Party* (cover/featured ensemble). Levi would like to thank their professors for their endless encouragement and give special thanks to their family for always supporting their passions and helping them achieve their dreams. Enjoy the show!



Bridget Ravenscraft (La Musica) is in her final semester of studies, pursuing her Artist Diploma under the instruction of Professor Yvonne Redman. She coaches with Dr. Casey Robards and has dipped her toes into the realm of

contemporary musical theatre with Professor Sarah Wigley. During her time at U of I, she sang the role of Marcia in the *MET: The Musical* workshop and premiered the role of Legion Woman 1 in Lyric Theatre @ Illinois' world premiere of *Black Square*, a new opera by Ilya Demutsky. She was most recently seen as Aunt Eller in LTI's production of Rodgers and Hammerstein's *Oklahoma!* In the 2023–24 school year, she placed second in the Krannert Debut Artist Competition and competed in the final round of the U of I Symphony Orchestra concerto competition. Earlier this year, Ms. Ravenscraft competed in the Iowa District of the Metropolitan Opera Competition after an initial online round. She spent the summer of 2024 at the BayView Music Festival singing the roles of Clorinda (*La Cenerentola*) and Hodel (*Fiddler on the Roof*). She spent the summer of 2021 with Des Moines Metro Opera where she sang in the choruses of *Pique Dame* and *Sweeney Todd*. 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 Tim Noble and sang the roles of Gretel (*Hansel and Gretel*) and Consuelo (*West Side Story*) in full productions. This fall, Ms. Ravenscraft will join Opera Colorado as their soprano Artist in Residence for the 2025–26 season. She will sing in the chorus and a comprimario role on the mainstage and tour two

shows across the state at various schools. When she's not in class or rehearsal, she works at a local café, reads novels, spends time at the gym, and cuddles with her senior pugs. She is eternally grateful to her family for supporting her wildest dreams of stardom.



Evan Raymond (Apollo) is a baritone from Victorville, California. He is a first year master's student at the University of Illinois Urbana-Champaign, studying vocal performance and literature under the guidance Nathan

Gunn. Evan received his bachelor's of music degree in vocal performance at Chapman University, studying under Patrick Goeser. Past main stage credits include *Curly McLain* in *Oklahoma!* (Krannert Center for the Performing Arts), *Pandolfe* in *Cendrillon* (Musco Center for the Arts), *Alvaro* in *Florencia en el Amazonas* (Musco Center for the Arts), and *Peasant* in the first ever recording of *Towers of the Moon* (Musco Center for the Arts). In addition, Evan won the Presser Foundation's Presser Scholar Award for Chapman University in 2023 for his work within the Hall-Musco Conservatory of Music. Evan would like to thank his family, friends, and mentors from Victorville and beyond for their constant support of his work, and hopes you enjoy the show!



Aidan Singh (Caronte) is a baritone pursuing a DMA in vocal performance and literature under the instruction of Nathan Gunn. Previous credits with Lyric Theater @ Illinois include *Black Square* (Violet cover) *Die Fledermaus*

(Frank), *Lyric Under the Stars*, *Carnaval!*, and *Trial by Jury* (Gentleman of the Jury). Other

performances include *La Cenerentola* (Dandini) and *Fiddler on the Roof* (Mordcha), both at Bayview Music Festival; *Così fan tutte* (Don Alfonso) and *La Rondine* (Rambaldo), both at Opera in the Ozarks; *The Pirates of Penzance* (Sergeant of Police) with the Springfield Symphony Orchestra in Springfield Ohio; *The Old Maid and the Thief* (Bob) at Illinois State University; and *Così fan tutte* (Don Alfonso) at Illinois Wesleyan University. He earned his Bachelor of Music in performance from Millikin University and his Master of Music in performance and literature from Illinois State University.



Maxwell Schultz (Cello continuo) (he/him) is an emerging cellist from the Chicago area. He is a recent graduate from Oberlin Conservatory, where he studied under Dmitry Kouzov. He also studied conducting with

Oberlin's music director, Dr. Raphael Jimenez. In spring 2023, Maxwell made his conducting debut, leading Alfred Schnittke's Concerto Grosso No. 1 in Oberlin's Warner Hall. Maxwell is currently working toward his master's in cello performance at the University of Illinois with Daniel McDonough of the Jupiter String Quartet.

Maxwell is very passionate about chamber music and has participated in many student-led chamber series, including Sacred Heart Concert Series and Musikos Collective (both based in Oberlin, Ohio). He has also collaborated with many student composers to premiere their works.

In 2024, Maxwell joined the cello section of Krannert Center's Sinfonia da Camera. In the past, he was principal cellist of the Chicago Youth Symphony Orchestra, Oberlin Orchestra, and Oberlin Contemporary Music Ensemble. In 2019, Maxwell won the Lyons Township Concerto

Competition, and in 2024 he was named a finalist in the University of Illinois Concerto Competition. Maxwell's former teachers include Dr. Tanya Carey and Richard Hirschl. He has played in festivals and masterclasses all over the world including Domaine Forget de Charlevoix and Vivace International Festival.



Kasey Sliwinski ((Plutone) is a sophomore pursuing a BMA in the lyric theatre program (combining opera and musical theater) at the University of Illinois Urbana-Champaign, studying with Nathan Gunn. He recently performed as a

featured soloist and Ambassador of Hope in the JCC Chicago's concert and fundraiser Growing Hope on September 25, 2024 at Gallagher Way in Chicago alongside violinist Rachel Barton Pine, American Idol Winner Lee DeWyze, and Tony and Grammy Award nominee Shoshana Bean. At the University of Illinois Urbana-Champaign, he has performed in *Carnaval!* (2024), as John Doe Cover/Ensemble in the opera *Black Square*; *Lyric Under the Stars* (2024), and sings with the Varsity Men's Glee Club and the UI Chamber Singers. In 2024, he was awarded the U of I Music Department's VOICE @ Illinois Vocal Achievement Award. Kasey has worked with many Chicago area theatre companies, performing in musicals, operettas and opera. Some of his favorite roles include Enjolras in *Les Misérables*, Older Karl in *The Christmas Schooner*, Tarzan in *Tarzan the Musical*, Frank Abagnale Jr. in *Catch Me If You Can*, and Prince Eric in Disney's *The Little Mermaid*. He has also performed with the Gilbert & Sullivan Opera Company of Chicago in *H.M.S. Pinafore* and with The Savoyaires in their productions of Gilbert and Sullivan's *Trial by Jury* and *Yeoman of the Guard*.



Andrea Solya, DMA (Musical Director) is Director of Choral Activities and Teaching Associate Professor of choral music at the University of Illinois Urbana-Champaign, where she is the director of the UI Chamber Singers and

Women's Glee Club. She teaches choral conducting and literature to undergraduate and graduate students. In addition to her duties at the University of Illinois, she serves as the Artistic Director of the Central Illinois Youth Chorus. Each summer she teaches musicianship, conducting and choral methodology in the Master's program of the Kodály Institute at Capital University in Columbus, Ohio. Her research interests include the choral music of Andreas Rauch (1592–1656), as well as the art of teaching sight-singing to the choral singer and beyond. She has performed and presented on national and international stages and is contributing author of *Choral Repertoire by Women Composers*, published by GI Publications. Under her direction, the UI Women's Glee Club has received numerous concert invitations and has undertaken memorable tours to Nashville, New Orleans, Atlanta, and New York City. The UI Women's Glee Club also appears on renowned composer Augusta Read Thomas's CD recording *Astral Canticle*, released by Nimbus Records. Dr. Solya is a member of the National Board at the National Collegiate Choral Organization and she serves as the Collegiate Repertoire and Standards Chair of the Midwest division of the American Choral Directors Association. the coordinator of the "Lift Every Voice" Symposium that takes place every other year at Illinois created for underrepresented junior and senior choral conductors, cosponsored by ACDA.



Dawn Harris (Stage Director) 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 Lehar, Zellar, 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 *H.M.S. 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 @ Illinois 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 *The 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.



Rachel Rizzuto

(Choreographer) is a choreographer, performer, teacher, and dance writer. She is an assistant teaching professor at the University of Illinois Urbana-Champaign and the director of the

undergraduate BFA program. She spent nine years dancing for the Brooklyn-based company Mari Meade Dance Collective/ MMDC before earning her MFA in dance at the University of Illinois in 2021. Most recently, she has had the pleasure of performing in the work of Sara Hook, Tere O'Connor, Rebecca Nettle-Fiol, Jennifer Monson, Elliot Reza Emadian, and Renata Sheppard. For the last seven Valentine's Days, Rizzuto has self-produced *Love Sucks*, a perennially-changing work for a large cast that utilizes pop music, dance, song, and text to illustrate the inescapable heartache that accompanies falling in and out—mostly out—of love. She served as an editor for *Dance Teacher* magazine from 2012–18 and remains one of its and *Dance Magazine's* contributing writers. Rizzuto graduated from the University of Southern Mississippi in 2009 with a BFA in dance and a BA in English.

Brian Sidney Bembridge's (Scenic Designer) opera credits include: Oper Omaha, Virginia Opera, Ravinia Festival, Juneau Lyric Opera. Off-Broadway credits include: The Public, Second Stage Theater, Jean Cocteau Repertory, Kids With Guns, Theater at St. Clements. International credits: Theatre Royal Stratford East (London), Town Hall Theatre (Galway, Ireland), Illawarra Performing Arts Centre (Wollongong, New South Wales, Australia). Regional credits: Guthrie Theater, Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, The Second City, Lookingglass Theatre Company, Hartford Stage, A Contemporary Theatre, Actors Theatre of Louisville, Alliance Theatre, Geffen Playhouse, American Conservatory Theater, Drury Lane Theaters, Children's Theatre Company, Pittsburgh Public Theater, City Theatre, Writers Theatre, Victory Gardens Theater, Quintessence Theatre Group Circle X Theatre, TimeLine Theatre, Asolo, St. Louis, Milwaukee, and Madison Repertory Theaters. Film credits include: *Marie and Bruce*, *Holding Out*, *Stray Dogs*, *Late for Church*, *Muppets from Space*. He is the recipient of multiple awards from the Jeff Awards, Los Angeles Drama Critics Circle, LA Weekly Theater Award, Back Stage Garland Awards, Gregory Awards, and Ovation Awards. Brian served as the United States representative in the 2011 Prague Quadrennial (*The Elaborate Entrance of Chad Deity*). briansidneybembridge.com

Lili Federico (Media Designer) is a third-year MFA candidate in media design originally from Henderson, Nevada. She received her BA from Colorado State University, where she focused on digital media design and stage management. Lili's previous design credits include *Oklahoma!* (Lyric Theatre @ Illinois), *October Dance 2024* (Dance at Illinois), *Airness* (Illinois Theatre), *RENT* (Illinois Theatre), *City of Angels* (Lyric Theatre @ Illinois), and *October Dance 2022*

(Dance at Illinois). Her technical credits include: *The Righteous* (video technician, The Santa Fe Opera), *Bluebeard's Castle* (video programmer and engineer, Des Moines Metro Opera), and *A Thousand Acres* (video apprentice, Des Moines Metro Opera) to name a few. As this is her final academic production, Lili would like to thank her media design double Danielle Johnson, mentor John Boesche, and all of her friends and family that have supported her on this journey. None of this would have been possible without you.

Sarah Goldstein (Lighting Designer) is a third-year lighting design and technology MFA candidate at the University of Illinois. Sarah received her BA in Theatre Arts with a focus in design and technology and a minor in studio art at Bloomsburg University of Pennsylvania. Previously, they were the lighting designer for Illinois Theatre's *Dracula*, *A Feminist Revenge Fantasy*, *Really*, and *The Realness: a breakbeat play*, *Witch*, and *Dance at Illinois' 2023 Studiodance* in Krannert Center's Studio Theatre, as well as the assistant lighting designer for *Little Shop of Horrors* at The Studio Theatre Tierra del Sol, and the Illinois Theatre productions of *Coriolanus* in the Studio Theatre and *Urinetown* in Colwell Playhouse. They were also the head electrician for Lyric Theatre @ Illinois' *Black Square* and *Dance at Illinois' October Dance 2024* in the Tryon Festival Theatre. The past two summers they were the head electrician at Pennsylvania Shakespeare Festival.

Jessica Reddig (Stage Manager) is a third-year MFA stage manager. Her work while attending University of Illinois includes *A Little Night Music*; *Dance at Illinois*; *The Realness*, *MET: The Musical* (workshop); *The Gangster Play: Circus/Circus*; *No Puedo, I'm Sorry*; and *Oklahoma!*. While attending the University of Central Arkansas for her BA, some of her projects included *Little*

Shop of Horrors, *From Up Here*, *Do You Feel Anger?*, *Fool for Love*, and *Lungs*. She has spent the past summers working with Opera Saratoga (*Don Pasquale*, *Così fan tutte*), TEXAS! Outdoor Musical, Arkansas Shakespeare Theatre (*Macbeth* and *The Comedy of Errors*), and Youth Theatre of Central Arkansas.

Lizi Shaul (Sound Designer) is currently pursuing an MFA in sound design and engineering at the University of Illinois. They are originally from Canton, Massachusetts and received their BFA in theatre design and technology and BA in psychology at the University of Connecticut. Previous sound design credits include *Oklahoma!* at Lyric Theatre @ Illinois; *The Complete Works of William Shakespeare, Romeo & Juliet*, and *Twelfth Night* at the Wisconsin Shakespeare Festival; *The Gangster Play: Circus/Circus* at Illinois Theatre; *Synesthesia*, *Metamorphoses*, *Seven Spots on the Sun*, *VOICES*, and *Antigone* at Connecticut Repertory Theatre. They were recently the audio engineer for *Fast-Forward* and *Remix/Rewind* for *Dance at Illinois* and *Airness* at Illinois Theatre. Assistant Sound Design credits include *The Smile of Her* (Berkshire Theatre Group) and *The Curious Incident of the Dog in the Nighttime* (Connecticut Repertory Theatre). They are an outgoing individual who loves making theatre come to life and helping people understand one another through theatre. Outside the sound world, Lizi is a train enthusiast, a cat parent, and a gluten hater. @lizishauldesign

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Matt Grenier

PROPERTIES MANAGER

Emery Smith

MUSICAL ADMINISTRATOR

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Andrey Ivanov

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SCENIC CHARGE

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Erica Feagin

A1

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A2

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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.

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

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

SUPPORT

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

For more information on ways to give, visit music.illinois.edu/give-now or krannertcenter.com/giving/invest-now.



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Maureen V. Reagan, Associate Director for Administration and Patron Experience
Lindsay Dalrymple, Assistant Director for Operations
Julianne Ehre, Assistant Director for Programming and Engagement

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Bree Brock, Production Coordinator for Events
Rachel Gladd, Performing Arts Events Coordinator
Rebecca Russell, Events Technical Supervisor

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Vanessa Lane, Office Manager

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Joe Butsch, Building Electrician
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Adrian Rochelle, Front of House Performance Supervisor

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Alec LaBau, Associate Audio Director/
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Tyler Knowles, Assistant Audio Director

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Richard Gregg, Costume Rentals Director/
Wardrobe Adviser/Associate Costume Director
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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 or 217.333.6280). 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 contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

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