



Lyric Theatre @ Illinois presents

LITTLE WOMEN

Mark Adamo, words and music

After the novel by Louisa May Alcott

Casey Robards, music director

Dawn Harris, stage director

Thursday
April 9, 2026
7:30pm

Friday
April 10, 2026
7:30pm

Saturday
April 11, 2026
5pm

Tryon Festival Theatre



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WELCOME

Dear Friends of Lyric Theatre,

We hope you've enjoyed this year of storytelling and celebration! Last semester, *Lyric Under the Stars* came home to campus on a gorgeous September weekend to inspire home audiences and alumni gathered from all over the country. The street urchin Anya likewise sang of "Home, Love, Family" in her quest to remember if she really might be the Princess *Anastasia*.

Carnaval! 2026 celebrated the festive music and dance of Latin America, while revelers of all ages played games, danced, and enjoyed delicious treats. *Make Me a Song* paid tribute to the late songwriter William Finn. In our final production of the season, longing for home and nostalgia for childhood infuses Mark Adamo's *Little Women*, the beloved story of the March sisters Meg, Jo, Beth, and Amy.

We are so glad you joined us on this journey, and we'll welcome you back in the fall for a new season!

Yours,

**Nathan and Julie Gunn,
Directors of Lyric Theatre @ Illinois**

PROGRAM

Lyric Theatre @ Illinois
presents
LITTLE WOMEN
An Opera in Two Acts

COMPOSED BY

Mark Adamo

LIBRETTO BY

Mark Adamo after the novel
by Louisa May Alcott

MUSIC DIRECTOR

Casey Robards

STAGE DIRECTOR

Dawn Harris

**VOCAL COACH/
DRAMATURG**

Julie Gunn

SCENIC DESIGNER

Fallon Podrazik

COSTUME DESIGNER

Nicolás Dudit Pardo

LIGHTING DESIGNER

Jasmyn Oliveros

SOUND DESIGNER

Madeleine Carroll

MEDIA DESIGNER

Ethan Borrok

STAGE MANAGER

Anna Compton

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

CAST

JO MARCH

Cade McHugh

MEG MARCH

Ellyn Werner

AMY MARCH

Sasha Van Den Berg

BETH MARCH

Julia Scannell

LAURIE

Christopher Commiso

JOHN BROOKE

Evan Raymond

FRIEDRICH BHAER

Leo Mondschain

ALMA MARCH

Jana Dinkeloo

GIDEON MARCH

Hunter Merriman

CECILIA MARCH

Yuzhen Jin

MR. DASHWOOD

Chris Pettersen

SPIRIT 1/AMY COVER

Yoo Jin Jung

SPIRIT 2/BETH COVER

Cyanne Chan

SPIRIT 3/MEG COVER

Sophia Katsma

SPIRIT 4

Z. Ball

MESSENGER

Owen Gonzalez

COVERS

Lila Dettelback
(Jo March)

Tian Hu
(Laurie)

Lukas Nederloe
(John Brooke)

Elizabeth Brennecke
(Alma March)

Sarah Elise Navy
(Cecilia March)

Owen Gonzalez
(Gideon March/Friedrich Bhaer)

Whitley Smith
(Spirit Swing)

ORCHESTRA

CONDUCTOR

Casey Robards

VIOLIN I

Dante Freund, concertmaster
Kiersten Scherer
Yu-Hsin Wang

VIOLIN II

Frantz Kjoniksen
Athena Carson

VIOLA

Noah Brown
Julia Grady
Jace Kim

CELLO

Maxwell Schultz

BASS

Kristina Lee
Kalah Weber

FLUTE/PICCOLO

Yiwen Yang

OBOE/ENGLISH HORN

Ezequiel Navarro

CLARINET/BASS CLARINET

Christina Dodds

BASSOON/ CONTRABASSOON

Mason Cox

FRENCH HORN

Owen Robinson

PERCUSSION

Andrew Levy
Mekhi Moses

KEYBOARD

William A. Murphy
Aerim Kim
Xinyu Wu

Lyric Theatre @ Illinois thanks the Illinois Modern Ensemble (Stephen Taylor and Carlos Carrillo, co-directors) and the UI Symphony Orchestra (Rebecca MacLeod, acting director) for collaborating on this production.

PROGRAM NOTES

SYNOPSIS

PROLOGUE

Concord, Massachusetts, 1870

The dark attic of the March house

Jo, distraught, greets her friend Laurie. He has just married Jo's younger sister Amy, but has he only married Amy to stay near Jo? Worse: Laurie adores Amy—nothing is as it was—and the opera spirals back in time to show why Jo tried to keep it so.

ACT I

Scene 1: The attic, three years before

Jo and her sisters—Meg, Beth, and Amy—make games of their chores. Laurie tauntingly tells Jo that his tutor, John Brooke, keeps Meg's glove because he loves her. Jo, alone, sketching a story, fearfully denies that Meg might love him too.

Scene 2: In front of the March house, weeks later

Brooke courts Meg. Jo urges the family to reject him. Cecilia, the girls' aunt, also scorns Brooke. But Meg, resolved, accepts him. Her family celebrates, but Jo accuses Meg of abandoning her.

Scene 3: The March garden, the following summer

Meg and Brooke adapt their parents wedding vows. A feverish Laurie pleads for Jo's love. She spurns him; stung, he flees. Beth, secretly ill, collapses as Meg cries for help.

20-MINUTE INTERMISSION

ACT II

Scene 1: The offices of the Weekly Volcano, a New York City fiction tabloid, one year later

A triumphant Jo sells a story. Back at her boarding house, she writes her increasingly atomized family. A new acquaintance, Friedrich Bhaer, invites her to the opera.

Scene 2: Simultaneously, Jo's boarding house, the March parlor, and a sunny Oxford lawn

Jo and Bhaer engage in flirtatious debate while, in Oxford, Amy tests Laurie's feelings for Jo. Beth rages at the piano. Bhaer ardently recites Goethe to Jo, then Alma's desperate telegram interrupts them. Jo flees to Concord.

Scene 3: Beth's bedroom, three sleepless nights later

Beth dozes as her family keeps vigil. Jo bursts in; Beth bids her family leave. Beth urges Jo to accept her impending death.

Scene 4: The March house, the following spring

Cecilia baits Jo with Amy's letter about loving Laurie. Jo wearily admits Bhaer may have abandoned her. Cecilia urges Jo to choose solitude. Refusing, Jo retreats to the attic.

Scene 5: The attic

As in the beginning, Jo, distraught. Laurie, appearing again, reminisces. But now Jo rejects the past. Her sisters materialize as memories: Jo, in emotional exorcism, celebrates and releases them. Bhaer—her future—appears. Jo extends her hand to him.

PROGRAM NOTES

COMPOSER'S NOTE

More than a century after its publication, Louisa May Alcott's chronicle of growing up female in Civil War-era New England remains a main dish in the smorgasbord of American popular fiction. Readers have devoured the adventures of Meg, Jo, Beth, and Amy in more than 100 languages. In our own land and tongue, Hollywood has had to film the piece once every 20 years or so, to slake the recurring appetite. The applause that hailed *Little Women* in its own century echoes in its steadily rising prestige at the close of our own; writers as diverse as Simone de Beauvoir and Joyce Carol Oates have claimed Alcott as a literary ancestor.

I read the book as a child, and loved it. And I recognized that *Little Women* itself solves certain problems for the opera composer. The novel itself—part classic, part mass-culture perennial—as well as its young, lively characters in their antique locale reminded me of opera itself these days: an art buzzing with new writing and thinking while still working with resources (the bel canto-trained voice, the acoustic orchestra) that stabilized 100 years ago. I knew Jo's wild imagination, her haunting memories, would free me musically to range between abstract and tonal, poetic and vernacular, song and symphonic forms.

The conflict of *Little Women* is Jo versus the passage of time. Realize this about Jo: alone among adolescent protagonists in classic American fiction (Tom Sawyer, Holden Caulfield, Portnoy), she's happy where she is. Adored by her family, she adores them in turn. Not so poor as to starve, Jo is just poor enough to see, in each small windfall, gold to delight a Midas. Jo knows adulthood will only graduate her from her perfect home. She fights her own and her sisters' growth because she knows deep down that growing up means growing apart.

—Mark Adamo

STAGE DIRECTOR'S NOTE

I am extremely excited to bring to life this beautiful reinterpretation of Louisa May Alcott's text by composer Mark Adamo. Within its post-Civil War, New England setting, the talented designers for this *Little Women* production have transformed the stage of the Tryon Festival Theatre to provide an intimate view inside the March home, which brings us close to the family.

We can all relate to this timeless story—centered around four sisters and the March family—about coming of age, dealing with love, loss, gender expectations, and ultimately the changes that life brings. My overall concept for this production centers around the main character, our protagonist, Jo March, a highly-spirited, strong-willed, creative young girl who is a writer. One might argue that Jo is also our antagonist; she often prevents her own personal growth by not accepting change, whether it is the marriage of her older sister Meg or the death of her beloved sister Beth. This being the case, as a scenic element, I wanted moments to be frozen in Jo's mind, symbolic of her resistance to and acceptance of change. Tintypes were prevalent during this time period, and we used the idea of "pictures" in various ways in the scenic design.

Finally, there are four female voices in Adamo's score, typically heard as off-stage voices that are never seen. However, I am using these four voices/characters as childhood representations of the four March sisters. They represent the past, the carefree versions of the sisters, before they become independent young ladies capable of making their own decisions. You will see these four "young" sisters throughout the opera, commenting on the action and enabling scenic changes.


—Dawn Harris



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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.



Z. BALL (Spirit 4)

Ball, a freshman from Des Moines, Iowa, is studying voice performance at the University of Illinois at Urbana-Champaign. She performed in *Anastasia* (off-stage chorus) with Lyric Theatre at

Krannert Center, and in *Newsies* (Katherine) and *Shrek* (Fiona) at Dowling Catholic High School. She is thrilled to continue her performing arts education and to share her music with you at the U of I!



ELIZABETH BRENNECKE (Alma March Cover)

Brennecke is a mezzo-soprano from Missouri, currently pursuing their masters in vocal performance with Yvonne Gonzalez-Redman at the University of Illinois at Urbana-

Champaign. Brennecke received a Bachelor of Vocal Performance from Southeast Missouri State University in spring 2025 where they studied with Tim Schmidt. They have performed in four fully-staged operas, all of which were performed in English. They have performed as Little Buttercup (*HMS Pinafore*), Prince Orlovsky (*Die Fledermaus*), Carmen (*Carmen*), and the Gingerbread Witch (*Hansel and Gretel*). They have also performed the aria “Cruda Sorte!” from *L’Italliana in Algeri* in concert with the Southeast Missouri State University Symphony Orchestra. Brennecke is passionate about making

classical music and opera more accessible to younger audiences and hopes to find ways of working toward this goal in the future.



CYANNE CHAN (Spirit 2/Beth Cover)

Chan is a second-year master’s student in vocal performance and literature at the University of Illinois at Urbana-Champaign. A soprano from Hong Kong, she completed

her bachelor’s degree at Hong Kong Baptist University. Her most recent role was the title character in Handel’s *Alcina*. She has performed as a soloist in Poulenc’s *Gloria* with the Hong Kong Baptist University Symphony Orchestra and appeared as a soloist in Vivaldi’s *Lauda Jerusalem* at the Französischer Dom in Berlin with Collegium Musicum Hong Kong. Chan recently participated in the NATS Student Auditions, placing second in the Advanced Treble category. She received the 2024 Italian Cultural Society of Hong Kong – Leo Tung-Hai Lee Scholarship Fund to support her summer studies in Siena, Italy. Chan’s dedication to music also earned her the 2024 For Our Future Scholarship and the 2024–2025 Hong Kong Scholarship for Excellence Scheme, supporting her studies at the University of Illinois



CHRISTOPHER COMMISO
(Laurie)

Commiso is a senior in the Lyric Theatre Program and student of Sarah Wigley. Among his Lyric Theatre @ Illinois production credits are *An Evening with Ricky Ian Gordon*, *Fugitive Songs*, *Oklahoma!*, *Wild Party*, and three *Under the Stars* performances. He would like to thank his professors, friends, and mom for their support and hopes you enjoy the show.



LILA DETTELBACK
(Jo March Cover)

Dettelback is a junior mezzo-soprano studying vocal performance at the University of Illinois at Urbana-Champaign. Her previous Lyric Theatre @ Illinois roles have included Speranza in *L'Orfeo* and an ensemble member in 2024's *An Evening with Ricky Ian Gordon*, *Carnaval!* 2023 and 2025, and *Under the Stars* 2025.



JANA DINKELOO
(Alma March)

Dinkeloo is a second-year master's student at the University of Illinois, studying with Yvonne Redman. Her past credits with Lyric Theatre @ Illinois include *Carnaval!* and *Under the Stars*. She covered the role of Donna Anna in *Don Giovanni* at Chicago Summer Opera 2025. Dinkeloo received her bachelor's degree from Butler University in Indianapolis, where she performed the roles of Lady Billows in *Albert Herring* and the First Lady in *The Magic Flute*.



OWEN GONZALEZ
(Messenger, Gideon March/
Friedrich Bhaer Cover)

Gonzalez, a baritone, is making his Lyric Theatre @ Illinois mainstage debut in *Little Women*. His résumé includes Simone in *Gianni Schicchi*, the Baker in *Into the Woods*, and the Badger, Parson, and Poacher in *The Cunning Little Vixen*. His most recent operatic performances include appearances with the Vero Beach Opera Chorus in *La Traviata* and *Pagliacci* (2025).



TIAN HU
(Laurie Cover)

Hu, a tenor, is a Doctor of Music student in vocal performance and literature at the University of Illinois at Urbana-Champaign. He previously earned his Master of Music from the Peabody Institute and his Bachelor of Music from Bowling Green State University. At Illinois, he has appeared as Don Ottavio in *Don Giovanni*, Ramiro in *La Cenerentola*, and Doctor Weinrib in *The Mensch*. Additional operatic credits include Ferrando in *Così fan tutte*, the Count in *The Barber of Seville*, Monostatos and Tamino in *The Magic Flute*, all performed at the Peabody Institute and Bowling Green State University. His competition honors include third place at the London Classical Music Competition and special mention at the International Mozart Competition. Hu has worked with renowned artists such as Nathan Gunn, Richard Leech, Elizabeth Futral, and Anthony Roth Costanzo. He enjoys choral singing and exploring new repertoire in his spare time.



YUZHEN JIN
(Cecilia March)

Jin, a Chinese mezzo-soprano, is currently in her second year of the DMA program, majoring in vocal performance and literature at the University of Illinois at Urbana-

Champaign. 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. She 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 productions and scenes: Messagiera in *L'Orfeo*, Stranger in *Triple-Sec*, 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 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
(Spirit 1/Amy Cover)

Jung, a soprano, is a second-year Artist Diploma student in vocal performance at the University of Illinois at Urbana-Champaign, where she studies under

Yvonne Redman. She holds a Master of Music in vocal performance from the University of Louisville, where she studied with Emily Albrink Katz and was inducted into Pi Kappa Lambda, the national music honor society. Jung won first place at the Kentucky District NATS

Competition, receiving the Gina Epifano Award for Best Overall Performance. She was also a semifinalist in the National Auditions at the 2022 NATS 57th National Conference held in Chicago. Additionally, she won the Dr. T. Huang and Mary Huang Aria Competition, earning the opportunity to perform with the U of L Symphony Orchestra. She was awarded a 2025-2026 Lyric Theatre graduate assistantship at the U of I, where she appeared as Lucia in *Lucia di Lammermoor* in *Under the Stars*. Her operatic roles include Pamina in *Die Zauberflöte* and Adina in *L'elisir d'amore* (University of Louisville Opera Theatre), the Countess in *Le Nozze di Figaro* (Keystone Opera), Marie in *La Fille du Régiment*, Gilda in *Rigoletto*, and the title role in *Lakmé*. Jung is passionate about performing diverse music and creating meaningful moments on stage.



SOPHIA KATSMa
(Spirit 3/Meg Cover, she/her)

Katsma is a junior lyric theatre major from Palatine, Illinois. A student of Nathan Gunn and Sarah Wigley, Katsma's most recent credits include *Under the Stars*

(Soloist), *L'Orfeo* (Featured Dancer/Euridice Cover), *An Evening with Ricky Ian Gordon* (Soloist), and *Carnaval!* (Ensemble). She has also appeared in Anna Compton's Director's Workshop Scene from *Collective Rage: A Play in 5 Betties* (Betty 3), Rachel Rizzuto's *Love Sucks* (Dancer, Vocalist, and Guitarist), and Illini Student Musicals' *The Prom* (Ensemble). Prior to beginning her studies at the University of Illinois, Katsma performed at Carnegie Hall's Weill Recital Hall after winning first place in American Protege's Talent Competition. Currently, she's a James Scholar on the Dean's List, and is the Undergraduate Student Representative for

the Undergraduate Committee in the School of Music. Katsma thanks her family, friends, and teachers for supporting her dreams!



CADE MCHUGH
(Jo March)

McHugh, a sophomore at the University of Illinois at Urbana-Champaign pursuing a BMA in lyric theatre under the guidance of Scott MacLeod, is thrilled to make their operatic debut in *Little Women*. At Illinois, they have performed in Lyric Theatre’s *Anastasia* (Dowager Empress) and *Carnaval!* (Ensemble). Originally from Chicago, McHugh trained with After School Matters’ musical theatre program, where they now serve as music director. Their credits there include *Chicago* (Velma Kelly) and *Godspell* (Judas/John the Baptist). McHugh is grateful to their professors and friends for their encouragement, support, and inspiration. Enjoy the show!



HUNTER MERRIMAN
(Gideon March)

Merriman is a baritone from Santa Fe, New Mexico. He is currently a graduate student at the University of Illinois at Urbana-Champaign, where he studies under Scott MacLeod. He studied voice for four years at Colorado College where he appeared as Dr. Scott in *The Rocky Horror Picture Show*, as well as Horace Tabor (*Baby Doe*) and Escamillo (*Carmen*) in Opera Scenes.



LEO MONDSCHAIN
(Friedrich Bhaer)

Mondschain is a baritone from Buffalo Grove, Illinois. Currently in his second year of the master’s program in voice performance at the University of Illinois at Urbana-Champaign, he studies with Nathan Gunn. Mondschain received his Bachelor of Music from Ohio University (*summa cum laude*) in 2024. Mondschain’s recent roles include Zuniga and Morales in *Carmen* as well as Willie Conklin in *Ragtime* at the Bay View Music Festival. He has participated in NATS auditions three times and has placed all three times. Additionally, he has played the roles of Friedrich Bhaer in *Little Women* (Ohio University), Bartolo in *Le Nozze di Figaro* (Prague Summer Nights), Le Baron de Pictordu in *Cendrillon* (Ohio University), and Alidoro in *La Cenerentola* (Bay View Music Festival). Mondschain is known for his remarkable coloratura ability and frequently showcases that across a large variety of vocal repertoire.



SARAH ELISE NAVY
(Cecilia March Cover)

Navy, a soprano, is a Houston, Texas, native. She attended Lawrence University where she received a BM in voice performance, studying with acclaimed countertenor John T. Holiday. In May 2024, Navy obtained an MIM in voice performance, studying with Barbara Hill-Moore. Navy performed the roles of Bianca in *The Rape of Lucretia* by Benjamin Britten, and reprised the title role of *Suor Angelica* by Puccini. Navy completed her studies with a Performance Diploma in voice performance in May 2025. This is her first year as a doctoral student in voice

PROFILES

performance and literature at the University of Illinois at Urbana-Champaign, where she studies with Ollie Watts Davis. Navy enjoys singing with the Black Chorus and, when not singing opera, enjoys teaching young singers, advocating for Black singers in opera, and leading worship in her church.



LUKAS NEDERLOE (John Brooke Cover)

Nederloe is a first-year master's student in performance and literature at the University of Illinois and a voice student of Nathan Gunn.

He is a baritone from Minneapolis, Minnesota, and prior to coming to Illinois, he received his BM degree in vocal performance from Viterbo University where he studied under Daniel Johnson-Wilmot. Previous production credits include Count Almaviva (*Le Nozze di Figaro*), Gus O'Neill (*Later the Same Evening*), and Samuel (*Pirates of Penzance*) at Viterbo University's Conservatory for the Performing Arts. Outside of music, Nederloe is an avid cyclist who values physical and mental fitness as integral to the work of an artist.



CHRISTOPHER PETERSEN (Mr. Dashwood)

Pettersen, a second-year master's student at the University of Illinois, is a student of Ricardo Herrera. With Lyric Theatre @ Illinois, he has been seen as a soloist in *Carnaval!*

and *Under the Stars* as well as in the off-stage chorus of *L'Orfeo*. Other roles include Speaker/Second Armed Man in *The Magic Flute* and Montresor in *The Cask of Amontillado*. His favorite partial roles include Colline in

La Bohème, Collatinus in *The Rape of Lucretia*, Figaro in *Le Nozze di Figaro*, and Sparafucile in *Rigoletto*. Pettersen has had the honor of being a chorister with Opera Maine for three summers in productions of *The Flying Dutchman*, *Cenerentola*, and *Aida*. As a choral artist, he has performed in Krannert Center's Foelinger Great Hall, Carnegie Hall, and Chicago's Holy Name Cathedral. He holds bachelors degrees in flute and voice from the University of Southern Maine and Western Illinois University.



EVAN RAYMOND (John Brooke)

Raymond is a baritone from Victorville, California. A second-year master's student at the University of Illinois at Urbana-Champaign, he studies vocal performance and literature with Nathan Gunn and Sarah Wigley. Raymond received his Bachelor of Music degree in vocal performance at Chapman University, studying under Patrick Goesser. His previous main stage credits include Gleb Vaganov in *Anastasia*, Curly McLain in *Oklahoma!*, and Apollo in *L'Orfeo* at Krannert Center for the Performing Arts, and Pandolfe in *Cendrillon* and Alvaro in *Florenzia en el Amazonas* at Musco Center for the Arts. In addition, Raymond won the Presser Foundation's Presser Scholar Award for Chapman University in 2023 for his work within the Hall-Musco Conservatory of Music. He thanks his family, friends, and mentors from Victorville and beyond for their constant support of his work, and hopes you enjoy the show!



JULIA SCANNELL
(Beth March)

Scannell, a soprano, is a native of Plymouth, Michigan, and a second-year Doctor of Musical Arts candidate in vocal performance at the University of Illinois at Urbana-

Champaign, where she also pursues a cognate in vocal health and science. She earned her Bachelor of Music in vocal performance from Indiana University and her Master of Music in voice performance and literature from U of I in 2024. Her recent operatic roles include Donna Elvira in Chicago Summer Opera's production of *Don Giovanni* and Mimì in Voice Area Opera's fall 2024 production of *La Bohème*. Her opera scene credits include Juliette, Fiordiligi, and Donna Anna. She has also premiered new chamber operas at U of I, performing as Maria/Opera Diva in *The Sneeze* by Jiwon Hahn, and as First Rusalka in *Rusalka* by Mykola Leontovych. Scannell won the 2023 Jaqueline Avert Concerto Competition at the Sewanee Summer Music Festival, and received the Margaret Goldsmith Rice Award from the University of Illinois School of Music in spring 2024. She currently studies with Yvonne Gonzales Redman.



WHITLEY SMITH
(Spirit Swing)

Smith is a junior majoring in vocal performance at the University of Illinois at Urbana-Champaign. Originally from Palo Alto, California, she studied privately with Maureen

Chowning before beginning her studies at Illinois. At Illinois, she was a student of Professor Sylvia Stone until her retirement and now continues her vocal studies with

Nathan Gunn. Smith is thrilled to be part of the music community at Illinois and looks forward to growing both musically and professionally through the guidance of the outstanding faculty.



SASHA VAN DEN BERG
(Amy March)

Van Den Berg (she/her) is a sophomore lyric theatre BMA student at the University of Illinois at Urbana-Champaign studying under Lara Brooks. She is thrilled

to be making her operatic debut in this production of *Little Women!* You may have seen her previously in Lyric Theatre @ Illinois's *Anastasia* (Teen *Anastasia*/ Anya Cover), *Under the Stars*, and *Carnaval!* 2025. She currently sings with the Meredith Chamber Singers under the direction of Andrea Solya. Recently, Van Den Berg won first place in her division at the Central Region NATS competition. She is grateful for the love and support of her peers and professors!



ELLYN WERNER
(Meg March)

Werner is a first-year master's student in voice performance and literature at the University of Illinois at Urbana-Champaign, studying with Yvonne Gonzales

Redman. She is a soprano from Lake Mills, Wisconsin, and is a recent graduate from Viterbo University, where she studied under Daniel Johnson-Wilmot. She earned bachelor's degrees in vocal performance and music education, along with a minor in dance. Her recent operatic roles include Countess in Mozart's *Le Nozze di*

PROFILES

Figaro, Elaine O'Neill in John Musto's *Later the Same Evening*, and *The Mother* in Menotti's *Amahl and the Night Visitors* at Viterbo University. In the past year, Werner won first place in the North Central Regional NATS Competition, first place in the Wisconsin NATS Competition, and was a semifinalist in the National Student Auditions. She was also a prizewinner in both Voice Levels I and II in the Schubert Club Scholarship Competition.



MARK ADAMO (composer/librettist)

Adamo, hailed by *The New Yorker* as “one of America’s most formidable lyric composers,” made his mark on the opera world in 1998 with the debut of his first work, *Little Women*, which *The New York Times* described as “a bona fide American classic.” Known for his “way of finding a drama’s emotional nerve and projecting it to an audience” (*Financial Times*, London), his four subsequent operas—*Lysistrata*, *The Gospel of Mary Magdalene*, *Becoming Santa Claus*, and *The Lord of Cries*—have “opened yet other pathways on his remarkable exploration of what an opera can be” (*American Record Guide*). As opera and symphonic performances resumed following the Covid pandemic, Adamo’s work returned to stages in Santa Fe, San Francisco, Houston, Chicago, and London.

Introduced by Houston Grand Opera in 1998 and revived there in 2000, *Little Women* is one of the most frequently performed American operas of the last 25 years; it has been given more than 140 national and international engagements in cities ranging from New York to Adelaide, Amsterdam, Atlanta, Banff, Bruges, Calgary, Chicago, Detroit, Fort Worth, Kansas City, Mexico City,

Minneapolis, Perth, San Francisco, Toronto, and Tokyo, where it served as the official US cultural entrant to the 2005 World Expo. The 2000 Houston Grand Opera revival was telecast by PBS/WNET on *Great Performances* in 2001 and released on CD by Ondine that same year; in fall 2010, Naxos released this performance on DVD and on Blu-ray. Comparable enthusiasm greeted the debuts of Adamo’s subsequent operas.

While Adamo’s principal work continues to be for the opera house, he has spent the last decade venturing into both chamber music and symphonic and choral composition. In 2010, Harold Rosenbaum’s New York Virtuoso Singers paired six of Adamo’s newly-published choral scores with the complete chamber-choral work of John Corigliano. This concert featured the New York premieres of *Cantate Domino* (after Psalm 91), *Pied Beauty* and *God’s Grandeur* (Gerard Manley Hopkins, commissioned by the Gregg Smith Singers), *Matewan Music* (Appalachian folk-tune variations), *Supreme Virtue* (Stephen Mitchell’s translation of the Tao Te Ching), and *The Poet Speaks of Praising* (Rilke, commissioned and introduced by Chanticleer). In 2013, baritone Thomas Hampson and the Jupiter String Quartet introduced *Aristotle*, after the poem by Billy Collins, in concerts at the Mondavi Center in Davis, California, before continuing to Boston and New York under the auspices of Chamber Music Society of Lincoln Center. In 2012, Sasha Cooke and the New York Festival of Song introduced *The Racer’s Widow*, a cycle of five American poems for mezzo-soprano, cello, and piano. Adamo’s first concerto, *Four Angels*, for harp and orchestra, was commissioned by the National Symphony Orchestra and debuted in 2007. *Last Year: Concerto for Solo Cello and String Orchestra* was given its world premiere in 2021 by cellist Jeffrey Ziegler and co-commissioner New Century Chamber Orchestra in San Francisco, followed by its Houston debut given by co-commissioner ROCO.

During Adamo's time as Composer-in-Residence at New York City Opera, from 2001 through 2006, he led the VOX: Showcasing American Composers Program. The Atlantic Center for the Arts named Adamo one of its Master Artists in May 2003. Since 2007, he has served as the principal teacher of American Lyric Theatre's Composer-Librettist Development Program in New York, where he coaches teams of composers and librettists in developing their work for the stage.

Adamo began his education in the Tisch School of the Arts at New York University, where, as a freshman in the Dramatic Writing Program, he received the Paulette Goddard Remarque Scholarship for outstanding undergraduate achievement in playwriting. He went on to earn a Bachelor of Music (*cum laude*) in composition in 1990 from the Catholic University of America. His music is published exclusively by G. Schirmer, Inc.



CASEY ROBARDS
(Music Director)

Robards, a Korean American adoptee (Suh Jung Ahn), is a music director, pianist, and vocal coach whose performances regularly cross between opera, art song, chamber music, spirituals, and musical theatre. In 2024-2025, Robards made conducting debuts with Kentucky Opera, Opera Columbus, Indianapolis Opera, Soo Opera, El Paso Opera, and Cincinnati Opera (cover). Robards conducted the premiere commercial recording of Jack Perla/Jessica Murphy Moo's opera *An American Dream* based on the lives of two women: Mary Matsuda Gruenewald, a Japanese American incarcerated at Minidoka, Utah, and Marianne Weltmann, a German Jewish refugee relocated to the US. A CD recording of the piece will be released

in April 2027.

Robards will release a chamber music album on Blue Griffin, as Artistic Director of Ensemble Concept 21, a new music ensemble that trains young composers, and a voice/piano album with Jennifer Lien of song cycles written by Asian American female composers. A sought-after pianist, Robards has performed throughout the US, Europe, Central and South America, and Asia. Her recent albums as pianist include *What Dreams We Have* with baritone Kenneth Overton and *Contemplations* with French horn player Bernhard Scully. Dr. Robards is Assistant Professor of Lyric Theatre at the University of Illinois. She is represented by Marvel Arts Management. www.caseyrobarads.com



DAWN HARRIS
(Stage Director)

Harris 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. As a stage director and educator, she has received awards and impacted young career-minded students.

PROFILES

In her many seasons at Ohio Light Opera, Harris was featured in over 30 roles written by major operetta composers such as Lehár, Zeller, Offenbach, J. Strauss, Edward German, and Romberg. Distinguishing herself as an expert interpreter of the Gilbert and Sullivan style, she sang nearly all the female roles in the G&S canon, most notably Yum-Yum in *The Mikado*, a role she performed more than 50 times at Ohio Light Opera as well as with the Grant Park Festival and Toledo Opera. Additional roles include Josephine in *HMS Pinafore*, Elsie in *Yeomen of the Guard*, and the title role in *Patience*. Harris has directed and/or choreographed nine of the 14 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, and Prairie Fire Theatre. More recently, she directed *Ruddigore* for Missouri State University Opera, and both directed and sang the role of Ruth in *The Pirates of Penzance* with the Springfield (Ohio) Symphony. Locally, with Sinfonia da Camera, she staged the G&S trilogy known as “The Big Three,” and presented a lecture recital, “Beyond Pirates, Pinafore, and Mikado: The Lesser-Known Gilbert and Sullivan Comic Operas” for the National Opera Association Annual Convention.

Harris’s 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 Périchole* for the North Carolina School of the Arts. As guest voice and opera faculty of The Lyric Theatre in Piobbico (Italy) Festival, Harris directed scenes from opera and musical theatre. Her Sinfonia da Camera directing collaborations have

included *HMS Pinafore*, *Pirates of Penzance*, *Trial by Jury*, and *Die Fledermaus* in semi-staged performances.

Among Harris’s musical theatre directing credits are productions of *Man of La Mancha*; *South Pacific*; *Merrily We Roll Along*; *Oh, Coward*; and *Songs for a New World*. Harris was 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* with Lyric Theatre @ Illinois, with which she serves as a Resident Stage Director and Voice Faculty member, directing scenes from the standard and contemporary opera repertoire. Her collaborations have included staging the new operas *Letters from Quebec to Providence in the Rain* by Jeremy Gill and *The Surrogate* by Sky Macklay, and she sang the role of the Chaplain’s Wife in *Lisbeth* by Whitney Ashe.

Harris won first place in the Graduate Division for the National Opera Association’s Collegiate Opera Scenes Competition for her staging of scenes from Britten’s *Turn of the Screw*, the same opera she directed as part of a Covid-restricted project that resulted in a fully-produced film garnering the National Winner title and another Charles Nelson Reilly Award. Other recent LTI collaborations include directing and performing the role of Madame Armfeldt in Sondheim’s *A Little Night Music*, stage directing *Carnaval!* and *Under the Stars* events, and most recently Monteverdi’s *L’Orfeo*, which won third place in Division VII for the 2025 National Opera Association’s Annual Opera Production Competition. Future engagements include serving as Director for Champaign-Urbana Theatre Company’s 2026 production of *Ragtime*. She also continues as Coordinator and Stage Director for the ISYM Musical Theatre Camp each summer.



JULIE GUNN
(Vocal Coach/Dramaturg)

Gunn’s devotion to music has brought her accolades from around the world as a performer, producer, teacher, and advocate. Her work often supports and promotes emerging creative or performing artists. Trained as a pianist, she has performed on the world’s most prestigious recital series with distinguished colleagues, but most importantly with her husband and artistic partner Nathan Gunn.

Co-Director of Lyric Theatre @ Illinois, Gunn produces numerous operas or musical theatre works each year at Krannert Center for the Performing Arts and other regional venues. She enjoys producing larger celebrations—*Lyric Under the Stars* and *Carnaval!*—combining spectacular performances with festive hospitality. The Gunns’ production company, Shot in the Dark Productions Inc., specializes in personalized musical and theatrical events. This season, Julie Gunn looks forward to producing *I Hear America Singing*, a tribute to the 250th anniversary of the Declaration of Independence.

A faculty member at the University of Illinois School of Music, Gunn has given masterclasses at universities and young artists’ programs all over the United States and Canada, and has served as a coach or conductor at many distinguished opera houses. She teaches courses in arts leadership, career preparation, and opera.

Gunn is an advocate for initiatives benefiting the arts and children’s lives. She served as the Interim Director of the Glimmerglass Festival Young Artists’ Program in 2022. She was appointed Rector of the Arts and Performing Arts of the Lincoln Academy of Illinois by Governor JB Pritzker. She

served as the President of the Countryside School Board of Directors and is a Court Appointed Special Advocate for Children. She is the guest curator for performance at the Peoria Riverfront Museum.

Julie Gunn attended Dartmouth College, majoring in economics, and received her masters and doctoral degrees from the University of Illinois, where she has been awarded the Alumni Association’s Distinguished Service Award. She lives in Champaign with her husband Nathan, where they raised their five children.

ETHAN BORROK
(Media Designer)

Borrok is a first-year MFA candidate in media design. Originally from Long Island, New York, he received his BFA from University at Buffalo where he focused on digital media design and lighting design. Borrok’s previous design credits include *The Pajama Game* (Drama Theatre @ UB Center for the Arts); *Mr. Burns, A Post-Electric Play* (Black Box @ UB Center for the Arts); and multiple Zodique Dance Concerts (Drama Theatre @UB Center for the Arts) to name a few. He thanks his friends and family who have supported him on this journey.

GIANNA CASANOVA
(Assistant Director, any/all)

Casanova is a junior in the Lyric Theatre Program with a minor in dance. She is thrilled to have this opportunity to assist Director Dawn Harris in bringing this beautiful story to the stage. She would like to bring to mind and thank the many dedicated people involved in the success of this production. Enjoy!

MADELEINE CARROLL
(Sound Designer)

Carroll is elated to design sound for *Little Women*. A senior in the sound design and technology program at the University of Illinois at Urbana-Champaign, her recent designs include *Brigadoon*, *Bitter Sweet*, and *The Cousin from Batavia* for Ohio Light Opera. In the 2024-2025 school year, she worked on the University of Illinois productions of *Oklahoma!* (audio engineer), *The Winter's Tale* (assistant sound designer), and Spring Senior Dance Thesis (sound designer). She thanks her friends and family for all their unwavering support over the years and looks forward to a future filled with the joys of sound.

ANNA COMPTON
(Stage Manager)

Compton is completing her final year of the MFA Stage Management Program at the University of Illinois. Last summer, she worked as a stage manager for the Texas Shakespeare Festival's productions of *Macbeth* and *Steel Magnolias*. Her previous stage management credits include: *Plumas Negras* directed by Marie Ramirez Downing, *Black on Black: A Celebration of Black Dance* with Concert Director Sara Hook, *The Tempest* directed by Scott Harman, and *Gloria* directed by Diane Machin. As she closes out her academic career, she thanks some of her most avid supporters: Diane Machin, Dr. James Bell, and her cohort of stage managers at the U of I. An additional thank you to the cast and crew of this production. It is such an honor to create art with you all!

JOSH DONIEK
(Properties Manager)

Doniek is a third-year props MFA candidate at the University of Illinois. Prior to his MFA degree work, he was a visual arts instructor for Champaign Unit 4 schools. He received his BFA in art education from Eastern Illinois University in 2014.

NICOLÁS DUDIT PARDO
(Costume Designer)

Pardo is a Colombian and French costume designer currently pursuing an MFA in costume design at the University of Illinois at Urbana-Champaign. In addition to his costume designs for *Little Women*, he has designed for the Illinois Theatre productions *A View from the Bridge*, *The Winter's Tale*, and *The Realness*; the Lyric Theatre @ Illinois production of *Oklahoma!*; and the Dance at Illinois piece *Take It to the Cypher*. Pardo began his studies as a designer in his home country, Colombia, at the Universidad de los Andes. He has worked internationally as a costume designer and assistant for the Teatro Mayor Julio Mario Santodomingo in Bogotá, Colombia; the Festival Amazonas de Ópera in Manaus, Brazil; and the theatre company Anfibia Teatro of which he is a part.

WILLIAM A. MURPHY
(Assistant Conductor)

Murphy is a third-year doctoral student at the University of Illinois at Urbana-Champaign in vocal coaching and accompanying with a cognate in choral conducting. He serves as a Teaching Assistant for Lyric Theatre @ Illinois. He is also the Choirmaster at Emmanuel Memorial Episcopal Church in Champaign.

While at the University of Illinois, his extensive work with the Lyric Theatre Program has included *Little Women* (Assistant Conductor, 2026), *Anastasia* (Assistant Conductor/Keyboard, 2025), *L'Orfeo* (Continuo/Rehearsal Pianist, 2025), *Under the Stars* (Conductor, 2023 and 2024), *Carnavall!* (Pianist, 2024), and *Black Square* (Orchestra/Rehearsal Pianist, 2024). In spring 2025, Murphy was selected as the pianist for a collaboration in Costa Rica with LTI and the Centro Cultural Costarricense-Norteamericano touring the San José province. He has also performed as pianist for several voice recitals, choral conducting studio, and choral ensembles.

Before moving to Illinois, Murphy served as Staff Accompanist at Morehead State University. Conference appearances included Kentucky Music Educators Association (2017), North American Saxophone Alliance (2018), Flute Society of Kentucky (2019), the International Trombone Festival (2019), and the Falcone International Tuba Euphonium Festival (2021 virtual performance). He can be heard as pianist on the debut album *Bootleg* with bass trombonist Russ Zokaites (Centaur Records, 2020).

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

JASMYN OLIVEROS (Lighting Designer)

Oliveros (she/her) is a third-year undergraduate student at the University of Illinois at Urbana-Champaign pursuing a BFA in theatre with a concentration in lighting design and technology with a minor in Spanish. Some of her work includes lighting designs for Illinois Theatre's *Plumas Negras*, Lyric Theatre @ Illinois' *Carnavall!*, and Dance at Illinois' Senior Spring Thesis Concert. She has also worked as an Assistant Lighting Designer for *Holmes and Watson* and *Songs for Nobodies* at the Pacific Conservatory for the Performing Arts. She thanks her family and friends for their support.

FALLON PODRAZIK (Scenic Designer)

Podrazik, a third-year MFA candidate studying scenic design, hails from Casper, Wyoming. She received her BFA in graphic and scenic design from Sargent Conservatory of Theatre Arts at Webster University. Her past scenic design work at the U of I included *Dracula: A Feminist Revenge Fantasy*, *Really* (Illinois Theatre); she was assistant scenic designer for *L'Orfeo* (Lyric Theatre @ Illinois) and *The Gangster Play: Circus/Circus* (Illinois Theatre). Last summer, Podrazik's scenic design work included *Mary Poppins* and *Forever Plaid* (Little Theater on the Square); she also worked at CU Adventures in Time and Space as a designer and painter. Podrazik thanks the design faculty, and all her friends and family who have supported her on this journey.



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Brenda Mehnert
Kathleen Metcalf
David Mies
Sharron Mies
Carol Miles
Carol Miller
Julie Mills
Patrick Mills
Frank Modica
Heather Munro
Christina Myers
Marjorie Olson
Natalia Ospina-
Munoz
Brenda Pacey
Jane Pica
Jerry Pica
Renee Potter
Rosa Pullen
Carol Sato
Barbara Schleicher
Christel Seyfert
Lei Shanbhag

Carrie Storrs
Neil Sullivan
Alice Taylor
John Taylor
Rodney Vanous
Yuankun Wang
Kelly Warner
Jay Weber
Jean Weigel
Liesel Wildhagen
Benjamin Williams
Douglas Williams
Julie Wirth
Krystal Ye
Hahwi Yoon
Joseph Zumalt

Krannert Center Student Ambassadors

Kaitlyn Adaya
Fiyin Adekoya
Saksham Aggarwal
Emily Aldrich
Smaya Anand
Aditya Barman
Zuzana Bielak
Ann Biju
Thomas Bobitz
Zoe Bohannon
Zach Bottoms
Lexi Cao

Kayla Cash
Xixi Chen
Leon Chien
Iyesha Childress
Rachel Choi
Leanna Cui
Nooriyah Doriwala
Nicole Dudek
Joseph Edamala
Nia Ellis
Maricruz Figueroa
Myra Gallant
Andros Gao
Shuoyuan Gao
Jada Giddens
Finn Gray
Vedansh Gupta
Jiho Han
Grace He
Atalhea Herman
Kaye Hidalgo
Yanshu Hou
Justin Huff
Hemanth Itte
Uma Iyer
Fasih Javed
Hyorim Jin
Yixuan Jin
Jade Johnson
Rachana Kanathur
Asheera Kaul
Sophie Kim
Ellen King

Pallavi Kochar
Kyle Krisdakumtorn
Amelia Lamis
Maddie Lawson
Irie Lee
Isabella Lee
Julianna Lee
Jungeun Lee
Leo Lee
Tristan Lee
Zachary Lee
Ava Lendman
Tavisha Lijhara
Hanning Lin
Sara Lin
Marlo Lindquist
Chenzhi Liu
Chunyu Lu
Yamini Malli
Julian Martinez
Maddie McCammon
Margaret Meagher
Daniel Mend
Zixiang Meng
Audrey Miller
Francis Moffatt
Emily Murawski
Samuel Naatz
Ruka Nakatani
Stuti Pai
Dhairya Vibhav
Parikh

Diana Patiño- Carreon	Lixin Wu Sissi Wu
Karol Penuelas	Lily Xie
Christopher Perez	Ziruo Yang
Niranjan Pillai	Qingping Ye
Adithya Raman	Haelly Young
Carolina Rosas	Qihao Zhan
Sukhbir Singh Saggi	Canwen Zhang
Ava Saldana	James Zhang
Eva Santoyo	Jie Zhang
Ellie Schmidgall	Qi Zhang
Santino Schrieber	William Zhang
Carissa Schultz	Xinyu Zhang
Megna Sivakumar	Yijia Zhang
Julia Stern	Jiesheng Zheng
Cliff Sun	Ryan Zhou
Aiki Suzuki	Yifna Zhu
Mann Talati	Margaret Zywicki
Greyson Talkington	
Thomas Valerius	
MacKenzie Van Ryne	
Alex Von Holten	
Connor Waddell	
Rebekah Wakayama	
Archie-Em Walker	
Tess Walker	
Jiaxin Wan	
Xile Wang	
Elodie Ward	
Ari Warner	
Jastina Washington	
Trey Weitner	

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
Lindsay Dalrymple, Assistant Director for Operations
Julianne Ehre, Assistant Director for Programming
and Engagement
Craig Miles, Assistant Director for Marketing and
Communications

EVENTS

Andrew Almeter, Senior Production Coordinator
for Events
Bree Brock, Production Coordinator for Events
Rebecca Russell, Assistant Technical Director 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, Director of Community Engagement
Sam Smith, Director of Civic Engagement and Social
Practice
Nick Wurl, Engagement and Programming Coordinator

ADVANCEMENT

Cheryl Snyder, Director of Advancement
David Drake, Advancement Team Assistant

OPERATIONS

Lindsay Dalrymple, Assistant Director for Operations

Director's Office

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

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician
Steven Lessor, Assistant Chief Building Operations
Engineer
Scott Butler, Eric Carr, Emmett Catlin, Austin Dearth,
Sara Dietrich, John Ekstrom, Jessica Fancher, Bryan
Franzen, Salatheo Kindle, Jacob Lerch, Chabu Nsokoshi,
Chad Schwenk, Robert Shaw, Attendants

MARKETING AND COMMUNICATIONS

Craig Miles, Assistant Director for Marketing and
Communications
Sean Kutzko, Assistant Communication Director
Nicholas Mulvaney, Art Director

ADMINISTRATION AND PATRON SERVICES

Maureen V. Reagan, Associate Director for
Administration and Patron and Patron Experience

Food Services

Amy Thomas, Food Services Director
Michael Bunting, Hospitality Supervisor
Elizabeth Henke, Stage 5 Bar Manager
John Ingalls, Intermezzo Kitchen Lead

Ticketing and Patron Services

Whitney Havice, Ticketing and Patron Services Director
Ann-Marie Dittmann, Patron Services Assistant Director
Ty Mingo, Assistant Ticket Services Director
Jon Proctor, Ticket Sales Supervisor
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 and Video Director
Tyler Knowles, Assistant Audio Director, Live Stream
Engineer

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director and Associate
Costume Shop Director
Paige Stewart-Rankins, Hair and Makeup Supervisor
Julianna Steitz, First Hand
April McKinnis, EB McTigue, Cutters/Drapers

Kari Little-McKinney, Theatrical Stitcher
Chantel Renee, Costume Crafts

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nicole Rataj, Assistant Lighting Director

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, Office Administrator
Bobby Reynolds, Theatrical Scene Shop Coordinator
Anna Atkinson, Theatrical Scene Shop Assistant
Rebecca Russell, Acting Crew Head
Kayley Woolums, Theatrical Scene Shop Assistant

PERFORMING ARTS BUSINESS SERVICE CENTER

Jenell Hardy, Director of Business Services
Macauley Allen, Business Services Specialist
Debbie Delaney, Accounting Staff
Angela Wang, Business Services Specialist

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 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.

Para ayuda en relación con su visita, favor de enviar un email a:

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

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

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

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

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716




COME BE MOVED.

Art at Krannert Center isn't something you just watch—it's something you feel.


COME ON IN.
WE'LL SAVE A SEAT FOR YOU.



 krannert center

SAT APR 18 AT 7:30PM

SINFONIA DA CAMERA: AMERICAN SPRING

 krannert center