



POPPEA
LYRIC THEATRE @ ILLINOIS

Madeline Sayet, director
Music by Claudio Monteverdi | Libretto by Giovanni Francesco Busenello
Thursday-Saturday, November 10-12, 2016, at 7:30pm
Sunday, November 13, 2016, at 3pm
Tryon Festival Theatre

THANK YOU TO OUR SPONSORS

Lyric Theatre @ Illinois gratefully acknowledges these donors for their strong and generous support of our new program.

This season of Lyric Theatre @ Illinois has been sponsored
by generous donations from

ILLINOIS OPERA THEATRE ENTHUSIASTS

WELCOME



Dear Friends of
Lyric Theatre @ Illinois,

Welcome back to an exciting season of beautiful singing and storytelling. We are celebrating Italy in all its operatic splendor throughout the year. First, one of the first operas ever written—Monteverdi's

Poppea—tells the story of the Emperor Nero and his insatiable passion for his mistress Poppea. Is Poppea's coronation the beginning of the end for Rome? A timeless story of sex, politics, and betrayal, in an exciting modern setting.

Second, the most famous Italian opera composer of all time—Giuseppe Verdi—was a potent symbol of a united Italy. Hundreds of thousands of people took to the streets for his funeral. His operas and his legacy are larger than life, and the Oratorio Society and University of Illinois Symphony Orchestra are joining us to raise the roof with the most beloved choruses, overtures, and scenes from grand Italian Opera.

Finally, a tribute to Italy from musical theatre royalty—Richard Rodgers' grandson Adam Guettel has written a stunning work about Americans abroad—a mother and daughter in Florence in the 1950s, discovering love and independence. Winner of the 2005 Tony Award for best musical score, *The Light in the Piazza* is beautiful.

We are so grateful that you share our love of sung theatre in all of its forms—last year we broke attendance records again! We continue to strive for excellence artistically and educationally and couldn't do what we do without your support. Our mainstage productions, scenes programs, community outreach, and development of new works build the artists of tomorrow, and nurturing their talent is at the center of our mission. Talent falls on people of all backgrounds and socio-economic circumstances. Please continue to be generous as we build a bright Lyric future.

Yours,

Julie and Nathan Gunn

DIRECTORS, LYRIC THEATRE @ ILLINOIS

PROGRAM

POPPEA

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Madeline Sayet, director

Music by Claudio Monteverdi

Libretto by Giovanni Francesco Busenello

Adaptation by Julie Jordan Gunn and Michael Tilley

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Act I

20-minute intermission

Act II

Lyric Theatre @ Illinois is produced by the University of Illinois School of Music (Jeffrey Magee, director).

POPPEA

STAGE DIRECTOR

Madeline Sayet

MUSICAL DIRECTORS/ADAPTATION

Julie Jordan Gunn

Michael Tilley

SCENIC DESIGNER

Amber Shi

CONDUCTOR/ASSISTANT MUSICAL DIRECTOR

Michael Bagby

COSTUME DESIGNER/HAIR & MAKEUP COORDINATOR

Sharné Van Ryneveld

LIGHTING DESIGNER

Chris Wood

ASSOCIATE LIGHTING DESIGNER

Erin Pleake

CO-SOUND DESIGNER

Rick Scholwin

CO-SOUND DESIGNER/AUDIO ENGINEER

Brandon Reed

PROPERTIES MASTER

Corey Campbell

MUSICAL PREPARATION

Cheryl Forest Morganson

STAGE MANAGER

Nick Loweree

TECHNICAL DIRECTOR

Roy Howington

SUPERTITLES

Dennis Helmrich

Alex Munger

CAST

AMORE

Margaret Wolfe

FORTUNE

Alicia Hurtado

VIRTUE

Justine Izewski

PALLAS ATHENE

Austin McWilliams

MERCURIO

Chris Anderson

VENERE

Landon Webb Westerfield

POPPEA

Adeline McKinley*

Lara Semetko†

OTTONE

David Catalano

Christopher Anderson (Cover)

NERONE

Nate Buttram*

Yichen Li†

SENECA

Joseph Trumbo

OTTAVIA

Yunji Shim*

Kasey Stewart†

ARNALTA

Mattie Crisp

DRUSILLA

Elizabeth Banaszak

Alicia Hurtado (Cover)

VALLETTO

Elizabeth Gartman

DAMIGELLA

EmilyAnn O'Brien

LUCANO/SOLDATO #1

William Duke

LICTOR/SOLDATO #2

Nole Jones

LIBERTO

James Hevel

CONSULS/TRIBUNES

Chris Anderson

Samantha Baquiran

Katherine Bokenkamp

William Duke

Kelsey Grotkiewicz

James Hevel

Nole Jones

AMORE PRIMO

Olivia Gronenthal

AMORE SECONDO

Anna Burton

AMORE TERZO

Deleon Rocquemore

*November 10 and 12, 2016

†November 11 and 13, 2016

ORCHESTRA

VIOLINS

Noah Larson

Amanda Ramey

VIOLONCELLO

Ting-Ya Chiu

OBOE/ENGLISH HORN

Kristin Sarvela

SAXOPHONES

Victor Kononenko

ELECTRIC GUITAR, FLUTE, DOUBLE BASS

Larry Gray

KEYBOARD 1

Cheryl Forest Morganson

KEYBOARD 2

Michael Tilley

CONDUCTOR/HARPSICHORD

Michael Bagby

DIRECTOR'S NOTE



We are familiar with the concept of the “innocent bet” gone wrong, the game that destroys people’s lives. The era of the late 1990s and early 2000s was full of them—*She’s All That*, *How to Lose a Guy in Ten Days*, *Ten Things I Hate About You*, *Cruel Intentions*, and the classics that bore them—*Pygmalion*, *The*

Taming of the Shrew, *Les Liaisons Dangereuses*, etc. We bet on love, and we lose. Fortune, Love, and Virtue all play a role. But ultimately, in some small way, we always know that whatever the outcome: love is the most dangerous and unwieldy factor.

Recently, *The Hunger Games* took this notion of a game over people’s lives and elevated it, illustrating the vicious ugliness we are willing to observe as entertainment. Again, the unpredictable factor in the game is love. What exactly are we willing to gamble? Over what? Is it worth burning the world for our entertainment?

All of these stories have roots in western classics. They are served by deep human truths that are passed down through time, from generation to generation. In 1643, Monteverdi and Busenello made their own adaptation of a world gone wrong when they wrote *L’Incoronazione di Poppea*. They used the setting of Rome in 65 AD as a lens through which to re-examine the world in which they lived. The opera was famous for its deeply problematic morality.

As innovators, Monteverdi and Busenello used Nero’s story to craft deeper characters previously unseen in the then-new operatic form. They avoided two-dimensional depictions of Nero’s reign of terror that were common up until that time and turned

the attention to Amore itself. Who are the lovers in this piece? What is the trail of power? Cupid and Poppea—love and drugs, so to speak—cast in that new world moment when the opium trade was booming. Love presents as an addiction when listening to Monteverdi’s haunting music.

Still, the women in this piece are uncommonly complex for the time period. Busenello and Monteverdi were innovators who took everything around them and wove it together to tell a story for their moment in time. In keeping with their practice, we are exploring how current technology serves our contemporary telling of the story. With no orchestrations in the original score, we are creating something new and exciting out of the instruments and imagery available to us today.

What are the games of our times? The new gods? Are they childish and impulsive? Who has power over our lives? Is impulsiveness winning over reason? What do we value?

Who holds the power in their hands? What will they do with it? Serve the people or serve themselves?

Love is dangerous. It’s something for which we want an explanation, but we don’t have one. What we have is a child who pierces us with invisible arrows, creating an insufferable torment that draws us to certain people and shoves us away from others.

It’s hard to forget that the Trojan War was caused by a vanity contest . . . Venus won because she offered Paris Helen . . . We can never afford a vanity war.

Sometimes nothing is more dangerous than a love story.

—Madeline Sayet, director

SYNOPSIS

PROLOGUE (OLYMPUS)

Fortune and Virtue each claim they are supreme. Amore (Cupid) is disappointed they dare to compete without her and challenges them to a contest to settle the issue of who is the most powerful.

1.1 (THE ROAD HOME)

Ottone is traveling back home from a long journey, excited to see his wife, Poppea.

1.2 (OUTSIDE POPPEA'S HOUSE)

When Ottone arrives home, he sees Emperor Nero's soldiers outside. He realizes his wife is having an affair with the emperor and flees. The Soldiers discuss the current disastrous state of politics in the Roman Empire: Nero is letting things fall apart and no one can be trusted.

1.3 (OUTSIDE POPPEA'S HOUSE)

Nero and Poppea share a long, lingering goodbye after a wonderful night together.

1.4 (POPPEA'S BEDROOM)

Poppea praises Amore and Fortune for her current circumstances. Arnalta warns Poppea of the dangers of her affair with the Emperor.

1.5 (THE ROMAN SENATE)

Empress Ottavia is looking for Nero, who never came home last night. She realizes he has been in the arms of Poppea. She mourns her circumstances and curses Nero and Poppea.

1.6 (THE ROMAN SENATE)

Valletto and Seneca find Ottavia in tears. Seneca tells her that Virtue will take care of her. Valletto and Ottavia aren't buying it. Ottavia asks Seneca to rally the people to her cause. Valletto loses her temper and adds that if he doesn't succeed, she will set him on fire.

1.7 (THE ROMAN SENATE)

Seneca receives a visit from Athena, who has seen omens portending his doom.

1.8 (THE ROMAN SENATE)

Nero announces that today he will wed Poppea. Seneca tries to reason with him, arguing that the people will not accept the marriage. Nero retaliates that he doesn't care what the people think; he will do what he wants as Emperor.

1.9 (POPPEA'S HOUSE)

Nero and Poppea reminisce about their lovemaking and enjoy each other. But Poppea mentions that everyone thinks Seneca controls Nero's decisions. Nero immediately tells his soldiers to order Seneca's death.

1.10 (POPPEA'S HOUSE)

Ottone enters the house and tries to remind Poppea of her duty to him. She is not having it, and tells him she's leaving him to become the Empress.

1.11 (THE STREET)

Ottone, betrayed by love, wants to kill Poppea.

1.12 (THE STREET)

Drusilla finds Ottone in the street and reminds him of her love for him. Otto promises that he loves only Drusilla now. But, in truth, Poppea still has his heart.

1.13 (SENECA'S GARDEN)

Seneca is visited by Mercury who reveals he will soon die and journey to Olympus to be with the gods.

1.14 (SENECA'S GARDEN)

Liberto arrives to deliver Nero's command but is hesitant to tell his friend. Seneca eases his trouble, letting him know that he is already aware that his death lies before him.

1.15 (SENECA'S GARDEN)

Seneca's family tries to talk him out of committing an honor suicide.

20-minute Intermission

2.1 (THE ROMAN SENATE)

Valletto is in love with Damigella and cannot contain it any longer. With the help of Amore, Damigella is swayed to the cause.

2.2 (THE ROMAN SENATE)

Seneca and Lucano celebrate Seneca's death and their liberation from his tedious schoolings, with singing.

2.3 (THE ROMAN SENATE)

Ottavia has had enough. She orders Ottone to kill Poppea. She tells him to dress as a woman so no one suspects him.

2.4 (OUTSIDE THE ROMAN SENATE)

Drusilla has been searching for Ottone. He tells her what he has been ordered to do. She offers to help him in whatever way she can. Ottone borrows Drusilla's clothes as a disguise, to discreetly kill Poppea.

2.5 (POPPEA'S GARDEN)

Amore is concerned about retaliations from Fortune and Virtue, so Amore guards Poppea. She senses something is about to happen.

2.6 (POPPEA'S GARDEN)

Ottone attempts to kill Poppea. Amore stops him.

2.7 (THE STREET)

Drusilla is happy and hopeful at finally having her love.

2.8 (THE STREET)

Arnalta and the Soldiers find Drusilla and arrest her for attempting to murder Poppea.

2.9 (AN UNMARKED ROOM IN THE SENATE)

Nero interrogates Drusilla about the attempt on Poppea's life. Drusilla claims she had no accomplices and that she committed the crime. Nero sentences Drusilla to a slow and painful death.

2.10 (AN UNMARKED ROOM IN THE SENATE)

Ottone arrives and tells Nero he was the one who tried to kill Poppea at Ottavia's command. Nero does not have Ottone killed, but banishes him. Drusilla pleads to be allowed to go into banishment with him.

2.11 (POPPEA'S GARDEN)

Nero checks in on Poppea and reveals to her that Ottone was really the one who attacked her at Ottavia's command. Once she knows the truth, Poppea rejoices that Ottavia's attempt at murder is the perfect opportunity to banish her from Rome and finally make Poppea Empress.

2.12 (THE PORT)

Ottavia is banished from the shores of Rome.

2.13 (THE CORONATION)

The Consuls and the Tribunes gather to crown Poppea Empress of the Roman Empire. Virtue and Fortune must crown Amore the winner of the bet. Amore asks her mother, Venus, to give Poppea godly power on earth, and she agrees. Love reigns all powerful. Nero and Poppea sing one last love song.

AFTERWARD

Nero's reign of terror continues. Lucano is forced to commit suicide by Nero, just like Seneca. Poppea dies while carrying Nero's second child. The rumor is that Nero kicked her to death. Many years later, after Nero's overthrow, Ottone becomes Emperor of Rome.

PROFILES



Christopher Anderson (Mercurio/Famigliari/Consuls/Tribunes/Ottone cover) is a senior pursuing a BM in Voice at the University of Illinois. He has performed in the Lyric Theatre @ Illinois productions of *Falstaff*, *The Elixir of Love*, and as Cascada in *The*

Merry Widow. He has also appeared in several Lyric Theatre @ Illinois studio and opera scene productions such as *Amahl and the Night Visitors*, *Love Games*, *Polly Peachum*, and various scenes from *Don Giovanni*, *Don Pasquale*, *Così fan tutte*, *The Marriage of Figaro*, and *The Secret Garden*. Last summer he participated in Greensboro Light Opera and Song in North Carolina as Robin in Gilbert and Sullivan's *Ruddigore*. In 2015 he was a part of Scuola Italia for Opera Singers and performed the role of Schaunard in *La Bohème* with International Opera Performing Experience. Chris has participated in several competitions at both the regional and state levels, winning second place at the 2010 Northern Illinois chapter NATS competition and fourth place at the 2012 Chicago chapter NATS competition. He is a two-time recipient of both the Clyve William Young choral scholarship and the Ekbohm Award, and received the IOTE Encouragement award.



Elizabeth Banaszak (Drusilla) is a second-year graduate student studying Speech and Language Pathology. She received her BM from Northwestern University in Voice & Opera performance. Her most recent roles include Laurie (*Oklahoma*)

with the Champaign-Urbana Theatre Company, Despina (*Così fan tutte*) and Beth (*Little Women*) at Northwestern University, and Gianetta (*L'elisir d'amore*) with La Musica Lirica summer opera program in Italy. Other credits include Christine Dae (*Phantom of the Opera*), Lucille Frank (*Parade*), and Polly Baker (*Crazy for You*). She has also performed in the chorus of *The Grapes of Wrath* and *Dead Man Walking* at Northwestern University. She currently studies with Sylvia Stone. *Poppea* is Elizabeth's first production with Lyric Theatre @ Illinois.



Samantha Baquiran (Consuls/Tribunes) is an undergraduate at the University of Illinois pursuing Psychology with a minor in French, and is scheduled to graduate in December 2016. She initially got involved in the music community on campus through

voice lessons and has performed in numerous recitals as a part of her studio. In 2014, Samantha played The Doctor in *Nerdgasm!*, a student-run play on campus. She also sang in her first opera competition, Casa Italia, last October. *Poppea* is Samantha's first Lyric Theatre @ Illinois production.



Katherine Bokenkamp (Consuls/Tribunes) is a native of Ohio who received her Bachelor of Music in vocal performance from the University of Illinois in spring 2016. She was the talent winner of Ohio's 2011 Junior Miss competition, and she participated in the Daniel Ferro

Vocal Program in Greve, Italy, during the summers of 2013 and 2014. She has also participated in

Scuola Italia's Program for Young Opera Singers in Sant'Angelo in Vado, Italy. A vocal student of Ricardo Herrera, Katherine most recently performed with Lyric Theatre @ Illinois in *Kiss Me, Kate* (marking her sixth production with Lyric Theatre @ Illinois).



Anna Burton (Amore Secondo) is a junior BFA student at the University of Illinois with dual majors in Choral Music Education and Vocal Performance. She performed in the chorus of *Beatrice and Benedict* at the U of I, as well as the premier

stage performance of *Polly Peachum*. Anna studies with Professor Dawn Harris and sings with the University of Illinois Black Chorus and Women's Glee Club, and is a Golden Apple Scholar.



Nate Buttram (Nerone) is from Camdenton, Missouri (Lake of the Ozarks). Nate completed his Bachelor of Music with a vocal concentration in 2014 from Truman State University and is currently working on the second year of his master's

degree at the University of Illinois. Nate has performed in several roles, including: Demetrius in *A Midsummer Night's Dream* by Benjamin Britten, Claudio in *Beatrice and Benedict* by Hector Berlioz, and Gregorio in *Romeo and Juliet* by Gounod. He has had experience as a soloist in *Carmina Burana* by Carl Orff and Mozart's *Mass in C Minor, KV 427*. Nate has received many awards from NATS auditions over the years, including first place in the Graduate Division at Missouri state auditions and was one of 13 semifinalists in the national competition in Boston in 2014.



David Catalano (Ottone) is a baritone and senior undergraduate student at the University of Illinois majoring in Communication and studying voice with Professor Yvonne Gonzales Redman. David has previously performed in the roles of Ned

in *Falstaff*, Alfred in *Love Games*, Bogdanovich in *The Merry Widow*, Claudio in *Beatrice and Benedict*, and Demetrius in *A Midsummer Night's Dream*. In addition to performing with Lyric Theatre @ Illinois, David has been featured as a soloist at state and national music conventions across the country. In 2016, David took first place in his division of the NATS National Student Auditions. Upon completion of his bachelor's degree, David plans to pursue a master's in Vocal Performance.



Mattie Crisp (Arnalta/Famigliari) is a native of Alabama. She received her Bachelor of Music from the University of Montevallo and studied under Roderick George. Her most recent credit at Krannert Center is the role of Hippolyta in *A*

Midsummer Night's Dream. Mattie performed with the University of Montevallo Opera Ensemble, where her roles included Third Lady (*The Magic Flute*), Katisha (*The Mikado*), Florence Pike (*Albert Herring*), as well as several scenes. She is a second-year graduate student pursuing a degree in Vocal Performance and Literature and is studying under Yvonne Gonzales Redman.



William Taylor Duke

(Lucano/Soldato #1/Consuls/Tribunes) is a second-year graduate student for Opera Performance and Literature Studies under Professor Nathan Gunn. Since transitioning to tenor early last year, he has performed

in the roles of General Zia in the Lyric Theatre @ Illinois preview of *Bhutto* last spring and Jonathan in Jeremy Gill's 20-minute opera *Letters From Quebec to Providence in the Rain* this past winter.



Elizabeth Gartman (Valletto) is a sophomore studying Vocal Performance and Music Theory and composition here at the University of Illinois. Last semester, Elizabeth made her Lyric Theatre @ Illinois debut as a chorus member of the opera *Bhutto*. She was also a featured

soloist in the University Mixed Chorus' spring 2016 concert. This year, Elizabeth is also participating in the Women's Glee Club. Elizabeth plans to perform in many mainstage productions with Lyric Theatre @ Illinois and aspires to premier a number of her original musical works on campus in the years to come.



Olivia Gronenthal (Amore Primo) is an undergraduate student at the University of Illinois pursuing a degree in Vocal Performance under the guidance of Dawn Harris. Her role as Amore Primo in *Poppea* will be Olivia's first mainstage production with Lyric Theatre

@ Illinois. Most recently, she was seen as Ruth in Greensboro Light Opera and Song's production of *Ruddigore* by Gilbert and Sullivan. Last year,

she made her opera debut with La Nuova Aurora in Henry Purcell's *King Arthur* and was a chorus member of the *Bhutto* opera reading. Olivia is an active member of Women's Glee Club Chorus as well as the Lyric Theatre Studio. Her acting credits include a reading directed by Lisa Schmela and several student-written productions.



Kelsey Faith Grotkiewicz

(Consuls/Tribunes) is a junior in Open Studies concentrating in Voice Performance. She began her studies as a student of Mark Stingley and is currently studying with Cynthia Haymon-Coleman. Kelsey has participated in the intensive

voice program *Le Château de la Voix*, during which she performed in the production of *La púrpura de la rosa*. Kelsey has also performed with the local artist group La Nuova Aurora Opera Company during the production of Purcell's *King Arthur*. Kelsey received the Judith Life Ikenberry Fine Arts Award last spring. This is Kelsey's first time performing with Lyric Theatre @ Illinois.



James Hevel (Liberto/

Consuls/Tribunes) was recently seen as an apprentice with Sugar Creek Opera, singing the role of Pete Fowler and several other featured solo roles in their production of Ricky Ian Gordon's *The Grapes of Wrath*, as well as El

Remendado in *The Tragedy of Carmen*, Il Podestá in *La Finta Giardiniera*, and L'aritmétique/La Rainette in Ravel's *L'enfant et les Sortilèges* with the Franco-American Vocal Academy in France. James has also performed as a chorus member for both opera companies in Cleveland, Ohio: Opera Circle Cleveland and Cleveland Opera Theater. James Hevel is a first-year master's student at

the University of Illinois at Urbana-Champaign, studying vocal performance with Jerold Siena and is a graduate of Baldwin Wallace Conservatory of Music, studying voice with Dr. JR Fralick.



Alicia Hurtado (Fortune/Drusilla cover) is a senior Vocal Performance major studying with Sylvia Stone. She has performed as Peaseblossom in Lyric Theatre's *A Midsummer Night's Dream* and in the chorus of *Beatrice and Benedict*, *Polly Peachum*,

and *The Merry Widow*. Other credits include Estragon in *Waiting for Godot*, (Penny Dreadful Players), Francisca/Somewhere Soloist in *West Side Story* (Illini Student Musicals), Rosa Giardino in *Donna and Rocco's Big Fat Italian Wedding*, Little Bo Peep in *Babes in Toyland* and Sophie in *The Circus Princess* (Chicago Folks Operetta), Lady Agatha Carlisle in *Lady Windermere's Fan* and Young Anita Loos in *Loos Ends* (Dead Writer), Christine in *Phantom of the Opera* (Fox Valley Theatre Company), Whitney in *Legally Blonde* and Vicky/Charity in *Whistle Down the Wind* (Jedlicka), Jane in *The Women* and Fredrika in *A Little Night Music* (Circle Theatre), and Anne in *A Little Night Music* (Tuesday's Child). Last year, she and her Illinois scene partners won First Place in the graduate division of the National Opera Association's Opera Scenes competition.



Justine Izewski (Virtue) is a senior at the University of Illinois in Vocal Performance and Choral Music Education. This past summer she traveled to Italy and studied at Professor Stone's Scuola Italia Opera program. Her roles included Zerlina from *Don Giovanni*

(Zerlina's Recitative, Aria, and the Sestetto), Colombina from *Pagliacci* (La Commedia Act II), and Suzy from *La Rondine* (Scene I Act I). In August 2015, Justine was an invited guest at the Chicago Chopin Society Convention. She premiered a piece by Michał Kleofas Ogiński, *Wieżą wciąż wichry*, which follows the tune from the Polonaise *Farewell* (*Pożegnanie Ojczyzny*) by Ogiński. *Poppea* is Justine's first opera with Lyric Theatre @ Illinois.



Nole Jones (Soldato #2/Lictor/Famigliari/Consuls/Tribunes) is a baritone from Birmingham, Alabama, pursuing a Master of Music in Performance and Literature at the University of Illinois. He recently made his professional debut with the Utah Festival

Opera, performing the role of Willie Conklin in *Ragtime*, as well as appearing in *Show Boat*, *Gianni Schicchi*, and *Porgy and Bess*. In April 2016, he earned both a Bachelor of Arts in Music and a Bachelor of Arts in Theatre from the University of Alabama at Birmingham. He performed numerous roles with UAB Opera and Theatre UAB, including Belcore in *The Elixir of Love*, Simone in Mozart's *La Finta Semplice*, and Brian in a 2015 production of *Avenue Q* that was featured in *Broadway World* magazine.



Yichen Li (Nerone) is a countertenor who has won numerous awards as a vocal soloist, pianist, and accompanist. Yichen has appeared in Britten's *A Midsummer Night's Dream*, Purcell's *King Arthur*, Puccini's *Gianni Schicchi*, Handel's *Giulio*

Cesare, Humperdinck's *Hansel and Gretel*, and as Hua Wei in *Sister Jiang* by Yang Ming and Jiang Chuanyang. Yichen has also performed as a soloist in Handel's *Messiah* with Sinfonia da Camera and Concerto Urbano. Additional performances include Tian Qinxin's *The Yellow Storm*, Cao Yu's *Thunderstorm*, and Britten's *War Requiem*. He received a Master of Music in Vocal Performance from Illinois State University, where he studied with Dr. Daniel Schuetz. Yichen is currently pursuing a Doctor of Musical Arts in Vocal Performance and Literature at the University of Illinois under the tutelage of Dr. Ollie Watts Davis. He is also a member of the Illinois Black Chorus.



Adeline McKinley (Poppea) is a soprano from San Diego, California. She most recently performed the role of Helena in *A Midsummer Night's Dream* with Lyric Theatre @ Illinois. She has performed in Pepperdine University's productions of

Die Fledermaus, *L'elisir d'amore*, *Così fan tutte*, and *Oklahoma*. She has also performed as the soprano soloist in Pepperdine's Masterwork concert of Mozart's *Requiem* and as the soprano soloist in the Champaign-Urbana Symphony Orchestra's *Holiday Heralds*. Adeline is currently represented for acting and print by Artist Management and is a member of SAG-AFTRA. She received her BA in Vocal Performance from Pepperdine University.



Austin McWilliams (Pallas Athene) is a senior in Computer Engineering with a minor in the Hoeft Technology & Management Program and a minor in music (studying voice under Dawn Harris). He hails from Poplar Bluff, Missouri.

Poppea is his first production with Lyric Theatre @ Illinois, his first opera, and his first performance as a countertenor. Austin is a four-year member of the University of Illinois Chamber Singers and is the Tenor Choral Scholar at Emmanuel Memorial Episcopal Church in Champaign. He is currently a teaching assistant for both Varsity Men's Glee Club and the engineering course Electronic Music Synthesis. Previous theatre roles include The Narrator in *Blood Brothers*, Chip Tolentino in *Spelling Bee*, and Thurston Wheelis et al. in *Greater Tuna*.



EmilyAnn O'Brien (Damigella) is a sophomore at the University of Illinois studying Vocal Performance with Dawn Harris. Over the summer, she sang in the Greensboro Light Opera and Song Young Artist Program in North Carolina. She recently appeared in *Kiss Me, Kate* as

an ensemble member/Lois Lane (understudy) with Lyric Theatre @ Illinois, and as a featured soloist in Chamber Opera Chicago's *Amahl and The Night Visitors* at the Royal George Theater. She also performs with the improv company, Explore Theater, and was formerly a full-time apprentice in the Chicago Joffrey Ballet's Student Program. Other credits include Maria (*Sound of Music*), Kim (*Bye Bye Birdie*), and Wendy (*Peter Pan*).



Deleon Rocquemore (Amore Terzo), originally from Chicago, is a sophomore at the University of Illinois, majoring in Vocal Performance with Luis Herrera as a countertenor. Deleon can often be heard singing near Nevada and Goodwin.



Lara Semetko (Poppea), having recently graduated with her Masters in Voice Performance and Literature from the University of Illinois, is now a doctoral candidate in Jazz Performance. She has performed with the Lyric Theatre @ Illinois as Lily/

Kate in *Kiss Me, Kate*, Tytania in *A Midsummer Night's Dream*, Valencienne in *The Merry Widow*, Eurydice in *Orpheus in the Underworld*, and Suor Genovieffa in *Suor Angelica*. Lara was the featured soloist for the Central Michigan University Women's Chorus European Tour. She received the IOTE Encouragement Award in Opera, the Wayne County Council for Arts Young Artist Award; the Detroit Hungarian Fine Arts Scholarship; and won the Young Artist Competition of Delta Omicron. In 2014 and 2015, Lara was a Young Artist at the Greensboro Light Opera and Song. She has also been the Music Director/Vocal Coach at the Michigan Opera Theatre in Detroit for their Gilbert & Sullivan Operetta Workshop productions since 2013.



Yunji Shim (Ottavia) is a third-year doctoral student in Voice Performance and Literature at University of Illinois. She earned a Master's of Music at Eastman School of Music in 2013 and a Bachelor's of Music at Seoul National University

in South Korea in 2011. In 2014, she appeared in *Don Giovanni* as Donna Anna in Charlotte, North Carolina, at Central Piedmont Community College. In 2011, she performed *Scenes from Faust* by Schumann as a soloist in Kodak Hall at Eastman School of Music. Recently, she won a competition at the Artist Presentation Society in St. Louis and second prize at the Southern Illinois Young Artist Organization vocal competition. She has studied with Cynthia Haymon-Coleman, Dr. Robert McIver, Dr. Hyunju Yun, and Soonhee Lee.



Kasey Stewart (Ottavia) is a second-year DMA candidate in Vocal Performance and Literature at the University of Illinois. She received both her BA in Music and her MM in Vocal Performance from Binghamton University. Kasey has performed leading roles

with Cleveland Lyric Opera, Tri-Cities Opera in Binghamton, New York, and the Binghamton Philharmonic. She has performed in Europe and the United States and has been teaching private voice lessons for 16 years. Kasey is a member of the National Association of Teachers of Singing and the American Guild of Musical Artists. Most recently, she was an Assistant Professor of Voice Performance at Ithaca College in New York. Kasey is an award-winning vocal artist and an active performer with recent concerts in the United Kingdom, the National Opera Theater in New York City, and the Newport Summer Music Festival in Newport, Rhode Island.



Joseph Trumbo (Seneca) is originally from San Francisco, California, and received a BA and BM from Oberlin College & Conservatory in Ohio. He is currently enrolled as a second-year graduate student at the University of Illinois. Recent opera credits

include the Lyric Theatre @ Illinois 2015-2016 productions of *Beatrice and Benedict* (Don Pedro) and *A Midsummer Night's Dream* (Thesius), *The Magic Flute* (Sarastro) and *The Marriage of Figaro* (Bartolo) with Lyric Opera Studio Weimar, and *L'Orfeo* (Caronte) with Oberlin in Italy. Recent theatre productions include *Pericles* with Oberlin College Theater, and *All's Well That Ends Well* (LaFeu) and *Treasure Island* (Dr. Livesey) in the 2015 Oberlin Summer Theater Festival.



Landon Webb Westerfield (Venere) is pursuing a Doctorate in Vocal Performance from the University of Illinois under Professor Yvonne Gonzales Redman. He completed his Master's in Choral Conducting and Vocal Performance at

Illinois State University, studying with Dr. Justin Vickers and Dr. Karyl Carlson. He received a Bachelor's in Performance and Music Education from Eastern Kentucky University with an emphasis in voice and piano. His operatic roles include Oberon in Britten's *A Midsummer Night's Dream*, Hansel in Humperdinck's *Hansel and Gretel*, Romeo in Bellini's *I Capuleti ei Montecchi*, and Cherubino in Mozart's *The Marriage Of Figaro*. As an oratorio soloist he has sung Mozart's *Exsultate Jubilate*, Pergolesi's *Stabat Mater*, Faure's *Requiem*, Haydn's *Missa Brevis St Joannis de Deo* and *Paukenmesse*, Mozart's *Mass in C Minor*, Vivaldi's *Gloria*, and Handel's *Messiah*.



Margaret Wolfe (Amore) is a sophomore pursuing a degree in Vocal Performance. She sang with Young Naperville Singers for five years, where she received the Tamara Wilson Excellence in Music Award in 2014. Maggie currently studies

with Professor Yvonne Gonzales Redman and has been a member of the University of Illinois Women's Glee Club for the past three semesters. She previously appeared in *The Sound of Music* and *42nd Street* as a member of the chorus, and in *Mary Poppins* as Miss Lark. Most recently, she appeared in *King Arthur* as a shepherdess. *Poppea* is Margaret's Lyric Theatre @ Illinois debut.



Madeline Sayet (Director) is a 2016 National Directing Fellow, a TED Fellow, an MIT Media Lab Director's Fellow, a National Arts Strategies Creative Communities Fellow, a Van Lier Directing Fellow at Second Stage Theatre, and a recipient of The White House

Champion of Change Award. She was the Resident Director at Amerinda (American Indian Artists) Inc. in New York City from 2013-2016, during which time she supported new play development for Native playwrights and launched an all Native American Shakespeare Ensemble. Recent directing credits include *The Magic Flute* (Glimmerglass), *Macbeth* (NYC Parks), *Powwow Highway* (HERE Arts), *Miss Lead* (59e59), *Sliver of a Full Moon* (Joe's Pub/UN/Capitol Building), *Daughters of Leda* (IRT), and *The Tempest* (Various). Assistant Directing credits include *Fidelis* (The Public Theater) and *Substance of Fire* (Second Stage). Upcoming directing credits include *The Winter's Tale* (HERE Arts) and *As You Like It* (Delaware).

Madeline has a BFA in Theatre and an MA in Arts Politics from New York University, and is a PHD candidate in Shakespeare & Creativity at The Shakespeare Institute (Stratford Upon Avon, UK).



Julie Jordan Gunn (Musical Director/Adaptation) is a pianist, educator, and music director. She has appeared on many prestigious recital series, including the Carnegie Hall Pure Voice Series, Lincoln Center Great Performers, Boston's Jordan Hall, Brussels'

Theatre de la Monnaie, San Francisco's Herz Hall, the 92nd Street Y, Toronto's Roy Thompson Hall, University of Chicago Presents, San Francisco Performances, Oberlin College, Cincinnati Conservatory of Music, the Krannert Center for the Performing Arts, the Ravinia Festival, Manhattan's legendary Café Carlyle, the Sydney Opera House, and the United States Supreme Court. She has been heard in recital with William Burden, Richard Croft, Elizabeth Futral, Isabel Leonard, Stefan Milenkovich, Kelli O'Hara, Mandy Patinkin, Yvonne Gonzales Redman, Michelle DeYoung, the Pacifica Quartet, and Nathan Gunn.

As the Director of Lyric Theatre Studies at the University of Illinois, she produces three mainstage operas or musical theatre works a year at Krannert Center for the Performing Arts. As a faculty member at the School of Music, she enjoys teaching singers, pianists, chamber musicians, and songwriters. She has served on the music staff at the Metropolitan Opera Young Artist Program, Wolf Trap Opera, St. Louis Opera Theatre, Southern Methodist University, Opera North, Highlands Opera Studio, Theaterworks!, Chicago Opera Theater, and given master classes at universities and young artists' programs all over the United States, including the Ryan Young Artists' Program, Houston Grand Opera Studio,

and Cincinnati Conservatory of Music, Santa Fe Opera, the Aspen Festival, the Interlochen Center for the Arts, and the Metropolitan Opera Guild, as well as tenures as artist-in-residence at Cincinnati Opera and the Glimmerglass Festival. She is the founder of the Illinois School of Music Academy, a program for talented pre-college chamber musicians and composers.

Dr. Gunn enjoys working at the intersection of different disciplines and collaborates with artists in the fields of theatre, dance, and design whenever possible. She is committed to new works and, in recent seasons, has been part of several world premieres as a co-producer, a pianist, or as a conductor: *Twilight Butterfly* (Thomas), *Dooryard Bloom* (Higdon), *Polly Peachum* (Scheer/Van Horn), *Variations on a Summer's Day* (Meltzer), *Letters from Quebec to Providence in the Rain* (Gill), and *Bhutto* (Fairouz).

In the upcoming season she looks forward to recitals and cabarets at Krannert Center (with the Jupiter Quartet), the Van Cliburn series in Fort Worth, the DeBartolo Center at Notre Dame, Georgetown, and to conducting Adam Guettel's *Light in the Piazza* for Lyric Theatre @ Illinois.

She has published many arrangements of songs for piano, chamber groups, and orchestras, and her arrangements have been heard at the Kennedy Center, Carnegie Hall, Chicago's Symphony Center, and London's Queen Elizabeth Hall.



Michael Tilley (Music Director/Adaptation) spent six years as Musical Director for Franc D'Ambrosio's national tours before joining the faculty of Lyric Theatre @ Illinois.

As a conductor, he has led ensembles from Central City Opera, Opera Colorado,

Emerald City Opera, and Boulder Opera. He has been a featured performer with the Colorado Symphony Orchestra and other regional orchestras, as well as with the Martha Graham Dance Company at the Vail International Dance Festival. His orchestrations and arrangements, from solo piano to full symphony to rock opera, have been heard across the country and abroad. He has also composed music for the stage and a feature-length soundtrack. He plays, sings, and writes for the Argentine Tango groups Extasis and Orquesta Tipica di Natural Tango. He also cooks one mean étouffée.

Michael Bagby (Assistant Musical Director/Conductor/Rehearsal Accompanist), a native of Dubuque, Iowa, is pursuing a DMA in Vocal Coaching and Accompanying at the University of Illinois under the direction of Julie Gunn. He completed his Master's at the University of Michigan, studying with Martin Katz. He also holds Bachelor's degrees in Piano Performance and K-12 Vocal Education from Iowa State University. Bagby coaches operas and musicals, recently working as music director for Lyric Theatre @ Illinois' workshop of *Polly Peachum*. He holds the distinction of being the only four-year Iowa All-State choral accompanist. In 2011 he premiered his composition for solo piano, *Bells*, in the Issac Stern Auditorium at Carnegie Hall.

John Boesche (Media Designer) has created media and scenic designs for more than 150 professional theatre, opera, and dance productions. He has worked on Broadway in *The Glass Menagerie* at Roundabout Theatre, directed by Frank Galati; as well as off-Broadway in *Beyond Glory* at Roundabout Theatre directed by Robert Falls, and other plays. His designs for opera have been seen at Austin Lyric Opera, Barbican Theatre Centre (London), Brooklyn Academy of Music, Canadian Opera Company (Toronto), Dallas Opera, Houston Grand Opera, Lyric Opera of Chicago, Opera Carolina, Opera Lyon, Opéra de Montréal, Opera Lyra Ottawa, Opera Pacifica, Opera Theatre of St Louis, Portland Opera, Salt Lake Opera, San Francisco Opera, Theatre de la Monnaie (Brussels), Washington National Opera (DC), and Vancouver Opera, among others. His design work has been recognized with three Joseph Jefferson Awards, a Metro DC Dance Award, and a Los Angeles Drama Critics Circle Award. John is the Chair of Digital Media for Live Performance at University of Illinois at Urbana-Champaign.

Corey Campbell (Properties Master) is a senior Scenic Design and Properties student from Bourbonnais, Illinois. He has worked on several productions at Krannert Center, including *The Merry Widow*, *The Other Shore*, and *Kingdom City*. Outside Krannert Center, Corey has worked for the West Virginia Public Theatre and the Pennsylvania Shakespeare Festival.

Roy Howington (Technical Director) is a third-year MFA candidate in Scenic Technology from Atlanta, Georgia. While completing his degree, he has also been working with such notable companies as Chicago Scenic Studios, Sapsis Rigging, and Vertigo Performer Flying. Prior to pursuing his MFA, Roy served as a fabricator, technical director, and consultant for some of the most prestigious theatres in New York and

Atlanta including Chautauqua Theater Company, NYU-Tisch School of Drama, CAP 21 Studios, George Tsypin Opera Factory, PDNYC-Sleep No More, The Atlantic Theater Company, The Center for Puppetry Arts, The Alliance Theater, Theatrical Outfit, and Georgia Shakespeare. His production credits at Krannert Center include *A Midsummer Night's Dream, 1984, 'Tis Pity She's a Whore,* and *The Skin of our Teeth.*

Nick Loweree (Stage Manager) is a third-year MFA stage management student at the University of Illinois. His most recent credits are *Coppelia, Studiodance I, A Midsummer Night's Dream, 1984,* and *Swan Lake* as the stage manager; and *Ragtime, Porgy and Bess, The Marriage of Figaro, The Merry Widow,* and *Oh What A Lovely War* as the assistant stage manager. He has worked with companies such as Dance Heginbotham, The Utah Festival Opera and Musical Theatre, Lucky Plush Productions, The Nickel City Opera, The Champaign-Urbana Ballet, The Santa Fe Opera, The American Dance Festival, and the El Paso Opera. He holds a BFA in Dance Performance from the University of Texas at El Paso.

Cheryl Forest Morganson (Rehearsal Accompanist) is a DMA candidate in Vocal Coaching and Accompanying, studying with Dennis Helmrich. She is pursuing a cognate area of study in the Speech and Hearing Science department. She completed an MM in Collaborative Piano at the Longy School of Music and a BA in Music from Valley City State University while in residence in Heidelberg, Germany. She also has a BS in Biology from the California Institute of Technology. Her previous work includes *Signor Deluso, The Old Maid and the Thief, La Leggenda del Ponte, H.M.S. Pinafore, Rose of Persia, Yeomen of the Guard, Gondoliers, Hairspray, Guys and Dolls, Oliver,* and *Nunsense.*

Erin Pleake (Associate Lighting Designer) is a third-year MFA Lighting Design student at the University of Illinois with interests in projection design and nontraditional theatre. Erin's recent designs include lighting for John Steinbeck's: *The Grapes of Wrath* (Illinois Theatre, directed by William Brown), lighting for *regre[]and0* in Studiodance I (2015, Dance at Illinois), projections for *Inspired Lunacy* (Florida Studio Theatre) and February Dance (2016, Dance at Illinois), and lighting and co-projection design for *The Other Shore* (Illinois Theatre).

Christina Rainwater (Scenic Charge Artist) is a two-year member of United Scenic Artists Local 829, and has been a professional Scenic Artist for sixteen years. She received a BFA in Theatre from Missouri State University and an MFA in Scenic Art from the University of North Carolina School of the Arts. There, she developed the workshop "A Distressing-ing Subject" on distressing techniques for scenery, properties, and costumes. She was the Scenic Charge Artist at the Flat Rock Playhouse in Flat Rock, North Carolina for two years. She has an ongoing working relationship at Goodspeed Musicals, where she had the pleasure of working on the musicals *Camelot, Carnival, Carousel, Hello, Dolly!,* and *La Cage aux Folles.* She also worked for Feld Entertainment in Palmetto, Florida, including Disney's *Princesses on Ice* and Disney's *Playhouse Tour II.* This summer, she worked for six weeks at The Muny, St. Louis, as a journeyman Scenic Artist.

Brandon Reed (Sound Designer/Audio Engineer) is a first-year MFA candidate in Sound Design. He received his BS from Ball State University, and *Poppea* is his first production at the University of Illinois. Previously, he was based in Chicago where he designed with companies such as The Hypocrites, Congo Square, Teatro Vista, The Side Project Theatre, Bluebird Arts, Porchlight Music Theatre, and more. Regionally, he has designed with Chautauqua Theater Company (New York) where he served as the 2015 Design Fellow, designing *Our Town*, *Afterlove* (workshop), and *The Engine Of Our Ruin* (workshop). He also served as part of Steppenwolf Theatre Company's apprenticeship program for their 2014-2015 season.

Sharné Van Ryneveld (Costume Designer) is in her second year of the MFA Costume Design Program at the University of Illinois. She received her BA from The Cape Peninsula University of Technology in South Africa. This summer, she worked as a Dressing/Stitching Apprentice at the Santa Fe Opera in New Mexico. She designed *Tannhauser* directed by Mathew Ozawa for the Apprentice Scenes at the Santa Fe Opera. She was also awarded the Katherine M. Mayer Apprentice award for the most esteemed apprentice. Her past design and assistant design experience includes working with choreographer Ping Chong on the dance piece *Baldwin/NOW* with Dance at Illinois, *Kiss Me, Kate* with Lyric Theatre @ Illinois, and *1984* with Illinois Theatre.

Richard Michael Scholwin (Sound Designer) is a Wisconsin native. He attended DePaul University School of Music in Chicago, Illinois, for voice, completing his Bachelor of Science in Sound Recording Technology in 1994. He served as the Assistant Audio Director for the University of Illinois at Urbana-Champaign School of Music from 1994-2001. While his wife Elle pursued her JD, Richard worked for Northern Illinois University

as a recording engineer during the 2001-02 school year and then as Lead Audio Technician for the Robert and Margrit Mondavi Center for the Performing Arts at the University of California, Davis from 2002-07. While working at the Mondavi Center, he earned his MFA in Dramatic Arts for Sound Design from The University of California, Davis in June 2007. He was Resident Sound Designer for the Denver Theatre Company for the 2007-08 season. Richard then served as Fine Arts and Humanities Audio Director for the University of Nebraska at Kearney from 2008 through December 2014. In January 2015, Richard "came home" and joined Krannert Center as Director of Audio Services.

Yue Shi (Scenic Designer) is a second-year MFA candidate in scenic design at the University of Illinois. She received her BA from the National Academy of Chinese Theatre Arts. She is an artist, scenic designer, painter, illustrator, and has experience with film and TV programs. Her past stage design experience includes *Waiting for Godot*, *Kingdom City*, and *Kiss Me, Kate*.

Chris Wood (Lighting Designer) is a freelance designer and a visiting assistant professor of lighting design at the University of Illinois. Chris recently finished his fourth season at the Utah Festival Opera and Musical Theatre, and his production credits include *Ragtime*, *Vanessa*, *Les Miserables*, and *Otello*. He has designed lights for the world premieres of *Tuning In*, *The Rockae*, and *Wizard of Wall Street*, and sound for *Charlie's Wake* and *Death By Design*. This January, Chris traveled to Seoul, South Korea, to design the lighting for the Korean film *You All*. In 2015, Chris won the Live Design Magazine and USITT Rising Star Award.

The Lyric Theatre @ Illinois Program 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.

PRODUCTION STAFF

SCENIC CHARGE

Christina Rainwater

COSTUME TECHNICIAN

Tilly Rowland

MASTER ELECTRICIAN

Heather Raynie

STAGE CARPENTER

Patrick Szczotka

ASSISTANT COSTUME DESIGNER

Laura Vitale

ASSISTANT COSTUME TECHNICIANS

Megan Cudd

Caitlyn Leyden

ASSISTANT LIGHTING DESIGNER

David Krupla

ASSISTANT MASTER ELECTRICIAN

Omri Schwartz

ASSISTANT MEDIA DESIGNER

Anja Hose

MEDIA ENGINEER

Zachary Fellhauer

ASSISTANT STAGE MANAGERS

Andie Antonik

Autumn Mitchell

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Brian Kim

Ethan Perry

Yvon Streaker

Ilana Weiner

PROPERTIES RUNNING CREW

Adam Berg

Qingqing Yang

David Yoh

FLY CREW

Matthew Brooks

Michelle Fugiel

WARDROBE CREW HEAD

Laura Vitale

WARDROBE RUNNING CREW

Katelin Durr

Abigail Griffith

Vacketta Herzog

Kara Hynes

HAIR & MAKEUP RUNNING CREW

Julia Gold

Marlene Slaughter

LIGHT BOARD OPERATOR

Stephen Moderhock

FOLLOW SPOT OPERATORS

Lavine Leyu Luo

Rachel Melnik

Chenglin Xin

PROJECTIONS BOARD OPERATOR

Brittney McHugh

SOUND BOARD OPERATOR

Nora Simonson