

Lyrical Opera THEATER

Presents:

Lucia di Lammermoor

Gaetano Donizetti

Libretto by Salvatore Cammerano



Opera in three acts set in
Lammermoor, Scotland in 1680.

February 12, 16, 18 & 20, 2022

Mid-Valley Performing Arts Center
2525 Taylorsville Blvd.
Taylorsville, UT

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Proudly Presents

Lucia di Lammermoor

Gaetano Donizetti

Libretto by Salvatore Cammerano

Opera in three acts set in Lammermoor, Scotland in 1680.

CAST:

Lucia: Clara Hurtado Lee (Feb. 12 & 16)
Alyssa Liu (Feb. 18 & 20)

Lord Enrico Ashton: John Knight Allen (Feb. 12 & 16)
Matthew Castleton (Feb. 18 & 20)

Sir Edgardo di Ravenswood: James Miller (Feb. 12 & 16)
Josh Hooker (Feb. 18 & 20)

Raimondo Bidebent: Nelson LeDuc (Feb. 12 & 16)
Daniel Tuutau (Feb. 18 & 20)

Arturo: Daniel Perez (Feb. 12 & 16)
José Miguel (Feb. 18 & 20)

Alisa: Natalie Easter (Feb. 12 & 16)
Holly Banfield (Feb. 18 & 20)

Normanno: Anthony Ruiz

Ladies: Betty Mathew, Heather Hillstead
Jocelyn van Wyk, Amy Banta &
Maren Hansen

Gentlemen: Avery Li, Ben Spicer &
Michael Murray

Choreographer: Carly Schaub

Dancers: Constanza Murphy, Caroline Sheridan
Ashley Mitchell & Megan Fotheringham

Stage Manager: Matilda Black

Stage hands: Justice Meza, Nick Weaver &
Chris Broom

Lighting: Ivy Frampton

Wigs & Makeup: Daniel Perez

Sound, Scenery, Staging: Lyrical Opera Products

PROGRAM ORDER: Act 1 then a 15 minute intermission,
Act 2 then a 15 minute intermission,
Act 3, scene 1 then a 5 minute pause,
Act 3, scene 2 to the end.

Synopsis

Act 1, scene 1: Scotland, mid-19th century. An intruder has been spotted at night on the grounds of Lammermoor Castle, home of Enrico Ashton. Normanno, the captain of the guard, sends Enrico's men off in search of the stranger. Enrico arrives, troubled. His family's fortunes are in danger, and only the arranged marriage of his sister, Lucia, with Lord Arturo can save them. The chaplain Raimondo, Lucia's tutor, reminds Enrico that the girl is still mourning the death of her mother. But Normanno reveals that Lucia is concealing a great love for Edgardo di Ravenswood, leader of the Ashtons' political enemies. Enrico is furious and swears vengeance. The men return and explain that they have seen and identified the intruder as Edgardo. Enrico's fury increases.

Act 1, scene 2: Just before dawn at a fountain in the woods nearby, Lucia and her companion Alisa are waiting for Edgardo. Lucia relates that, at the fountain, she has seen the ghost of a girl who was stabbed by her jealous lover. Alisa urges her to leave Edgardo, but Lucia insists that her love for Edgardo brings her great joy and may overcome all. Edgardo arrives and explains that he must go to France on a political mission. Before he leaves, he wants to make peace with Enrico. Lucia, however, asks Edgardo to keep their love a secret. Edgardo agrees, and they exchange rings and vows of devotion.

Act 2, scene 1: It is some months later, on the day that Lucia is to marry Arturo. Normanno assures Enrico that he has successfully intercepted all correspondence between the lovers and has in addition procured a forged letter, supposedly from Edgardo, that indicates he is involved with another woman. As the captain goes off to welcome the groom, Lucia enters, continuing to defy her brother. Enrico shows her the forged letter. Lucia is heartbroken, but Enrico insists that she marry Arturo to save the family. He leaves, and Raimondo, convinced no hope remains for Lucia's love, reminds her of her late mother and urges her to do a sister's duty. She finally agrees.

Act 2, scene 2: As the wedding guests arrive in the Great Hall, Enrico explains to Arturo that Lucia is still in a state of melancholy because of her mother's death. The girl enters and reluctantly signs the marriage contract. Suddenly Edgardo bursts in, claiming his bride. The entire company is overcome by shock. Arturo and Enrico order Edgardo to leave, but he insists that he and Lucia are engaged. When Raimondo shows him the contract with Lucia's signature, Edgardo

Synopsis (continued)

curses her and tears his ring from her finger before finally leaving in despair and rage.

Act 3, scene 1: Back at Lammermoor, Raimondo interrupts the wedding festivities with the news that Lucia has gone mad and killed Arturo. Lucia enters, covered in blood. Moving between tenderness, joy, and terror, she recalls her meetings with Edgardo and imagines she is with him on their wedding night. She vows she will never be happy in heaven without her lover and that she will see him there. When Enrico returns, he is enraged at Lucia's behavior but soon realizes that she has lost her senses. After a confused and violent exchange with her brother, Lucia collapses.

Act 3, scene 3: In the graveyard, Edgardo laments that he has to live without Lucia and awaits his duel with Enrico, which he hopes will end his own life. Guests coming from Lammermoor Castle tell him that the dying Lucia has called his name. As he is about to rush to her, Raimondo announces that she has died. Determined to join Lucia in heaven, Edgardo stabs himself.

Española sinopsis:

Acto 1, escena 1: Escocia, en la década de 1680. Un intruso ha sido visto por la noche en los terrenos del castillo de Lammermoor, hogar de Enrico Ashton. Normanno, el capitán de la guardia, envía a los hombres de Enrico en busca del extraño. Llega Enrico, preocupado. La fortuna de su familia está en peligro, y solo el matrimonio arreglado de su hermana, Lucía, con Lord Arturo puede salvarlos. El capellán Raimondo, tutor de Lucía, le recuerda a Enrico que la niña todavía está de luto por la muerte de su madre. Pero Normanno revela que Lucía está ocultando un gran amor por Edgardo di Ravenswood, líder de los enemigos políticos de los Ashton. Enrico está furioso y jura venganza. Los hombres regresan y explican que han visto e identificado al intruso como Edgardo. La furia de Enrico aumenta.

Acto 1, escena 2: Justo antes del amanecer en una fuente en el bosque, Lucía y su compañera Alisa están esperando a Edgardo. Lucía relata que, en la fuente, ha visto el fantasma de una chica que fue apuñalada por un amante celoso. Alisa le insiste a Lucía a que deje a Edgardo, pero ella insiste en que su amor por Edgardo le trae una gran alegría y puede superarlo todo.

... y explica que debe ir a Francia en una...

Española sinopsis (continuación):

Edgardo llega y explica que debe ir a Francia en una misión política. Antes de irse, quiere hacer las paces con Enrico. Lucía, sin embargo, le pide a Edgardo que mantenga su amor en secreto. Edgardo está de acuerdo, e intercambian anillos y votos de devoción.

Acto 2, escena 1: Son unos meses después, el día en que Lucía se va a casar con Arturo. Normanno le asegura a Enrico que ha interceptado con éxito toda la correspondencia entre los amantes y además ha conseguido una carta falsificada, supuestamente de Edgardo, que indica que está involucrado con otra mujer. Cuando el capitán se va a dar la bienvenida al novio, Lucía entra, continuando desafiando a su hermano. Enrico le muestra la carta falsificada. Lucía tiene el corazón roto, pero Enrico insiste en que se case con Arturo para salvar a la familia. Él se va, y Raimondo, convencido de que no queda esperanza para el amor de Lucía, le recuerda a su difunta madre y la insta a cumplir con el deber de una hermana. Lucía por fin está de acuerdo.

Acto 2, escena 2: Cuando los invitados a la boda llegan al Gran Salón, Enrico le explica a Arturo que Lucía todavía está en un estado de melancolía debido a la muerte de su madre. Lucía entra y en malas ganas firma el contrato de matrimonio. De repente, Edgardo irrumpe, reclamando a su novia. Toda la empresa está en shock. Arturo y Enrico le ordenan a Edgardo que se vaya, pero él insiste en que él y Lucía están comprometidos. Cuando Raimondo le muestra el contrato con la firma de Lucía, Edgardo la maldice y le arranca el anillo del dedo antes de finalmente irse desesperado y furioso.

Acto 3, escena 1: De vuelta en Lammermoor, Raimondo interrumpe las festividades de la boda con la noticia de que Lucía se ha vuelto loca y ha matado a Arturo. Lucía entra, cubierta de sangre. Moviéndose entre ternura, alegría y terror, recuerda sus reuniones con Edgardo e imagina que está con él en su noche de bodas.

Ella jura que nunca será feliz en el cielo sin su amante y que lo verá allí. Cuando Enrico regresa, se enfurece por el comportamiento de Lucía, pero pronto se da cuenta de que está perdida. Después de un intercambio confuso y violento con su hermano, Lucía se derrumba.

Acto 3, escena 2: En el cementerio, Edgardo se lamenta de que tiene que vivir sin Lucía y espera su duelo con Enrico, que espera que acabe con su propia vida. Los invitados que vienen del castillo de Lammermoor le dicen que la moribunda Lucía lo ha llamado por su nombre. Cuando está a punto de correr hacia ella, Raimondo anuncia que ella ha muerto. Decidido a unirse a Lucía en el cielo, Edgardo se apuñala a sí mismo.

Cast biographies:

Clara Hurtado Lee: *Lucia*



CLARA HURTADO LEE'S warm and brilliant soprano encompasses the lyric coloratura repertoire. She performs with some of the Intermountain Region's leading music organizations including; Utah Symphony & Utah Opera, Salt Lake Choral Artists, Utah Lyric Opera, and The American West Symphony. She also performed internationally in Italy. Some favorite Opera roles include; Lucia, Pamina, Micaela, Susanna (Nozze), Masetta, Cupidon, Sophie (Rosenkavalier), Madame Herz and Adina.

Critics describe her singing as: sparkling, fluid, lyrical, emotionally-charged, and lovely. Clara won 1st place in the 2014 NATSAA competition for the Cal-Western Region.

Alyssa Liu: *Lucia*



Alyssa Liu is a dedicated coloratura soprano whose music has led her to perform on stages around the world. Passionate about collaboration and bringing classical singing into unique spaces, Alyssa regularly performs with the local group, Busking Bus Theatre, whose variety show has been seen at several festivals in Utah. Her energetic stage presence and vocal agility have served her well in a variety of roles, her favorites being Gretel in Humperdinck's *Hänsel und Gretel*, Gilda in Verdi's *Rigoletto* (Lyrical Opera Theater 2020), the Queen of the Night

in Mozart's *Die Zauberflöte*, and Sœur Constance in Poulenc's *Dialogues des Carmélites*. She is delighted to reunite with Lyrical Opera Theater in February 2022, to perform the title role of Donizetti's *Lucia di Lammermoor*.

Madama Butterfly is funded in part by the ARP Act and the Utah State Legislature through Utah Arts & Museums.



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John Knight Allen: *Enrico*



John Knight Allen has performed internationally both as a violinist and singer, and enjoys interpreting the standard repertoire as well as championing newer works. From Provo, UT, John has studied music at BYU, the U of U, and abroad in New York and Italy. Recent operatic credits include the title roles in *Rigoletto* and *Gianni Schicchi*, Germont in *La Traviata*, Leporello in *Don Giovanni*, and Bob in *The Old Maid and the Thief*. Upcoming roles include Scarpia in *Tosca* with Lyrical Opera Theater, and the title role in *Sweeney Todd* at Kingsbury Hall this April.

Matthew Castleton: *Enrico*



Matthew Thomas Castleton (Salt Lake City, Utah) is delighted to appear with Lyrical Opera Theater. While Mr. Castleton has a large swath of operatic and musical theatre experience, recent credits include *La Bohème* (Utah Opera 2017), Chabrier's *L'Étoile* (Sin City Opera 2017), and *Lucia di Lammermoor* (Utah Opera 2017). Mr. Castleton also was a young artist at the 2009 La Musica Lirica Opera Young Artist Program (Novafeltria, Italy). He holds both Bachelors (2010) and Masters (2014) Degrees in Music-Vocal Performance from the

U of U. When he is not performing, Matthew also works as a head cashier at The Home Depot while making his home in Midvale, Utah.

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James Miller: *Edgardo*



James Miller is a graduate of the University of Utah where he studied Musical Theater and received a Bachelors Degree in Fine Arts. Most recently, Mr. Miller performed Spoletta in Utah Opera's production of *Tosca* and Cavaradossi in Lyrical Opera Theater's production of *Tosca*. He has performed with Utah Opera on numerous occasions over the past twenty-seven years. With Arizona Opera he has sung Ferrando in *Così Fan Tutte*, Romeo in *Romeo & Juliette*, Des Grieux in *Manon* and Tamino in *Magic Flute*. Mr. Miller has performed with several

other professional opera companies including Utah Festival Opera Company, Utah Lyric Opera, Tulsa Opera and Boise Opera.

Josh Hooker: *Edgardo*



Josh Hooker grew up in the small town of Heber City, Utah. He is a current student at Utah Valley University majoring in Vocal Performance. It wasn't until recently that he decided to pursue opera as a career, and switched from his education degree to performance. His roles include: Arturo from Donizetti's *Lucia Di Lammermoor*; Frederic from Gilbert and Sullivan's *The Pirates of Penzance*; Parpignol from Puccini's *La Boheme*; and Dr. Blind from Strauss's

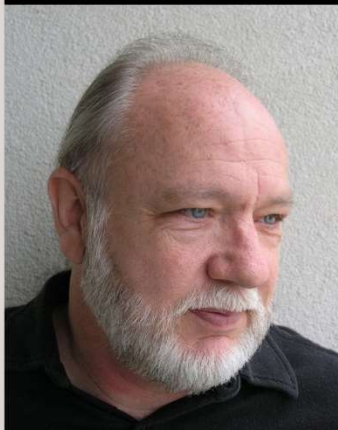
Die Fledermaus. When Josh isn't performing, you'll find him running his family's river rafting company, in a whitewater kayak, on a snowmobile, or on a horseback ride with his wife.

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Nelson LeDuc: Raimondo Bidebent



Nelson LeDuc has never been a stranger to music. He played clarinet in elementary school, bass guitar in a rock band in the 1970s, and since 1988 has been a regular singer with Utah Opera Company, having now sung in 84 productions with that company. Besides singing a number of cameo roles with Utah Opera, Nelson has also been a featured soloist in the Mozart *Requiem*, *Messiah*, and with Utopia Early Music. He has sung roles in *The Mikado*, *Iolanthe*, *The Grand Duke*, and *Gianni Schicchi* as well as appearing in Lyrical Opera Theater's

Falstaff and *La Traviata*. Nelson is currently pursuing a degree in music composition from the University of Utah.

Daniel Tuutau: Raimondo Bidebent



Daniel Tuutau, Baritone, is originally from Los Angeles, California. He holds BA and MM degrees from the University of California, Santa Barbara and a Doctorate of Musical Arts in Vocal Performance from the U of U. He sang Angelotti in Lyrical Opera Theater's *Tosca*. Roles with the University of Utah's Lyric Opera Ensemble include Don Magnifico

in Rossini's *La Cenerentola*, the Count in Mozart's *The Marriage of Figaro*, and Ford in Verdi's *Falstaff*. He was also recently involved in the chorus with Utah Opera in their productions of Puccini's *Turandot*, Bizet's *Les pêcheurs de perles*, and Mozart's *Così fan tutte*.

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Daniel Perez: Arturo



Daniel is a tenor originally from Mexico, now resides in Provo, Utah. He's currently a Vocal Performance student at Utah Valley University. Daniel's most recent roles include Arturo and Normano in *Lucia di Lammermoor*, Algernon Moncrief in the American premiere of *The Importance of Being Earnest*, Camille de Rossillon in the *Merry widow*, and Alfred in *Die Fledermaus*. He also has performed as an ensemble member for multiple performances with Utah Opera, Utah Lyric Opera and Utah Vocal Arts Academy. For his next up-

coming role he will be singing Rodolfo from *La Boheme* in 2022. Daniel also works for the Hale Center Theater as a hair and makeup crew, and has designed for UVUs theatrical shows as well.

José Miguel: Arturo



José Miguel is a promising, eclectic, young Chilean tenor. He currently resides in Salt Lake City, UT where he is pursuing his D.M.A. in Vocal Performance under the guidance of Robert Breault and Jeffrey Price. The tenor is honored to be debuting as Arturo in Lyrical Opera Theater's production of Donizetti's *Lucia di Lammermoor* next February, 2022. In October, 2021 José Miguel made his official directorial debut with De Falla's *El retablo de Maese Pedro*. Besides directing and co-producing the latter, he was the editor and

post-producer for its movie version, which was released in December, 2021. More recently, he was a featured director in the "U Opera – Scenes" recital.

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Natalie Easter: **Alisa**



Lyric mezzo-soprano **Natalie Easter** is an active and versatile performer. Her vocal prowess covers opera, art song, oratorio, and musical theatre. She has performed and covered a variety of roles throughout the U.S. and Italy. Highlights include: Julie Jordan in *Carousel*, Jenny in *Company*, Hansel in *Hansel & Gretel*, Mrs. Anderssen in *A Little Night Music*, Dorabella in *Così fan tutte*, Meg in *Little Women*, and April in *The Cabaret Girl*. She holds a Master of Music degree in Opera Performance from the University of Kansas where she studied

with renowned mezzo-soprano, Joyce Castle. She has a Bachelor of Music degree in Voice Performance, as well as a Theatre minor, from the University of Utah. For more info, visit: www.natalieeaster.com

Holly Banfield: **Alisa**



Holly Banfield is currently studying for her DMA in vocal performance at the University of Utah where she was recently cast as Mrs. Lovett for their April 2022 production of *Sweeney Todd*. This summer, she performed with the La Musica Lirica program in Baraboo, Wisconsin as the Principessa in *Suor Angelica* and Tisbe in *Cenerentola*. Earlier in 2021, she was assistant director for the University's production of *Rigoletto*, in which she also appeared in the role of Maddelena. She has portrayed the Mother in *Amahl and the Night Visitors*, the Komponist in *Ariadne auf Naxos*, Orlofsky in *Die Fledermaus*, Zita in *Gianni Schicchi*, Juno in *Semele* and Papagena *The Magic Flute*.

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Anthony Ruiz: Normanno



Anthony Ruiz has performed in various settings and with varying disciplines including chamber choirs, jazz, musical theatre, band, opera, and more! In fact, his introduction to the world of music began with instruments. That passion sewed by playing low brass instruments has driven him to explore vocal performance and many genres that have ultimately led him to where he is now: Performing on stage with Lyrical Opera Theater. He is currently rehearsing in UVU's production of *La Bohème* and A voice for Good's production of *The Lamb of God* by Rober Gardner, taking on the role as Peter. He participated in Utah Valley Vocal Arts *Le nozze di Figaro* by Mozart.

Betty Mathew: Lady



Betty, Soprano, is relatively new in Salt Lake City, her work got her here, along with her wonderful husband and loving son. She is also relatively new to the world of Opera - but loving the experience and challenge so far. She has grown up singing in the church choir - her father is her guide and inspiration growing up, introducing her to the world of music and giving candid feedback for seeking to create better versions of oneself as a singer continually. She is currently a student with Lynnette and is, in her own words, "humbled and thrilled to be a part of this production."

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Heather Hillstead: Lady



Heather Hillstead began performing at the age of twelve with the Bigfork Summer Playhouse in Kalispell, Montana where she grew up. She received a Bachelor of Music from the University of Idaho and a Master of Music in Vocal Performance at the University of Northern Colorado. She has performed various mass and choral works with the Greeley Philharmonic, the Glacier Symphony Orchestra, and even performed as part of a quartet for a promotional tour for Disney's *A Christmas Carol*. Favorite past roles include Cherubino in Mozart's *Le Nozze di Figaro*, Mercedes in Bizet's *Carmen*, and Helen in Hindemith's one act opera *Hin und zurück*.

Jocelyn van Wyk: Lady



Idaho-raised soprano **Jocelyn van Wyk** is an actress, operatic stage director, private voice teacher, and owner of Sego Studios. She completed her Masters of Music in Opera Performance in the spring of 2020, from Longy School of Music of Bard College. Jocelyn specializes in character development and loves telling beloved stories in new meaningful ways. She has held a variety of operatic roles with her most recent being; Helen from *Three Sisters Who are Not Sisters*, Pamina from *Die Zauberflöte*. Jocelyn is thrilled to be joining Lyrical Opera Theater for their production of *Lucia di Lammermoor*. She currently works as a Business Analyst in addition to singing and teaching voice lessons.

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sam's club 

Amy Banta: Lady



Amy Banta didn't know she could sing until she was almost 30. Now she's making up for lost time. In Washington, D.C. she performed at The National Cathedral and with The Georgetown Gilbert and Sullivan Society, singing for prominent members of all branches of government. Locally, she's performed at The Empress Theatre and with The Motley Wandering Minstrels. She also sings and plays Celtic Harp (and occasionally the banjo) with her folk trio "The High Desert Harpies." This is Amy's first time performing grand opera. Thank you for being her first opera audience.

Maren Hansen: Lady



Maren is a professional singer and vocal coach who finds great fulfillment in working alongside other dedicated creators to make excellent art available to as many audiences as possible. They also have a deep love for new works, arts education, and art in non-traditional spaces. She is currently studying choral music education at the University of Utah. When they aren't singing or working on musical or theatrical projects, Maren enjoys baking and reading. Other recent credits include *"The Phantom of the Opera"* at Desert Star Playhouse, *"The Prince's New Pet"* with Utah Story Center, *"Mad Libs Live!"* and *"Pride and Prejudice"* at Creekside Theatre Festival, and *"Romeo and Juliet: Love is a Battlefield"* at Maeser Preparatory Academy.

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Avery Li: Gentleman



A musician of extraordinary sensitivity, Avery Li is a pianist with a rather unorthodox background. Self-taught until the age of 18, Mr. Li was relentless in his pursuit of artistry. His first great triumph came when he won the Skyline Concerto Competition, beating out many other qualified musicians to close out the show with Rachmaninoff's Piano Concerto No. 2 in C minor. In his first year at conservatory, Avery presented Frederic Chopin's Four Ballades in a single recital, sang with the Utah Symphony, and performed in the Tabernacle

Hall at Temple Square. Mr. Li is currently pursuing his Bachelor of Music in Piano Performance from the U of U, School of Music.

Ben Spicer: Gentleman



Ben Spicer, Baritone, fell in love with music early on in his life performing in choirs from kindergarten through college and finds happiness in making music. Ben is also a percussionist and loves participating in drum circles and making music with friends. Ben recently became a student of Lynnette's and is enjoying learning from her. Ben has played roles in various musical theater productions, including; *Scrooge the Stingiest Man in Town*, *Oklahoma!*, *Pirates of Penzance*, *Li'l Abner*, and *Brigadoon*. This is Ben's first time participating in an Opera and he is excited for this opportunity.

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amazon smile

Michael Murray: Gentleman



As a country kid from a farm in rural Idaho, **Michael Murray** gained an appreciation and love for music through religious practice. That fascination grew with him as he participated in high-school, college, and community choirs. Having had music lessons on and off all his life, using his voice to artistically express himself has become second nature. After receiving a degree in Business from Brigham young University, he attended the Violin Making School of America and now works as a Luthier at CMC Strings in Millcreek Utah. He's excited to dip his toes into theatre and being on stage with Lyrical Opera.

Carly Schaub: Choreographer



Carly Schaub lives in SLC, where she also completed her M.F.A. at the University of Utah in Modern Dance. Before SLC, she lived in ND, dancing and serving as Outreach Coordinator for Northern Plains Dance. She also has a B.F.A. in Theatre/Dance from the University of Wyoming. Carly is an adjunct for Salt Lake Community College, and Westminster College, and teaches Modern and Ballet at Wasatch Arts Center. She teaches Dance for Parkinson's for Uof U's Skagg's Wellness Center and RDT. She has choreographed for Deseret Experimental Opera, Snow College, and Cache Valley Civic Ballet, Northern Plains Dance and teaches Baroque and Renaissance dance. Carly directs Dance Balletti, an early Ballet reconstruction ensemble and she also dances with Municipal Ballet.

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Constanza Murphy: Dancer



Constanza trained at North Star Ballet in Fairbanks, AK before receiving her BFA in Ballet Performance from the University of Utah. Throughout her career, she has worked with a wide range of classical, contemporary, modern, and opera companies across the country. Recently her work has brought her to the San Francisco Bay Area to companies such as Oakland Ballet, Bay Pointe Ballet, Sacramento Ballet. Notably, Constanza performed a variety of principal roles with Bay Pointe Ballet, including Tinkerbell, Sugarplum Fairy, and Lucy.

Caroline Sheridan: Dancer



From Michigan, **Caroline Sheridan** began her classical training at the age of 5 in the Cecchetti Method. Caroline Sheridan graduated from the University of Utah with a BS in Economics and BFA in Ballet. Since graduation, she has performed professionally with Central West Ballet, Ballet Hartford, Syracuse City Ballet and Michigan Ballet Theatre. She has performed numerous classical works including, *Swan Lake*, *Giselle*, *Cinderella*, *Les Sylphides*, *Coppélia*, and *The Nutcracker*, as well as neoclassical and contemporary works such as George Balanchine's *Who Cares?* and

Valse Fantasie, Val Caniparoli's *Lambarena*, and Gerald Arpino's *Birthday Variations*. Caroline Sheridan is also a highly sought-after teacher and an accomplished choreographer.

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Ashley Mitchell: *Dancer*



Ashley Mitchell started her dance training in Colorado Springs, CO. When she graduated high school, Ashley moved to Salt Lake City to attend the University of Utah School of Dance. During her time in school, she had the opportunity to dance roles in *La Bayadere*, *Balanchine's Walpurgisnacht*, *Les Sylphides*, and *Swan Lake*. After graduating, Ashley joined Municipal Ballet Company where she performed for three years in various new works. At the end of 2021, Ashley joined some of her fellow dancers to create a new performing company, Salt Lake Ballet Cooperative. This is Ashley's first time dancing in an Opera and she is very excited.

Megan Fotheringham: *Dancer*



Megan Fotheringham has been a dancer since she was three years old. She danced with Ballet Center Utah, Inc. from 2006 to 2021 where she performed, choreographed, and taught. Megan had the privilege of working with Oleg Vinogradov and his acclaimed faculty with whom she has danced internationally, including St. Petersburg, Russia for the International Youth Ballet Festival, and Incheon, South Korea with the University of Utah. In 2021, she traveled to Detroit to study with Complexions Contemporary Ballet, where she performed work set by Clifford Williams. Megan is pursuing a BFA in dance at Westminster College where she studies and performs.

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Matilda Black: Stage Manager



Matilda has been passionate about tech for five years now. She has worked on shows such as *The Importance of being Earnest*, *Little Women*, and *Into the Woods*. She also plays the piano, is absolutely nerdy, and has a deep fascination with science and the natural world.

Daniel Perez: Wigs & Makeup



Daniel works for the Hale Center Theater as a hair and makeup crew, and has designed for UVUs theatrical shows as well. He is a tenor originally from Mexico but now resides in Provo. He's currently a Vocal Performance student at Utah Valley University. Daniel's most recent roles include Arturo and Normano in *Lucia di Lammermoor*, Algernon Moncrief in the American premiere of *The Importance of Being Earnest*, Camille de Rossillon in the *Merry widow*, Alfred in *Die Fledermaus* and Rodolfo in *La Boheme*. He also has performed as an ensemble member for multiple performances with Utah Opera, Utah Lyric Opera and Utah Vocal Arts Academy.

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Toftum, Jesse
Tollestrup, Sammie
Trapp, Gregory
Trickett, Keith
Vance, Lisa
Wallingford, Doug
Watts, Gregory
Wheatly, Stan
Young Christy
Zainer, Pamela