



By Henry Purcell
LOLA PANORAMIC VOICES
LOCAL OPERA LOCAL ARTISTS

Watch Party

October 3, 2020

Love, sorcery, and tragic opera...what better way to spend a Saturday evening? LOLA (Local Opera Local Artists) and Panoramic Voices present an encore presentation of our February 2020 performance of Henry Purcell's *Dido and Aeneas*—a stunningly beautiful 17th-century baroque masterpiece. This first collaboration from two Austin art institutions fused brilliant operatic talent, chamber orchestra, chorus, and choreography to depict the timeless tale of Dido, Queen of Carthage, caught between her duty to marry the Trojan Prince Aeneas, solidifying the political power of Carthage, and the desires of her heart, further complicated by an opposing and powerful sorceress..

For this encore, a panel discussion by the creative team behind the show: musical director Brent Baldwin (Artistic Director of Panoramic Voices), stage director Rebecca Herman (Artistic Producer of LOLA), and choreographer Erica Gionfriddo (co-founder

of ARCOS Dance), led by Liz Cass (Executive Producer of LOLA), will take us behind the scenes of the show to give us an inside perspective on how this production came together to create a uniquely Austin event.



A portion of the donations received for this event will be used to support the SIMS Foundation. The SIMS Foundation provides mental health and substance use recovery services and supports for musicians, music industry professionals, and their dependent family members. Through education, community partnerships, and accessible managed care, SIMS seeks to destigmatize and reduce mental health and substance use issues, while supporting and enhancing the well-being of the music community at large.

To donate, visit www.panoramicvoices.org



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This project is supported in part by the Cultural Arts Division of the City of Austin Economic Development Department, by the Texas Commission on the Arts, and by an award from the National Endowment for the Arts.

Libretto

ACT THE FIRST

Overture

Scene 1 - The Palace

Enter Dido, Belinda and train

No.1

BELINDA

Shake the cloud from off your brow,

Fate your wishes does allow;

Empire growing, pleasures flowing,

Fortune smiles and so should you.



CHORUS

Banish sorrow, banish care,

Grief should ne'er approach the fair.

No.2

DIDO

Ah! Belinda, I am press'd

With torment not to be confess'd,

Peace and I are strangers grown.

I languish till my grief is known,

Yet would not have it guess'd.

No.3

BELINDA

Grief increases by concealing,

DIDO

Mine admits of no revealing.

BELINDA

Then let me speak; the Trojan guest

Into your tender thoughts has press'd;

The greatest blessing Fate can give

Our Carthage to secure and Troy revive.

No.4

CHORUS

When monarchs unite, how happy their state,

They triumph at once o'er their foes and their fate.

No.5

DIDO

Whence could so much virtue spring?

What storms, what battles did he sing?

Anchises' valour mix'd with Venus' charms

How soft in peace, and yet how fierce in arms!

BELINDA

A tale so strong and full of woe

Might melt the rocks as well as you.

SECOND WOMAN

What stubborn heart unmov'd could see

Such distress, such piety?

DIDO

Mine with storms of care oppress'd

Is taught to pity the distress'd.

Mean wretches' grief can touch,

So soft, so sensible my breast;

But ah! I fear, I pity his too much.

No.6

BELINDA AND SECOND WOMAN

(repeated by Chorus)

Fear no danger to ensue,

The Hero loves as well as you,

Ever gentle, ever smiling,

And the cares of life beguiling,

Cupid strew your path with flowers

Gather'd from Elysian bowers.

Scene 2

Aeneas enters with his train

No. 7

BELINDA

See, your Royal Guest appears;



How Godlike is the form he bears!

AENEAS

When, Royal Fair, shall I be bless'd
With cares of love and state distress'd?

DIDO

Fate forbids what you pursue.

AENEAS

Aeneas has no fate but you!
Let Dido smile and I'll defy
The feeble stroke of Destiny.

No.8

CHORUS

Cupid only throws the dart
That's dreadful to a warrior's heart,
And she that wounds can only cure the smart.

No.9

AENEAS

If not for mine, for Empire's sake,
Some pity on your lover take;
Ah! make not, in a hopeless fire
A hero fall, and Troy once more expire.

No.10

BELINDA

Pursue thy conquest, Love; her eyes
Confess the flame her tongue denies.

No.11

CHORUS

To the hills and the vales, to the rocks and the
mountains,
To the musical groves and the cool shady fountains.
Let the triumphs of love and of beauty be shown.
Go revel, ye Cupids, the day is your own.

No.12

The Triumphant Dance

Scene 3 - The Cave

Enter Sorceress

No. 13

Prelude for the Witches

SORCERESS

Wayward sisters, you that fright
The lonely traveler by night.
Who, like dismal ravens crying,
Beat the windows of the dying,
Appear! Appear at my call, and share in the fame
Of a mischief shall make all Carthage flame.
Appear!

Enter Enchantresses

FIRST WITCH



Say, Beldame, say what's thy will.



No.14

CHORUS

Harm's our delight and mischief all our skill.

No. 15

SORCERESS

The Queen of Carthage, whom we hate,
As we do all in prosp'rous state,
Ere sunset, shall most wretched prove,
Depriv'd of fame, of life and love!

No. 16

CHORUS

Ha, ha, ha, ha, ha, ha!

No. 17

TWO WITCHES

Ruin'd ere the set of sun?

Tell us, how shall this be done?

SORCERESS

The Trojan Prince, you know, is bound
By Fate to seek Italian ground;
The Queen and he are now in chase.

FIRST WITCH

Hark! Hark! the cry comes on apace.

SORCERESS

But, when they've done, my trusty Elf
In form of Mercury himself

As sent from Jove, shall chide his stay,
And charge him sail tonight with all his fleet away.

No. 18

CHORUS

Ha, ha, ha, ha, ha, ha!

No.19

TWO WITCHES

But ere we this perform,
We'll conjure for a storm
To mar their hunting sport,
And drive 'em back to court.



No. 20

CHORUS

(in the manner of an echo)

In our deep vaulted cell the charm we'll prepare,
Too dreadful a practice for this open air.

No. 21

Echo Dance

(Enchantresses and Fairies)

Dido and Aeneas performance photography by
Bret Brookshire

ACT THE SECOND

Scene 1 - The Grove

Enter Aeneas, Dido, Belinda, and their train

No. 22

Ritornelle (Orchestra)

No. 23

BELINDA

(repeated by Chorus)

Thanks to these lovesome vales,
These desert hills and dales,
So fair the game, so rich the sport,
Diana's self might to these woods resort.

No. 24

SECOND WOMAN

Oft she visits this lone mountain,
Oft she bathes her in this fountain;
Here Actaeon met his fate,
Pursued by his own hounds,
And after mortal wounds
Discover'd, discover'd too late.



No. 25

AENEAS

Behold, upon my bending spear
A monster's head stands bleeding,
With tushes far exceeding
Those did Venus' huntsman tear.

DIDO

The skies are clouded, hark! how thunder
Rends the mountain oaks a sunder.

No. 26

BELINDA

(repeated by Chorus)

Haste, haste to town, this open field
No shelter from the storm can yield.

*Scene 2 - The Spirit of the Sorceress descends to Aeneas
in the likeness of Mercury*

No. 27

SPIRIT

Stay, Prince and hear great Jove's command;
He summons thee this Night away.

AENEAS

Tonight?

SPIRIT

Tonight thou must forsake this land,
The Angry God will brook no longer stay.
Jove commands thee, waste no more
In Love's delights, those precious hours,
Allow'd by th'Almighty Powers.

To gain th' Hesperian shore
And ruined Troy restore.

AENEAS

Jove's commands shall be obey'd,
Tonight our anchors shall be weigh'd.

Exit Spirit

But ah! what language can I try

My injur'd Queen to pacify:

No sooner she resigns her heart,
But from her arms I'm forc'd to part.

How can so hard a fate be took?

One night enjoy'd, the next forsook.

Yours be the blame, ye gods! For I

Obey your will, but with more ease could die.

ACT THE THIRD

Scene 1 - The Ships

No. 28

Prelude



FIRST SAILOR

(repeated by Chorus)

Come away, fellow sailors, your anchors be weighing,
Time and tide will admit no delaying.

Take a boozy short leave of your nymphs on the shore,
And silence their mourning

With vows of returning

But never intending to visit them more.

The Sailors' Dance

Scene 2

Enter the Sorceress, and her Enchantresses

No. 29

SORCERESS

See the flags and streamers curling

Anchors weighing, sails unfurling.

No.30

FIRST WITCH

Phoebe's pale deluding beams

Gilding o'er deceitful streams.

SECOND WITCH

Our plot has took,

The Queen's forsook.

TWO WITCHES

Elissa's ruin'd, ho, ho!

Our plot has took,

The Queen's forsook, ho, ho!

SORCERESS

Our next Motion

Must be to storm her lover on the ocean!

From the ruin of others our pleasures we borrow;

Elissa bleeds tonight, and Carthage flames tomorrow.

No. 31

CHORUS

Destruction's our delight

Delight our greatest sorrow!

Elissa dies tonight,

And Carthage flames tomorrow. Ha, ha!

No. 32

The Witches' Dance



Scene 3 - The palace

Enter Dido, Belinda and train

No.33

DIDO

Your counsel all is urg'd in vain,

To Earth and Heaven I will complain!

To Earth and Heaven why do I call?

Earth and Heaven conspire my fall.

To Fate I sue, of other means bereft,
The only refuge for the wretched left.
Enter Aeneas
BELINDA
See, Madam, see where the Prince appears;
Such sorrow in his look he bears
As would convince you still he's true.
AENEAS
What shall lost Aeneas do?
How, Royal Fair, shall I impart
The God's decree, and tell you we must part?
DIDO
Thus on the fatal Banks of Nile,
Weeps the deceitful crocodile;
Thus hypocrites, that murder act,
Make Heaven and Gods the authors of the Fact.
AENEAS
By all that's good ...
DIDO
By all that's good, no more!
All that's good you have forswore.
To your promis'd empire fly
And let forsaken Dido die.
AENEAS
In spite of Jove's command, I'll stay,
Offend the Gods, and Love obey.
DIDO
No, faithless man, thy course pursue;
I'm now resolv'd as well as you.
No repentance shall reclaim
The injur'd Dido's slighted flame.
For 'tis enough, whate'er you now decree,
That you had once a thought of leaving me.
AENEAS
Let Jove say
what he will: I'll stay!

DIDO
Away, away! No, no, away!
AENEAS
No, no, I'll stay, and Love obey!
DIDO
To Death I'll fly
If longer you delay;
Away, away!
Exit Aeneas
Scene 3
No. 34
DIDO
But Death, alas! I cannot shun;
Death must come when he is gone.
No.35
CHORUS
Great minds against themselves conspire
And shun the cure they most desire.
No. 36
DIDO
Thy hand, Belinda; darkness shades me,
On thy bosom let me rest,
More I would, but Death invades me;
Death is now a welcome guest.
No.37
DIDO
When I am laid in earth,
May my wrongs create
No trouble in thy breast;
Remember me, but ah! forget my fate.
No.38
CHORUS
With drooping wings you Cupids come,
And scatter roses on her tomb.
Soft and gentle as her heart
Keep here your watch, and never part.

PANORAMIC VOICES

Panoramic Voices is an adventurous choral collective that thrives on a “music without borders” approach to music making. With collaborations spanning all genres from classical, country, rock, hip hop, and beyond, Panoramic Voices has worked with a dizzying array of artists such as Mobley, Roky Erickson, Carson McHone, Calliope Musicals, Zeale, and Grammy Award-winners Roomful of Teeth. The commissioning of new works has also been central to Panoramic Voices’ vision throughout Artistic Director Brent Baldwin’s ambitious 10-year tenure, resulting in the premiere of compositions by Pulitzer Prize-winner Caroline Shaw, DJ Spooky, Wilco’s Glenn Kotche, Austin luminary Graham Reynolds, and many more.

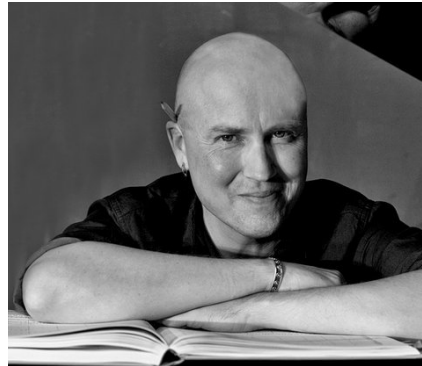
The ensemble has been widely recognized for its artistic endeavors, including “Best Choral Performance” from the Austin Critics’ Table, a cover story on Chorus America’s “The Voice” magazine, and regular listing among the Austin Chronicle’s “Top 10 Treasures.” The Austin American-Statesman has hailed the group’s work as “always adventurous.”

In service to the greater Austin arts community, Panoramic Voices regularly partners with charitable organizations like the Health Alliance for Austin Musicians (HAAM), Kids In a New Groove (KING), and SIMS to provide support to the well-being of Austin artists.

www.panoramicvoices.org

Dido and Aeneas Creative Team

Brent Baldwin is an award-winning conductor, multi-instrumentalist, vocalist, arranger, and composer. He holds a Master’s degree in conducting from the University of Texas at Austin. As a director and band leader, Baldwin has participated in numerous tours across the U.S.,



Europe, South America, and Asia. In Austin, he is a member of the contemporary vocal ensemble Convergence and the artistic director of Panoramic Voices.

A fierce advocate of contemporary music, Mr. Baldwin has directed and performed over fifty world premieres. Musical collaborations include projects and performances with Big Star Third, Trail of Dead, REM’s Peter Buck & Mike Mills, M. Ward, Glenn Kotche (Wilco), Laurel

Aitken, Charlie Sexton, Golden Hornet, Austin Chamber Music Center, Alejandro Escovedo, Inversion Ensemble, Bel Canto Chorus of Milwaukee, Jody Stephens (Big Star), Austin Symphony Orchestra, Adrian Quesada, Tommy Stinson (The Replacements, Guns n’ Roses), Roky Erickson, Grammy Award-winners Roomful of Teeth, and Pulitzer Prize-winning composers Shulamit Ran and Caroline Shaw.

In 2014, the Austin Critics’ Table Awards selected the Baldwin-led *Mozart Requiem Undead* as Best Choral Performance. In the same year, he was also featured on the cover of the national publication *The Voice*, dubbed “Best Choral Wrangler” by the Austin Chronicle in their Best of Austin awards and performed in front of 50,000 music fans in Taiwan at the Taichung Jazz Festival as guitarist for Noise Revival Orchestra. More recently, he has served as Music Curator for UT’s Blanton Museum of Art, assistant conductor for the Victoria Bach Festival, and featured performer for Fusebox Festival.

Baldwin-affiliated projects and ensembles continue to garner awards and nominations from the ACTA.

Liz Cass, mezzo-soprano, is an active operatic performer, founder and the Executive Producer of the award-winning LOLA, and holds the position of Executive Director of the Armstrong Community Music School. In addition, Ms. Cass serves as the President of the Seagle Music Colony Alumni Association board, as Secretary on the board of the Austin Classical Guitar, and as a member of the KMFA Community Advisory Board. Recent performance highlights: *Giovanna* in



Rigoletto with Austin Opera, Schumann-Cass Cabaret for the Austin Chamber Music Festival, Mezzo soloist in Beethoven's *Missa Solmenis* with the Georgetown Festival of the Arts, Dinah LeFarge in LOLA's *Lardo Weeping*, by Peter Stopschinski and Terry Galloway, Mezzo soloist in Graham Reynold's opera *Pancho Villa; From a Safe Distance*, and The Brahms *Alto Rhapsody* with Chorus Austin.

Erica Gionfriddo is a dance artist, educator, and somatic researcher who believes in the intelligent body each of us occupies. They are co-founder of ARCOS Dance, whose ongoing inquiry probes the confluence of technology and humanity through rigorous interdisciplinary experimentation. Erica's extensive experience as a GYROKINESIS® and GYROTONIC® trainer guides their pedagogical methodology, which they bring to their capacity as Assistant Professor of Practice in Dance at the University of Texas and as a national teaching artist. Erica holds a BFA in Dance Performance and Choreography from Shenandoah Conservatory and an MFA in Dance from Hollins University.



Rebecca Herman is co-founder and artistic producer for LOLA. She splits her time between directing and assistant directing at numerous companies around the country. In 2019, she worked with Portland Opera for the first time as Assistant director on Mozart's *La Finta Giardiniera*. She collaborated with Queen City Opera on *The Magic Bullets (Der Freischütz)* by Weber as well as *Die Walküre, Act I*. She directed and produced the workshop production of *Lardo Weeping*, a new opera by Peter Stopschinski and libretto by Terry Galloway with LOLA. Recently, she directed *The Breasts of Tiresias* at Portland State University. Other credits include directing *Don Giovanni* and *The Daughter of the Regiment* at Austin Opera; assistant directing *Turandot*, *The Magic Flute*, and *Rigoletto* at Michigan Opera Theatre; directing



The Damnation of Carmen at Lawrence Opera Theatre and directing the first all female version of *La bohème (La Femme Bohème)* with LOLA. Rebecca received an M.M in Opera Direction from The University of Texas and a B.A. in English Literature and a B.M in Opera/Vocal Studies from Lawrence University.



LOLA is committed to cultivating the future of opera by offering new approaches to experiencing this particular musical genre and type of singing. Our focus is on integrity in our approach to this art form, to the Austin community, and to each other.

LOLA is born: In the summer of 2014, LOLA was created by professional opera singer, arts administrator, and long-time Austin resident Liz Cass and opera director and Austin resident, Rebecca Herman with the idea of creating an all-female production of Puccini's classic opera, *La Bohème*. They called this production *La Femme Bohème*. Liz and Rebecca assembled a team of highly skilled local talent and a show was born. *La Femme Bohème* opened to sold out houses. This production won 3 Austin Critics Table Awards.

Part of the LOLA mission is to meet people where they are and introduce them to opera. Our productions have attracted longtime opera aficionados and a large number of people having their first experience with the art form. In the Austin community and the world at large, it is very easy to go our respective ways and encounter not only our limited daily existence but also only those who exist in it. As an immediate and global community, it is vital for people from all walks of life to sit in a room and have a larger shared experience together.

www.lolaaustin.org

Cast

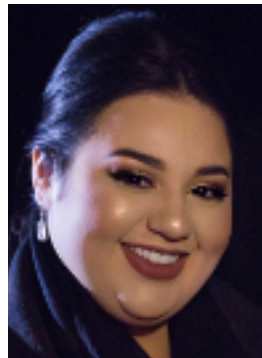


Jessica Blau (2nd Witch) Mezzo-soprano Jessica Blau is a multi-faceted performer working to break boundaries and create dynamic changes in the classical music world with her company Soniquete Iberoamericanx. In 2020 she will be a featured

soloist in its inaugural project, *Sojourns on the Silk Road: from the Orient to the Occident*, as well as a soloist and writer in *The Women Have Something to Say* with Intersection Arts. Recent operatic performances include the title role in *La Llorona* with Opera Cultura in San Jose and Rosina in *Il barbiere di Siviglia* with Portland Opera To Go. She is excited to make her company debut with LOLA as the 2nd Witch in *Dido and Aeneas*.

Ivy Cantu (Dido) Soprano

Ivy Cantu is a senior at Texas State University. Her roles include Reporter in *Ruffled Flourishes* (world premiere), Venus/Juno in *Orpheus and the Underworld*, L'écureuil in *L'entfant et Les Sortilleges*, Lady Bird in *Lady Bird: First Lady of the Land* (world premiere), Mrs.



Grose in *The Turn of the Screw*, Mother in *Hansel and Gretel*, 1st Lady in *The Magic Flute*, Mrs. Gleaton in *Susannah*, and Queen Dido in *Dido and Aeneas*. She made her debut with Alamo City Opera (2018), Texas Concert Opera Collective (2019), and Austin Opera (2020). She recently won first place in the

Edward Baird Singer of the Year competition at Texoma NATS in 2018 and third place in the Meistersinger Competition at AIMS in Graz, Austria in 2019.

Jihee Han (Belinda) Soprano Jihee Han is an active performer in opera, concert and recital repertoire.

Previous roles include Pamina



in *The Magic Flute*, Lauretta in *Gianni Schicchi*, Gretel in *Hansel and Gretel*, and Damigella in *L'Incoronazione di poppea*. As a soloist, she performed numerous sacred repertoires. In 2018, Ms. Han was seen as the soprano soloist of Mozart *Requiem* in Bates Hall, Austin. She has received awards from Sydney Wright Competition, CBS Music Competition, Music Journal Competition, Koreanishces Institut Fur Deutsche Kunstlieder, and Kyungwon University Competition. She holds degrees from Seoul National University (BA), New England Conservatory (MM), and University of Texas at Austin (DMA).

Jeffrey Jones-Ragona (1st Sailor) Jeffrey Jones-Ragona, tenor, is thrilled to make his debut with LOLA, especially in *Dido and Aeneas*, a long-time favorite opera. Jeffrey has also appeared with Austin Opera, Texas Early Music Project, La Follia, Austin Baroque Orchestra and Chorus, as well as The City Theatre, Violet Crown Players, and Gilbert and Sullivan Austin. On February 28, he made his debut with Artisan Strings and the Austin Chamber Ensemble in a performance of Vaughan Williams' *On Wenlock Edge*. In addition to his rigorous performing schedule, he also serves as Music Director at the Cathedral of Saint Mary, and Musical Director for Gilbert and Sullivan Austin.



Natalie Joy (Sorceress) Natalie Joy is a full lyric soprano and has performed numerous roles, including the title role in Puccini's *Suor Angelica* and Erste Dame in Mozart's *Die Zauberflöte*. In addition, Ms. Joy has performed several recitals, including headlining a house concert presented by Panoramic Voices. Ms. Joy also appeared as an Emerging Artist with the 2019

Victoria Bach Festival. She received her Bachelor of Music from Illinois Wesleyan University under the tutelage of Dr. Carren Moham and Dr. Jamie-Rose Guarrine. She received a Master's degree in Opera Performance from the University of Texas at Austin under the instruction of Darlene Wiley.



Mary Kettlewell (1st Witch) Mary Kettlewell hails from Columbia, Missouri and is a new-comer to Austin. Mary received her Bachelor of Arts in Music from the University of Missouri in May of 2016 and a



Masters in Voice Performance at the University of Colorado Boulder in May of 2018. Titles performed during her collegiate study include Laretta (*Gianni Schicchi*), Susanna (*Le nozze di Figaro*), Second Lady (*Die Zauberflöte*), Valencienne (*Die lustige Witwe*), and Dalinda (*Ariodante*). With CU Boulder's

New Opera Workshop, Mary has performed as Miriam in Mark Adamo's *The Gospel of Mary Magdalene* (directed by Mark Adamo) and Selena in the musical workshop of Jake Heggie's *If I Were You* (musically coached by Jake Heggie). Other past credits include: Adele (*Die Fledermaus*) Missouri Symphony Society, Despina (*Così fan tutte*) Loveland Opera Theatre, Giannetta (*L'elisir d'amore*) Grand Junction Symphony Orchestra, and the Soprano Soloist in Handel's *Messiah* with the University of Missouri Choral Union ensemble.

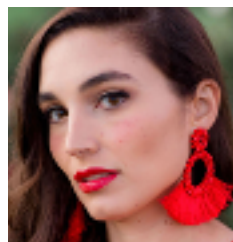
Taryn Lavery (Dancer)

Taryn Lavery, a native of Utah, fuses her classical background with a desire to revitalize modern dance for broader audiences, extracting a new form of contemporary performance. She is co-director and co-founder of BLIPSWITCH, an Austin dance company focusing on site-specific and site-alternate works, and she dances consistently with ARCOS Dance and Jennifer Sherburn. Taryn has worked with Performa/Dance, SEAM Project, Ready/Set/Go!, NunaMaana, Blue Lapis Light, and Sky Candy. She is also a back-up dancer for A Giant Dog and Tinnarose.



Rachel Nayer (Dancer)

Rachel Nayer is a dancer, choreographer, and yoga teacher based in Austin, TX. In 2018, she completed her undergraduate degree in Performance/Choreography and Environmental Science at Scripps College in Claremont, CA. You can find her performing with many companies around town including ARCOS Dance, Early Era Collective, and Chamacos.



Julie Silva (2nd Lady)

Mezzo-soprano Julie Silva's recent performances include Il Paggio in *Rigoletto* with Austin Opera, Alto Soloist in Handel's *Messiah* in Guatemala City, *Carmen* with the Mediterranean Opera Festival, the title role in

The Boy Who Wanted to Be a Robot with One Ounce Opera, Charlotte Malcolm in *A Little Night Music* with the Natchez Festival of Music, and regular recitals with Austin Opera's Opera Treasure Chest outreach program. Julie made her LOLA debut as Annio in *La clemenza di Tito*.

Holt Skinner (Messenger)

Countertenor Holt Skinner has been praised for his crystal-clear vocals and unique interpretations of Baroque music. Skinner is a native of West Plains, Missouri and a recent graduate of the University of Missouri. He is an alumnus of the award winning University Singers under the direction of R. Paul Crabb, and recently made his opera debut as Ruggiero in Handel's *Alcina* with the Show-Me Opera under the direction of Christine Seitz. Skinner has been a featured soloist for the Austin Symphony Orchestra, Odyssey Bach Collegium, the First Place winner of the NATS Mid-Missouri Competition, and has performed with choral ensembles in New York City, Chicago, Slovenia, Italy, Croatia, Sweden, Finland, and Estonia. Skinner lives in Austin, TX where he performs regularly with the Chorus Austin Chamber Choir, Ars Longa Ensemble, Panoramic Voices Chamber Choir, Austin Cantorum, LOLA, and Inversion Ensemble.



David Small (Aeneas)

David Small continues a vibrant career having performed 70 roles in over 50 operas including *Rigoletto*, *Barber of Seville*, *Tosca*, and *Traviata*. He has appeared with the orchestras of St. Louis, Austin, Rochester, Cincinnati and Haifa in the Brahms' *Requiem*, *Carmina Burana*, *Elijah*, and others. Recitals include collaborations with Anton Nel, Jean Anderson Collier, Claude Cymerman, and Joachim Reinhuber. He performed Samuel Barber's *Dover Beach* with the Shanghai Quartet and Schubert's *Winterreise* for the



Chamber Music Society of Detroit (2016) and was selected as a NATS Master Teacher (2011) and an invited presenter for their 2008 National Convention.

Crew

Zac Crofford (Scenic) Zac Crofford is a puppeteer, technical director, designer, actor, and general roustabout. In the last couple of months, you may have seen his work in Trouble Puppet's *American Blood Song*, Paper Chair's *Plano*, and Ground Floor Theater's *Transom*, among many others. He is the technical director for Salvage Vanguard Theater, and runs the Austin Scenic Co-op, among many, many other jobs. If you have a dog that needs petting, he has availability.

Benjamin Dia (Rehearsal Pianist) Benjamin Dia is a pianist, arranger and conductor. He made his debut as a collaborative pianist with the principal players of the Philippine Philharmonic Orchestra at the Asian Composers League Festival in the Cultural Center of the Philippines, premiering new works by emerging Asian composers. He has performed in venues such as The Asia Society of New York, Merkin Concert Hall, Kaye Playhouse at Hunter College, The Kennedy Center, Oslo Konzerthus and the Aberdeen International Youth Festival. He is a graduate of the University of the Philippines and the Westminster Choir College.

Carli Kerr (Stage Manager) Carli Kerr is thrilled to be back for another LOLA production. Recent credits include stage managing for LOLA's productions of *Lardo Weeping* and *We Might Be Struck By Lightning*. Carli also made her stage debut as a super in Austin Opera's *Rigoletto*.

Sadie Langenkamp (Lighting Designer) Sadie has been a big fan of LOLA for years and is thrilled to be collaborating with them again, having most recently designed lights for *Diva Cage Match*. She designs on behalf of Natalie George Productions (nataliegeorgeproductions.com) where she serves as the Director of Operations. Sadie is also the Master Electrician for the Mary Moody Northen Theatre at St. Edward's University and an adjunct professor at The University of Texas.

Wendy Sanders (Hair & Makeup) Wendy Sanders is an award-winning makeup artist, hair stylist, and wig stylist of 15 years and owner of Blood and Glitter Makeup. She works with Austin Opera, Ballet Austin, LOLA, Lone Star Pin-up, and general freelance shenanigans with her work showcased across the globe! When not coloring on people, Wendy is known as Ginger Snaps, an award-winning burlesque and circus performer and producer as well as the

Performance Manager for Sky Candy aerial arts. She founded Legislate THIS - a series of burlesque fundraiser shows for Planned Parenthood, and is the founder/producer of the Buxom Blaze Burlesque Festival, the world's first plus size burlesque fest!

Benjamin Taylor Ridgway (Costume Designer) Benjamin grew up in Dallas and then moved to Austin where he attended St. Edwards University and earned a Bachelor's Degree (2007) in Theatre Arts. He then moved to New York City to work with Theatre East and Shakespeare NYC. In 2010 Benjamin returned to Austin where he started designing for various theaters around town. Benjamin continues to design for local theatre companies such as: TexARTS, Ballet Austin, LOLA Austin, Paper Chairs, Different Stages, Physical Plant, St. Edwards University, and Austin Shakespeare.

The *Dido and Aeneas Watch Party* is a joint production of LOLA and Panoramic Voices.

Eric Pearson (Watch Party Producer) Eric Pearson hails from Western New York and has spent nearly two decades teaching guitar in community music programs, public schools and at the college level. Eric is currently the director of curriculum at Austin Classical Guitar and heads up production for ACG's streaming events.

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