



DEPAUL UNIVERSITY

SCHOOL OF MUSIC

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Wednesday March 11, 2026 • 7:30 PM

Friday March 13, 2026 • 7:30 PM

Sunday March 15, 2026 • 2:00 PM

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DEPAUL OPERA THEATRE PRESENTS

# HANSEL AND GRETEL

ENGELBERT HUMPERDINCK, COMPOSER

ADELHEID WETTE, LIBRETTIST

CONSTANCE BACHE, ENGLISH LIBRETTIST

*Catherine O'Shaughnessy, conductor*

*Harry Silverstein, director*

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Sasha and Eugene Jarvis Opera Hall  
2330 North Halsted Street • Chicago

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Jarvis Opera Hall

# HANSEL AND GRETEL

*Catherine O'Shaughnessy, conductor*

*Harry Silverstein, director*

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## PROGRAM

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Act One: Home

Act Two: The forest

Intermission

Act Three: The witch's house

*The running time is 2 hours plus a 20 minute intermission.*

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## ACKNOWLEDGEMENTS

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DePaul Opera Theater thanks The Theatre School at DePaul University and Opera Festival of Chicago for their assistance with this production.

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*As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted.*

## CAST

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Gretel	Ally Lewkowski
Hansel	Marco Rivera Rosa
Peter, their father	Kevin Wheatle
Gertrude, their mother	Gabriela González Basurto
Witch	Daniela Pepe
Sandman	Rylie Jo Peck
Sandman cover	Jorie Clark
Dew Fairy	Jorie Clark
Dew Fairy cover	Rylie Jo Peck

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## CHORUS OF ANGELS AND GINGERBREAD CHILDREN

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Cate Brown  
Analía Freyer  
Olivia Glod  
Clara Lyons Jasper  
Clara Pancake  
Shannon Brendel Paul  
Lily Schaumburg  
Sophia Waddell  
Isabella Wiliford

## ORCHESTRA

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### FLUTE

Chia-Fen Chang

### OBOE

Lauren Patton

### CLARINET

Megan Rideout Redeker

Matthew Tomaino

### BASSOON

Xavier Woodley

### HORN

AC Caruthers

Ethan Clark

### TRUMPET

Jesse Hamilton

Emmett Needles

### TROMBONE

Lawson Quesinberry

### HARP

Kseniya Sushkevich

### TIMPANI

Aleo Esparza

### PERCUSSION

Leonardo Chiappetti

Amy Lee

Brendan Rich

Kevin Tan

### VIOLIN

Hannah Kim, *concertmaster*

Sonya Jones

Muirne Mitchell

Haydn Jones

To Wang

Po Yao Fang

Ava Wipff, *principal 2nd*

Henry Hsueh

Edith Samuelsson

Mia Smith

Teo Lubecke

Nicole Kwasny

### VIOLA

Sophia Schölch, *principal*

Julia Seabron

Madeline Guyer

Amanda Perez

### CELLO

Ryan Han, *principal*

Francisco Garay

Alex Moore

### BASS

Connor Ampleman, *principal*

Lily Enderle

Sebastian Sanchez

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## PRODUCTION TEAM & CREW

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Conductor	Catherine O'Shaughnessy
Director	Harry Silverstein
Musical Preparation	Nicholas Hutchinson
Choreographer	Amy Wilkinson
Stage Manager	Katilynn Meine
Production Manager	Darren Lee Brown
Costume Designer	Rachel Lambert
Lighting Designer	Christine Binder
Scenic Designer	Noelle Thomas
Projection Designer	Eme Ospina-López
Props Designer	Grace Reynolds
Supertitles Design	Hannah Zizza Stanfield
Assistant Stage Manager	Sarah Knoke
Assistant Lighting Designer	Maddy McKinney
Scenic Design Consultant	Darren Lee Brown
Additional Scenic Design	Erin Lyn Chin
Technical Director	Darren Lee Brown
Master Electrician	Alex Elko
Wardrobe Supervisor	Jennifer Lightfoot
Master Carpenter	Kevin Scott
Carpenters	Edgar Mauricio Berumen
	Bobbie Buie
Scenic Charge	Erin Lyn Chin
Scenic Artisans	Roman Jones
	Sydney Joos
	Sam Lancaster
	Dani Patterson
Painters	Sydney Joos
	Dani Patterson
	Yasmine Yaworski
Lightwalkers	Dani Patterson
	Roman Jones
	Sam Lancaster
Lighting Programmer	Sebastian Medina
Electricians	Sarah Knoke
	Reid Stadelman
	Joseph Nelson
Wardrobe	Megan Pirtle
Run Crew	Jordan Blackburn
	Amelia Gottschalk
Board Operator	Leah Donovan
Titles Operator	Ella Kozak
Jarvis Technical Director	Michael Sportiello
Jarvis Assistant Technical Director	Payton Kaye
Facilities Manager	Julia Miller

## SYNOPSIS

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### Act One

In a humble cottage, the children Hansel and Gretel attempt to finish their chores, but quickly become distracted by hunger and play. Returning home unexpectedly, their mother, frustrated by their idleness, scolds them and accidentally spills a pitcher of milk. In anger and despair she sends them into the forest to gather strawberries.

Their father returns from town in high spirits, having sold his wares and brought home provisions. When he learns the children have been sent into the forest, his mood turns to alarm. He warns his wife about the sinister Witch who lives in the woods, luring children with sweets. Realizing the danger, the parents rush out together to search for their children.

### Act Two

Deep in the forest, the children happily gather strawberries but gradually lose their way. As dusk falls, fear replaces playfulness. The Sandman appears, sprinkling them with sleep-dust that calms their anxieties and prepares them for rest. Reassured, the children kneel and sing their evening prayer. They fall asleep beneath the trees, and angels silently descend to protect them.

### Act Three

At dawn, a Dew Fairy awakens the children, and they discover a cottage made entirely of gingerbread and sweets. Overcome with delight, they begin nibbling at the house, which belongs to the Witch. She emerges, feigning kindness, and tempts them inside. Soon her true nature appears: she cages Hansel and prepares to fatten him for her oven, while forcing Gretel to help.

Gretel cleverly turns the tables by pretending ignorance of how to check the oven's heat. When the Witch demonstrates, the children push her inside and slam the door. The spell over the gingerbread children is broken, restoring them to life. Hansel and Gretel are joyfully reunited with their parents, and the family gives thanks for their deliverance.

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## BIOGRAPHIES

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**Catherine O’Shaughnessy** is a rising orchestral and opera conductor in the United States and abroad. Avidly committed to Chicago’s dynamic musical scene, she is delighted to return to conduct a fourth production as part of the DePaul team. Catherine also serves as the Creative Director and Conductor of Chicago Fringe Opera, the Assistant Conductor of Opera Festival of Chicago, and has appeared locally conducting productions at Chicago Opera Theater and North Park University. In 2020, she helped produce Fringe’s contribution to the Decameron Opera Coalition’s *Tales From a Safe Distance*—winner of the “Best Collaboration” award from 360° of Opera. A semi-finalist in the 2016 Spazio Musica International Conducting Competition, Catherine made her New York debut conducting Antonio Salieri’s *La Cifra* with the dell’Arte Opera Ensemble. She has also music directed *Pyramus and Thisbe* in Freiberg, Germany (Mittelsächsisches Theater) and conducted *Don Giovanni* and *La Traviata* in Orvieto, Italy (Teatro Mancinelli). In 2013 she conducted the Moscow Philharmonic Orchestra at a sold-out performance in Tchaikovsky Hall.

**Harry Silverstein** has professionally directed over 100 productions of 45 operas on 5 continents. His work has been seen in such theaters as Lyric Opera of Chicago, San Francisco Opera, English National Opera, New York City Opera, Houston Grand Opera, Seattle Opera, Dallas Opera, Washington National Opera and companies in England, Northern Ireland, Germany, The Netherlands, Australia, New Zealand, Hong Kong and Brazil, as well as more than 15 American companies. Mr. Silverstein has staged many contemporary works, including world premieres of works by Philip Glass, in all 8 Glass operas, as well as many works from the standard operatic repertory both for professional companies and for DePaul Opera Theater. Well known for his Mozart interpretations he has directed 10 different Mozart operas for companies ranging from San Francisco Opera to Opera Northern Ireland. Recent projects include a new production of *MAGIC FLUTE* for San Francisco Opera with visual artist Jun Kaneko, which was recorded for video release and was the subject of a book now in its second printing, and *RIGOLETTO* for San Francisco Opera which was simulcast to an audience of 30,000 at AT&T baseball park in San Francisco. The *Magic Flute* production was seen at Washington National Opera where it was simulcast to 20,000 people at National’s Park. A frequent judge for the Metropolitan Opera National Competition, Mr. Silverstein served on the staff at Lyric Opera Chicago and Houston Grand Opera. Harry Silverstein is Professor Emeritus of Opera at DePaul University in Chicago where he was the Director of DePaul Opera Theatre from 1990 to 2023 and taught performing skills to a number of today’s most successful opera singers.

**Grace Reynolds** is a Chicago-based props designer who is delighted to be working on yet another DePaul Opera Theatre show! Other recent projects include props for Opera Festival of Chicago and touring an educational show with The National Theatre for Children.

Much thanks and love to Mom, Dad, Annie, Gabby, Deacon, and Shawn.

**Christine Binder** is a Chicago-based lighting designer who has been working in theatre, opera, and dance for over 30 years. Her opera designs include work with the Lyric Opera of Chicago, Chicago Opera Theatre, San Francisco Opera, Tulsa Opera, Pittsburgh Opera, New York City Opera, Grand Théâtre de Genève, Sieji Ozawa Matsumoto Festival in Japan, and Teatro dell'Opera di Roma. In theatre, she has designed lighting for Writer's Theatre, Chicago Shakespeare, The Court Theatre, Northlight Theatre Company, Goodman Theatre, Seattle Repertory Theatre, The Steppenwolf Biographies DePaul Opera Theatre • May 31, June 2 & 4, 2023 Biographies Theatre Company, and Geva Theatre Company among many others. She is an Artistic Associate with the Lookingglass Theatre Company and has designed over two dozen shows for them. She has been nominated for the Joseph Jefferson Award several times as well as the Suzy Bass award in Atlanta, and is the recipient of the Dora Award for Best Lighting Design for the Canadian Opera Company's production of Eugene Onegin. She is the Head of Lighting Design for The Theatre School at DePaul University.

Costume Designer **Rachel Lambert** is thrilled to be working with the DePaul School of Music again. Her Chicago design credits include productions with Goodman Theatre, The Second City, Northlight Theatre, Remy Bumppo Theatre, First Folio Theatre, The Gift, Eclipse Theatre, Greenhouse Theatre, BoHo Theatre, Underscore Theatre, Signal Ensemble and American Blues Theatre. Regionally she has designed for Peninsula Players and the Texas Shakespeare Festival.

**Noelle Thomas**, Set Designer, has designed scenery and costumes with DePaul Opera Theatre, The Purple Rose Theatre, Chicago Dramatists, TimeLine Theatre, Bay View Music Festival, Teatro Luna, and Collaboraction. Film/TV credits; NBC's Chicago Med S8 & 9, Hulu's Reservation Dogs S2 & 3, HBO's South Side S3, Tuesday Film's, Stronghold, Project Bluelight's Tensile Strength of Air, Amazon Studios/Legendary Television's Night Sky S1, Disney/Twentieth Century Fox's Empire S6 and FX's Fargo S4. Associate & Assistant Scenic Designer for Court Theatre, Northlight Theatre, Alley Theatre, Goodman Theatre, Yale Repertory, Milwaukee Repertory, Paramount Arts Center,

Timeline Theatre, Cleveland Playhouse Syracuse, Writers Theatre & Glimmerglass Opera. She is a Joseph Jefferson Award Winner for Best Scenic Design with TimeLine Theater Company's *Awake and Sing*. Noelle is Assistant Professor of Production Design at DePaul's School of Cinematic Arts.

**Amy M. Wilkinson, PhD** is a Senior Lecturer at Loyola University Chicago where she teaches dance in the Department of Fine & Performing Arts, coordinates the MEd + Arts Residency Program, and serves as the Faculty Scholar for Environmental Sustainability and the Curriculum. Ms. Wilkinson began her professional performance career with the Open Door Theater in Boulder, Colorado. She has been an artistic associate with numerous Chicago companies including Luna Negra Dance Theatre, Same Planet Different World, and Thodos Dance Chicago, for whom she also served as the educational outreach coordinator. Ms. Wilkinson's choreographic work has been performed at local, national, and international venues including the Ravinia Music Festival's Rising Stars Concert Series, Dance Chicago, The New Prague Dance Festival, Nanjing China Normal University, The Istanbul Festival of Music and Dance, and a performance with the International Choir and Orchestra of Ho Chi Minh City, Vietnam. She has set choreography for a variety of productions with DePaul Opera Theater including *The Cunning Little Vixen*, *Iolanthe*, *The Magic Flute*, *Die Fledermaus*, and *Candide*, amongst others. Recent projects include a cultural exchange in Havana, Cuba; numerous performance collaborations with Mandala Dance Company, under the direction of Paola Soressa, in Rome, Italy; and two dance films that gained official selection at more than a dozen national and international festivals.

A published author, Ms. Wilkinson's scholarship can be found in the *Journal of Dance Education*, *Student Activism, Politics, and Campus Climate In Higher Education*, edited by Demetri L. Morgan and Charles H. F. Davis III, and in *bell hooks' Engaged Pedagogy for the 21st Century*. A former OpEd Public Greenhouse Fellow, Ms. Wilkinson's writing and research interests include political identity development, arts education, academic capitalism, and creative voices in environmental sustainability.

**Katilynn Meine** is a versatile artist and manager originating from northern Minnesota. She works as the company manager of Music Theater Works in Wilmette, IL. With a background in stage management and performance, she has worked with the Opera Festival of Chicago and stage-managed various productions at Roosevelt University and the Evanston Chamber Opera Company, including classical operas and lesser-known works. Her experience

also includes assistant directing under renowned directors. She is a co-founder of the Eleanor Ensemble, Meine also serves as Operations Manager for The Collaborative Music Project, showcasing her leadership in the arts. Currently, she studies with countertenor Mark Crayton, further enhancing her craft.

**Darren Lee Brown**, hailing from Dayton, OH, has worked in theatre, film, and live events across Chicagoland since 2018. Currently in his third year as Production Manager and Technical Director for DePaul Opera Theatre; his credits include *Street Scene*, *Dark Sisters*, *Orfeo ed Euridice*, *Suor Angelica*, *Gianni Schicchi*, *Turn of the Screw*, and *The Tender Land*. Additionally, he's served as Production Manager and Technical Director for Opera Festival of Chicago since 2023. He made his Chicago directorial debut last summer with the premiere of *The Subtle, Sublime Transformation of Benny V* at the Portage Arts Loft. Other managerial and collaborative partnerships involve *Teatro Zinzanni*, Steep Theatre, Prop Thtr, Ohio Renaissance Festival, The Athenaeum Center, and the Chicago International Puppet Theater Festival. In addition to technical work, Darren holds an MFA in Acting from the University of Connecticut and performs and teaches extensively as a puppeteer. Acting and puppeteering credits include: Connecticut Repertory Theatre, The Monomoy Theatre, ESPN, *Sesame Workshop*, Mumford & Sons' *Gentlemen of the Road Tour*, Ohio Playwrights Circle, The Zoot Theatre Company, and Glass Apple Theatre. Most recently he worked as a lead puppeteer in the Regional Emmy winning television program *Adventures of Em*, in addition to his contributions in scenic design and puppet fabrication. He is the founder and Artistic Director of Ohio-based Rocky Horror Picture Show company, *Dayton Rocky*. His next project takes him to New York City this spring to work the Jim Henson Foundation Production Grant selection, *Cumulo*.

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