



SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

WORKING FOR THE MACBETHS
MUSIC BY JOHANNY NAVARRO & LIBRETTO BY MARCUS YI

Friday, April 10, 2026
Saturday, April 11, 2026
Moore Building, McIntosh Recital Hall
7:30 PM

SMTD CHAMBER OPERA
IN COLLABORATION WITH OPERALAB
CAITLIN LYNCH AND JAYCE OGREN, CO-DIRECTORS

Jayce Ogren, conductor
Chía Patiño, stage director

Cast

Camryn Nelson, *Florinda*
Jennie Rupp, *Lady Macbeth*
Collin Stillard (Friday) & Timothy Zajdela (Saturday), *Macbeth*
Maxwell Vernon, *Macduff*
Angela Bonello, *Witch 1 (Mom)*
Amour Bethea, *Witch 2 (Nana)*
Paul Leland Hill, *Witch 3 (Auntie Thomanisa)*
Catherine Goode, *Madam Alice Tarik*
Brendan Lockhart, *Banquo*
Ella Peters, *Prince Malcom/King Duncan*
Tad Stolz & Olivia Kirk, *Pageboy/Soldier/SFX*

Production

Madysen Casey, costume designer
Michael Roest, assistant conductor
Timothy Cheek, vocal director/coach
Andrea Morokutti & Eric Jenkins, rehearsal pianist/coach
Lauren Lenz, assistant director/stage manager
B'Nathaniel Orlu, supertitles operator

Contemporary Directions Ensemble

Tim Kulawiak, clarinet
Darius Farhoumand, bassoon
John Pierce, trumpet
Aiden Drysdale, trombone
Faye Lu, percussion

Evan Schuman & River Sawchyn, violin
Isabel Aronin & Casey Boyer, viola
Otávio Manzano Kavakama, cello
James Gold, bass

The use of all cameras and recording devices is strictly prohibited.
Please turn off all cell phones and pagers or set ringers to silent mode.

SYNOPSIS

Shakespeare gets turned on his head through the eyes of the unnamed Gentlewoman in the play *Macbeth*. Florinda is a lady-in-waiting to Lord and Lady Macbeth. After the witches prophesize that she will be the downfall of her new employers, Florinda is determined to fight fate and give the Macbeths the happy ending they deserve. Can she fight destiny or is the play doomed to repeat itself?

WORKING FOR THE MACBETHS

Commissioned by American Lyric Theater
Lawrence Edelson, Artistic and General Director
Kelly Kuo, Associate Artistic Director

Working for the Macbeths was developed under the auspices of the Composer Librettist Development Program at American Lyric Theater in New York City, which is made possible through lead funding from the Mellon Foundation, the Howard Gilman Foundation, the Dubose and Dorothy Heyward Memorial Trust, the National Endowment for the Arts, the New York State Council on the Arts, and the New York City Department of Cultural Affairs.

WORKING FOR THE MACBETHS will receive its professional world premiere at Pittsburgh Opera on February 27, 2027.

Puerto Rican-born composer **JOHANNY NAVARRO** creates music inspired by Afro-Caribbean aesthetics, blending vibrant rhythms with contemporary forms. Her work has graced institutions such as Multicultural Music Group, Inc., Boston Opera Collaborative, the Puerto Rico Symphony Orchestra, the Atlanta Opera, and The Victory Players. She draws inspiration from Afro-Caribbean aesthetics, with deep roots in Puerto Rican musical culture.

Navarro earned the Discovery Grant in 2020 from Opera America's Opera Grants for Female Composers for her opera *¿Y los Pasteles?*, which premiered in July 2022 in San Juan, Puerto Rico. Navarro was a finalist in the prestigious "96-Hour Opera Project" hosted by the Atlanta Opera, with her opera *Atlanta: 1906* (2022) featuring a libretto by Deborah D.E.E.P. Mouton.

Navarro is a former resident artist at the American Lyric Theater, where she premiered *The Magic Cabbage* (2022). She is currently developing the comedic opera *Working for the Macbeths* (2023) with librettist Marcus Yi. Recently, she served as Schwartz Artist-in-Residence with the Emory University Symphony Orchestra, composing *Marejada de los muertos* (2023). Her most recent opera is *La batalla de los clásicos* (2024), a youth opera commissioned by the Proyecto Olga Iglesias with a libretto by Paloma Sierra.

MARCUS YI is an award-winning theatre writer/composer/director, and performer based in New York. Marcus was an inaugural member of the 92nd Street Y Musical Theater Development Lab Collective, a 2021-2022 New Victory LabWorks Artist, and a Resident Artist with the American Lyric Theater. He has been commissioned by The Kennedy Center, Queens Council on the Arts, Yangtze Rep, the EST / Sloan Project, First Stage, Really Spicy Opera, Atlanta Opera, and American Lyric Theater. He is a NYSCA / NYFA Artist Fellowship Awardee (2025), NYSCA Support for Artists Grantee (2022, 2024), and Lower Manhattan Cultural Council Creative Engagement Grantee (2019, 2023).

Selected work includes: *Paper Son* (EST / Sloan Project), *When the Fortune Cookie Crumbles* (Yangtze Rep), *The Dragon King's Daughter* (The Kennedy Center), *Emily Song and the Queen of the Night* (First Stage), *Lucky 88* (QCA Commission), *Micro Shrimp The Musical* (Winner of 11th Annual NJ Playwrights Contest), *29x/7* (Wild Project, Paradise Factory), *Pretty Little Mouth* (Roy Arias), *The Procedure* (Gene Frankel Theater), *The Ephemeral Lightness of Dreams: the dream plays* (Lynn Redgrave Theatre), *Thicker Than Water: the blood plays* and *Baby Baby!*. His work has been produced by the National Asian Artists Project, Yangtze Rep, Prospect Theater, Pan Asian Rep, Asian American Film Lab, The Secret Theatre, New Jersey Playwrights Contest, Ingenue Theater, Modern Griot Theatre, Ticket2eternity Productions, Queens Players, Rising Solo, POPLAB, URNetworkAlliance, NYC Actors and Playwrights Collective, All Out Arts, Short Play Lab, Angry Head Productions and Living Room Theater. His work has been seen at the New York Times Center, Green Room 42, The Duplex, National Opera Center, Midtown International Theater Festival, Planet Connections Theater Festivity, Fresh Fruit Festival, and the Midwinter Madness Theater Festival.

Special Thanks to Kat Kreutz & Patrick Drone (props); Diane Zahn (production assistant); Sarah Oliver and the Costume Shop.

This program was drafted and created by the artist in support of their performance.
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