

Ken Yunker

review clips

THE BARBER OF SEVILLE-Sarasota Opera, 2018

“authentic lighting by Ken Yunker, (loved the lightning storm)...”

Broadway World

“...Ken Yunker’s ever-fluid lighting was accurate, well-designed and a pleasure to see. Yunker’s solo “storm scene” in Act 3 followed Rossini’s storm music perfectly.”

The Observer

THE LITTLE SWEEP-Sarasota Opera, 2018

“...brilliantly lit by Ken Yunker...”

The Observer

FLORENCIA EN EL AMAZONAS-Florida Grand Opera, 2018

“the lighting by Kenneth Yunker augmented the rich colors of...flowers along the Amazon, lightning flashes and the vibrant colors of Mamaus turning florescent purple and green as cholera closed in on the city”

Miamiartztine

“This production is especially notable for its...lighting that evolves as the journey moves into ever stranger territory.”

Florida Theatre Onstage

“During a rousing storm scene, when lightning and roiling black water appeared...LaBrie appeared high above the stage as a brilliantly colored butterfly calming the winds. This scene could have come off as hokey were it not for the brilliant lighting...”

South Florida Classical Review

“Lienau’s simple, yet incredibly versatile set...is lent a cinematic quality thanks to...expert lighting design by Kenneth Yunker.”

South Florida Gay News

TIEFLAND-Sarasota Opera, 2018

“...beautifully lit with the lighting plots of Ken Yunker.”

The Observer

MANON LESCAU-Sarasota Opera, 2018

“...the harbor setting in Act 3 rendered even more impressive by a visually eloquent sunrise, a wonderful example of Ken Yunker’s sorcery in lighting design.”

The Observer

LA TRAVIATA-Sarasota Opera, 2017

“Lighting was designed by Ken Yunker, who never fails to provide just the right touch to the mood of each scene.”

The Observer

SHAKESPEARE IN LOVE-Alliance Theatre, 2017

“Ken Yunker’s lighting flatters everything it falls upon”

The Atlanta Journal-Constitution

Ken Yunker review clips

THE DANCING GRANNY-Alliance Theatre, 2017

“...Ken Yunker has lit the stage with every saturated color known to roscoe and Man.”

THE PEARL FISHERS-North Carolina Opera, 2017

“The production’s atmospheric sets of ruined temples...were a major asset, further enhanced by Ken Yunker’s dusk and nighttime lighting.”

News and Observer

THE LOVE OF THREE KINGS-Sarasota Opera, 2017

“Ken Yunker’s immaculate lighting casts shadows of death everywhere...”

The Observer

MADAMA BUTTERFLY-Sarasota Opera, 2017

“...was enhanced beautifully by Ken Yunker’s magnificent lighting, giving us beautiful sunsets, starlit skies and the charming sense of of a Japanese landscape...”

The Observer

“...Ken Yunker must be credited for creating the realistic, and breathtaking, sunsets and sunrise, particularly in the opening of the final act.”

Herald Tribune

“Ken Yunker’s lighting concepts were especially cherished in the love duet when the pinkish hues became purplish as dusk approached and then out came the galaxy of stars.”

Brooklyn Discovery

TROUBADOUR-Alliance Theatre, 2017

“...Ken Yunker’s lights create a world that is a credible roundtable of 1951 studios and performance spaces...”

“It’s nicely realized and perfectly illuminated by lighting designer Ken Yunker.”

The Atlanta Journal-Constitution

AIDA-Sarasota Opera, 2016

“...and lighting by Ken Yunker, was consistently compelling, bringing visual and spatial relationships to the Opera House stage we had not seen previously and probably considered impossible...”

Herald-Tribune

“Ken Yunker’s lighting design, so viable in the third act and the tomb scene also fast framed the Grand March finale like a time travel camera flash.”

Brooklyn Discovery

“Ken Yunker’s effective lighting ranged from the brightly lit “triumphal march” to the gloomy tomb in Act IV...”

ConcertoNet

COSI FAN TUTTE-Sarasota Opera, 2016

Ken Yunker

review clips

“Lighting designer Ken Yunker gave us a subtle sense of time, with some beautiful lighting.”

The Observer

FIDELIO-Sarasota Opera, 2016

“...Ken Yunker’s lighting let us see into the subterranean depths of the dungeon and feel its damp, cold walls and scurrying rats.”

The Observer

LA BATTAGLIA LEGNANO-Sarasota Opera, 2016

“Lighting, best when it’s so natural it fails to grab your attention, was the work of Ken Yunker”

Herald-Tribune

“Ken Yunker’s lighting was suitably smoky and atmospheric, particularly in the interior scenes as they set off Dean’s scenic designs.”

The Observer

LA BOHEME-Sarasota Opera, 2015

“...a fresh vibrant look, with Ken Yunker’s lighting giving the stage the sense of an impressionist painting, straight out of Paris.”

Herald-Tribune

“...magical lighting by Ken Yunker.”

Herald-Tribune

“...and Ken Yunker’s lights subtly and prettily evoke mood, the seasons and the time of day.”

Bradenton Herald

TIGER STYLE!-Alliance Theatre, 2015

“Ken Yunker’s lighting is all top -notch.”

The Atlanta Journal-Constitution

TOSCA-Sarasota Opera, 2015

“In the last act...with the ceiling sparkling with stars, was indelible...To see the subtle light changes from dusk to dawn with the dome of St. Peter’s in the distance was sheer magic.”

Brooklyn Daily Eagle

LE NOZZE DI FIGARO-Atlanta Opera, 2015

“Susan Benson’s sets...under Ken Yunker’s summery lighting gives the work a lighter-than-air visual...”

The Atlanta Journal-Constitution

MADAMA BUTTERFLY-Florida Grand Opera, 2015

“Particularly beautiful was the long intermezzo between acts II and III, a moment of intense poetry underlined by the beautiful lights of Kenneth Yunker.”

Ken Yunker

review clips

Opera News

“The spectacular lighting design by Kenneth Yunker included stars in the sky and fireflies evoking magic.”

South Florida Classical Review

“...lighting designer Kenneth Yunker charts the sunset, the emergence of stars in the night sky and then the inevitable sunrise with its metaphorical light of truth.”

South Florida Theatre League

IL BARBIERE DI SIVIGLIA-Atlanta Opera, 2014

“...brought to vivid life against this gorgeous backdrop through Ken Yunker’s exquisitely conceived lighting design.”

Aria Magazine

DER FLIEGENDE HOLLANDER-Sarasota Opera, 2014

“...the rising above in a halo of light to pledge themselves for eternity was transcendent. All the elements of lighting, thanks to Ken Yunker...made for some of the best theater yet in this opera season.”

Herald-Tribune

“And Ken Yunker’s lighting is pure stage-craft, taking us from storm-whipped seas into a Vermeer-like interior of a seafarer’s home and, finally, that transfixing moment when the ghosts of the ship come alive. All together, they make this a thrilling, chilling, captivating opera.”

The Observer

IL TROVATORE-Sarasota Opera, 2014

“...lighting by Ken Yunker to frame a cloud moonlit night..., this scene was perfection”

Herald-Tribune

“Ken Yunker’s lighting captured the right time of day, mostly nighttime, with enough darkness to be somber and enough light in the right places to illumine the characters.”

The Observer

Sarasota Opera winter season, 2014

“Lighting by the talented Ken Yunker was stunning in all the operas. He must have spent luxurious hours studying the sumptuous painting collection of Rubens and his contemporaries...”

Notes on Notes-Leslie Kandell

THE GELLER GIRLS-The Alliance Theatre, 2014

“Those sets are impeccably lit by the expertise of Ken Yunker.”

ArtsNash News-Reviews-Features

“This is a show with...some incredible lighting effects by Ken Yunker.”

Atlanta Cultural Arts Reviews

OF MICE AND MEN-Sarasota Opera, 2013

Ken Yunker

review clips

“Ken Yunker’s lighting set the tone for the era with care and ingenuity.”

The Observer

TURANDOT-Sarasota Opera, 2012

“Yunker’s lighting and color (look for the magnificent green night sky with twinkling stars that blooms into a renewed dawn in the third act!)...makes this a miniature giant-of-a-production.”

The Observer

“Ken Yunker’s aqua-toned lighting makes Turandot’s palace garden look like a Florida seaside mansion...”

Tampa Bay Times

LITTLE NEMO IN SLUMBERLAND-Sarasota Opera, 2012

“Ken Yunker’s lighting...made this an absolutely smashing and professional looking project.”

The Observer

H.M.S. PINAFORE-Opera New Jersey, 2012

“The cloud studded sky shifts from day to moonlit night...Ken Yunker has done great work in creating the very effective look and feel of the production.”

Central Jersey Entertainment

THE MARRIAGE OF FIGARO-Opera Santa Barbara, 2012

“The lighting was especially effective and offered a crystallized realization of this ‘commedia per musica.’”

Casa Magazine

CARMEN-Sarasota Opera, 2012

“Ken Yunker’s lighting grows more impressive with each season and this show was no disappointment, particularly in Act III in the mountains.”

Venice Gondolier

“...Ken Yunker’s subtle dusk and dawn lighting and all the effects of the haunting card scene and the bull ring in Seville mad for a visual treat!”

Opera-L

MADAMA BUTTERFLY-Sarasota Opera, 2011

“...in the new lighting design by Ken Yunker, the Japanese house, gardens and view of the bay have come alive. Yunker has recreated dusks, dawns, shadows, stars and sunlight so beautiful that Homer’s “Rosy Fingered Dawn,” written some 3,000 years ago, seems to have been the inspiration. Yet the exquisiteness of this production doesn’t detract from the other important things happening on this stage.”

The Observer

THE CONSUL-Opera New Jersey, 2011

Ken Yunker

review clips

“...life under totalitarianism is magnified into two nightmare scenes that unleash grotesque distortions of Magda’s fears. The terror is amplified by the lighting effects of designer Ken Yunker. Yunker also gives visible form to the toxic fumes of the gas stove, which kill Magda, by ascending waves of pale blue light.”

US 1 Newspaper

I LOMBARDI-Sarasota Opera, 2011

“Ken Yunker’s lighting was incredible, especially during Oronte’s aria from heaven.”

Music Web-International

“Ken Yunker is nothing short of brilliant in his lighting designs, especially in the Holy Sepulchre scene in which Oronte returns behind a diaphanous scrim that seems lit by Michelangelo himself.”

The Observer

“Ken Yunker’s lighting was full of excellent subtle touches”

Opera News

THE CRUCIBLE-Sarasota Opera, 2011

“...and the final image of nooses against a haunting lighting design is something few will forget.”

The Classical Music Network

“...benefited from magical lighting by Ken Yunker...”

Herald Tribune

LA BOHEME-Sarasota Opera, 2011

“The stage designs, as lighted by Ken Yunker, they are both magical and realistic...”

Herald Tribune

“A Monet daybreak behind the taverna in the third act reinforced the Parisian environment”

Naples News

STEALING DIXIE-Theatre in the Square, 2010

“Owen’s entry, beautifully lit by Ken Yunker, is a stunning moment recalling a Goya vision of hell”

Atlanta Journal Constitution

“...one of the best lighting designs of the year, in my humble opinion.”

Atlanta Theatre Buzz

HANSEL AND GRETEL-Sarasota Opera, 2010

“...impressive lighting made this Grim tale appropriately bewitching and bewitched.”

The Observer

CAVELLERIA RUSTICANA/PAGLIACCI-Sarasota Opera, 2010

“...Ken Yunker’s lighting was a shining example of perfection in both sets.”

The Observer

Ken Yunker review clips

DER FLIEGENDE HOLLANDER-Atlanta Opera, 2009

“Ken Yunker’s lighting design complemented the effective Act I set by creating a spooky, cinematic atmosphere...The Dutchman and his spectral crew appeared truly ghoulish.”

Opera News

“...Ken Yunker lit the ballad in a way reminiscent of the paintings of Vermeer. The tempestuous introductory images evoke Rembrandt’s storm paintings, and the rustic, warm glow of the land scenes similarly suggest the Dutch masters.”

Creative Loafing

L’ELISIR D’AMORE-Atlanta Opera, 2009

“the lighting effects of Ken Yunker brought wonderful atmospheric depth to Donizetti’s Italian village.”

Opera News

LA CENERENTOLA-Fort Worth Opera, 2009

“Kenneth W. Yunker works wonders with lights.”

The Dallas Morning News

TOSCA-Sarasota Opera, 2009

“...the eye-popping final tableau for the Castel Sant’Angelo rooftop, with Ken Yunker’s evocative lighting beautifully realizing the slowly rising dawn.”

South Florida Classical Review

“Lighting, the work of Ken Yunker, provided an ominous full moon shining into the set in the second act and twilight to dawn’s first light in the final scene.”

Herald Tribune

DON CARLOS-Sarasota Opera, 2009

“Ken Yunker’s lighting designs were dazzling”

Herald Tribune

BIG RIVER-Theatrical Outfit, 2008

“Ken Yunker’s lighting is especially poetic across the spectrum of night scenes.”

Atlanta Journal-Constitution

LA RONDINE-Sarasota Opera, 2008

“...and the luminous lighting by Ken Yunker...one can’t help sigh with the romance of it all.”

The Sarasota Observer

I DUE FOSCARI-Sarasota Opera, 2008

“Ken Yunker’s lighting drew the whole scene together with just enough texture to transport us back to a time in which we must be thankful we didn’t live.”

The Longboat Observer

Ken Yunker review clips

COSI FAN TUTTE-Sarasota Opera, 2008

“Ken Yunker’s lighting brings the audience into the action like a 19th-century oil on canvas.”

The Longboat Observer

RIGOLETTO-Sarasota Opera, 2008

“...impressive lighting and special effects by Ken Yunker, looks alternately sumptuous and forbidding, often reminding the viewer of paintings of the period...”

Sarasota Magazine

“...delightfully controlled...lighting created the threatening atmosphere of the abduction... and the final act’s violent storm. Lightning in the night sky synced perfectly with the ripping winds and rolling thunder.”

Herald Tribune

ATTILA-Sarasota Opera, 2007

“But it was Ken Yunker’s exquisite lighting that brought the trees and rocks into focus through frightening lightning and dazzling sunrises.”

Longboat Observer

“beautifully lighted by Ken Yunker”

Herald Tribune

HALKA-Sarasota Opera, 2007

“Ken Yunker’s lighting was nicely evocative.”

Opera News

“...lighting by Ken Yunker was rich and eloquent.”

Longboat Observer

MADAMA BUTTERFLY-Sarasota Opera, 2007

“...beautifully illuminated by Ken Yunker.”

Herald Tribune

“And Ken Yunker’s lighting of the house and its view of sloping hills and glistening ocean made the setting real, with breathtakingly beautiful colors.”

Sarasota Observer

“Kudos to Ken Yunker for the evocative lighting.”

St. Petersburg Times

SALOME-Opera Company of NC, 2006

“Ken Yunker’s subtle, ever-changing lighting...completed the company’s most impressive physical production.”

The News & Observer

DON GIOVANNI-Opera Company of NC, 2006

Ken Yunker

review clips

“And really, would wigs and lace have topped the impact of Kenneth Yunker’s dramatic lighting?”

The News and Observer

FLYIN’ WEST-National Black Arts Festival/True Colors Theatre, 2005

“Lighting Designer Ken Yunker has done a magnificent job of creating the canvas of the Kansas sky and prairie.”

Creative Loafing

TOSCA-Opera Company of North Carolina, 2005

“Star billing must also go to Ken Yunker’s lighting design. The subtle and unobtrusive way he shifted lighting...as the plot unfolds, was masterful. And his ‘real-time’ sunrise in Act III with the dome of St. Peter in the background through the haze was stunning.”

Classical Voice of North Carolina

“Ken Yunker’s lighting gave depth to all three acts, the slow dawn in Act III a marvel of brightening clouds and sun rays.”

The News & Observer

FIDELIO-Atlanta Opera, 2005

“poetic, ghostly lighting”

Opera News

“In scene after scene, Ken Yunker’s effective lighting turns the intimidating edifice into a ghostly hell.”

The Atlanta Journal/Constitution

LA BOHEME-Atlanta Opera, 2005

“Kenneth Yunker’s lighting design perfectly reflected the moods of the play, employing warm yellow and pinks to highlight the moments of romantic closeness, while utilizing cool blues and greens to reveal the bitterness of illness, mortality and the encroaching winter chill.”

Emory Wheel

EUGENE ONEGIN-Atlanta Opera, 2004

“Ken Yunker does a phenomenal job lighting the various locations on this generally simple set, making the viewer gasp with pleasure every time the curtain rises.”

The Atlanta Journal/Constitution

DON GIOVANNI-Atlanta Opera, 2004

“Lighting designer Ken Yunker convincingly morphs the single-set unit...a truly artful demonstration of maximum results from minimal means.”

The Atlanta Journal/Constitution

MADAMA BUTTERFLY-Atlanta Opera, 2004

Ken Yunker review clips

“Lighting director Ken Yunker, whose vision gets more psychologically acute with each opera, made the plain set come alive with mood enhancing pinks, pale oranges and deep blues This set and lighting scheme were uncommonly easy on the eye.”

The Atlanta Journal/Constitution

CARMEN-Atlanta Opera, 2004

“Of note is light designer Kenneth Yunker’s subtle lighting changes throughout the scenes, adding an almost imperceptible sense of motion and urgency to the plotline.”

Emory Wheel

Best of Atlanta-Creative Loafing, 2003

“BEST LIGHTING OF A DIVA-In theater, lighting noticed is usually lighting overdone...Ken Yunker is Atlanta’s exception to the rule. The resident lighting designer for the Atlanta Opera and in-demand bulb man all about town, he sculpts the stage like the Rodin of photons. His carefully shaped shadows turned the Flying Dutchman’s ship into a nautical nightmare. Of Salome’s sky he made astrologers cry. He painted fairy tale dreams with gold and green beams in the forest of THE MAGIC FLUTE. You notice the gorgeous glow of his creations, but the spotlight stays always on the diva.

AIDA-Atlanta Opera, 2003

“...Ken Yunker’s lighting, which, in memorable moments, was almost poetic. In the first act, as Aida sang alone of love and turmoil, a dimming pool of light seemed to envelop and crush her, foreshadowing the opera’s tragically beautiful conclusion.”

The Atlanta Journal/Constitution

FAIR AND TENDER LADIES-Theatre in the Square, 2002

“It is lit (by designer Ken Yunker)in a palette of primary blues and yellows, with a cyclorama adding emotional underscoring and beautiful sky scapes of a sort difficult to find in large theatres, let alone one as small as Theatre in the Square.”

Atlanta’s Theater Review

DER VAMPYR-Florida State Opera, 2002

“The lighting by Ken Yunker was excellent. It seamlessly conveyed changes in mood as well as in time of day”

Tallahassee Democrat

TWO GENTLEMEN OF VERONA-Georgia Shakespeare Festival, 2002

“...impressed by Ken Yunker’s lighting....with dim alleys of brick and chain link.”

Creative Loafing

CANDIDE-Dayton Opera, 2002

“...Ken Yunker’s stunning lighting design splendidly aid the overall vision.”

Imact Weekly

Ken Yunker

review clips

SAMSON ET DALILA-Atlanta Opera, 1999

“Ken Yunker’s beautiful lighting design for Act I almost makes its length worthwhile...a sky full of winking stars...a lovely shower of shooting stars...a delicate-hued, imperceptible change from night to daybreak...”

The Atlanta Journal/Constitution

THE BELLE OF AMHERST-Theatrical Outfit, 1999

“...lit with subtle yet vital effect by Ken Yunker.”

The Atlanta Journal/Constitution

“You will note the lighting, which Ken Yunker has so skillfully programed to softly and unobtrusively accent the mood swings of Emily’s digressions. It’s pure slight of light”

The Rialto

OUR TOWN-Theatrical Outfit,1999

“...shining in Ken Yunker’s cosmological lighting design.”

Backstage.com

LA TRAVIATA-Atlanta Opera, 1998

“...brilliantly lit by Ken Yunker, who somehow managed to make the Fox stage look far deeper than it is.”

The Atlanta Journal/Constitution

SUSANNAH-Augusta Opera, 1998

“The scenic design...was most assuredly supported by the well-designed lighting of Ken Yunker.”

The Augusta Chronicle

LA TRAVIATA-Augusta Opera, 1997

“Kenneth Yunker provided apt, inventive lighting design.”

Opera News

CAT ON A HOT TIN ROOF-Theatre in the Square, 1997

“...(the) set is beautifully lit by Ken Yunker who makes excellent use of shadows, and manages to depict daylight gently turning into night.”

Atlanta Theatre Weekly

TOSCA-Atlanta Opera, 1997

“Kenneth Yunker’s artful lighting enhances the action throughout, most tellingly in the realistic streaming of light into the dim church and in the transformation from starry night to dawn in the last act.”

The Atlanta Journal/Constitution

FAUST-Atlanta Opera, 1995

“Especially impressive were the...radiant vision of Marguerite at her spinning wheel and the awe-inspiring tunnel of light leading to heaven.”

Ken Yunker review clips

The Atlanta Journal/Constitution

COSI FAN TUTTE-Knoxville Opera, 1995

“The audience...was noticeably struck by the sets, special effects, and lighting. A drop curtain which turned out to be a magic scrim, created a multi-dimensional picture show. As the lighting danced from one still scene to another...The surreal effect was entrancing.”

Knoxville News Sentinel

AIDA-Mobile Opera, 1995

“The lighting by Ken Yunker is extraordinarily good...evocative...you can actually see people on stage, even in the murky moments.”

Mobile Register

AIDA-Atlanta Opera, 1995

“Kenneth Yunker achieved many striking effects with his atmospheric lighting, among them the twinkling stars and full moon of Act III.”

The Atlanta Journal Constitution

ORPHEUS-Lyric Opera of Cleveland, 1993

“Kenneth Yunker’s vivid lighting adds theatrical nuance.”

The Cleveland

ROMEO ET JULIETTE-Eugene Opera, 1992

“The offstage hero is Ken Yunker, officially the lighting designer and functionally a semi-resident magician extraordinaire. The very simple sets gave him unusual scope, and he made them into the stuff of dreams.

The Register Guard

LA FINTA GIARDINIERA-Lyric Opera of Cleveland, 1992

“...as gorgeous a scene as an opera-goer will ever see...Lyric Opera’s distinctive stage lighting. It is exquisite. It is beyond exquisite.”

Chronicle-Telegram

COSI FAN TUTTE-Eugene Opera, 1989

“Ken Yunker’s lights wrought a special poetry...many of the special effects received their own rounds of deserved applause.”

The Register-Guard

ELIXIR OF LOVE-Eugene Opera, 1989

“...lighted by...Ken Yunker, warmed the audience with its evocation of 19th century oil paintings of Italy.”

The Register-Guard

A VIEW FROM THE BRIDGE-Synergy Theatre Company, 1987

Ken Yunker

review clips

“Ken Yunker’s lighting neatly pits the cold, blue street against the eerily bright home.”
“Ken Yunker’s lighting design is perfect, the lamps of the Carbone apartment yellow with age. Especially effective is Eddie’s telephone betrayal scene, illumined by only one overhead spot, which spreads a circle of guilt where Eddie stands at the center.”

WBBM/AM78