The Marriage of Figaro (1786)

Composed by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

February 10-13, 2011
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THE MARRIAGE OF FIGARO (LE NOZZE DI FIGARO, 1786)
Composed by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

Conductor
Annunziata Tomaro

Director
Robin Guarino

Scenic Designer
Thomas C. Umfrid

Musical Preparation
Marie-France LeFebvre

Costume Designer
*Amanda Rae Janke

Wig & Make-Up Designer
*Hailei Moriah Call

Lighting Designer
*Corey Felgenhour

Fight Choreographer
k. Jenny Jones

Stage Manager
*Cory Boulieris

* CCM Student

Patricia Corbett Theater
February 10-13, 2011

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SYNOPSIS

The action takes place at the Almaviva estate.

**ACT I: A room separating the chambers of the Count and Countess**

On the day of their wedding, Figaro and Susanna, the valet and chambermaid of the Count and Countess Almaviva, prepare to move into their new quarters. Susanna points out that the room’s location will make easier the Count’s unwanted amorous attentions to her. Outraged, Figaro vows to outwit the Count at his own game. Enter Dr. Bartolo, the Countess’ former guardian and thwarted suitor, with Marcellina, his old housekeeper. She holds a promissory note binding Figaro to marry her if he fails to repay an old debt. Eager for revenge on the one who helped steal his ward from him, Dr. Bartolo promises to help. When Susanna enters, she and Marcellina trade insults.

Susanna is next interrupted by the uncontrollably flirtatious page, Cherubino. He begs Susanna’s protection from the Count, who caught him alone with Barbarina, the gardener’s daughter, and dismissed him from his service. When the Count suddenly appears, Cherubino hides, witnessing the Count’s attempts to seduce Susanna. The Count in turn is forced to hide with the arrival of Don Basilio, the gossipy music master, emerging when Basilio hints at Cherubino’s crush on the Countess, only to discover Cherubino himself. Figaro and his fellow servants arrive, singing their master’s praises for abolishing the ancient custom of giving the local lord the first night with any bride among his household.

The Count orders Cherubino to report for military duty and Figaro bids him an ironic farewell.

**ACT II: The Countess’ apartment**

Alone, the Countess mourns the loss of her husband’s love. She agrees to assist Susanna and Figaro in a plot to embarrass him. A tryst will be arranged that Cherubino, disguised as Susanna, will keep. While dressing Cherubino in girls’ clothes for the masquerade, Susanna exits a moment and the Count is heard outside the room. The Countess locks Cherubino in a closet and nervously admits her husband. When the Count hears a noise from the closet, the Countess insists that Susanna is inside and refuses to open the door. The Count angrily leaves to fetch tools, taking the Countess with him. Susanna returns and helps Cherubino escape by jumping out of the window, taking his place in the closet. When she emerges, both the Count and Countess are surprised.

Figaro arrives to announce that all is ready for the wedding, but is interrupted by Antonio, the gardener, who reports that a man just jumped from the window into the garden below. Although claiming to be the one who jumped, Figaro is unable to identify a paper found among the flowers. With assistance from Susanna, he
correctly states that it is Cherubino’s military commission, given to him for sealing.

Marcellina, Bartolo and Don Basilio burst in, demanding that the Count resolve Marcellina’s suit against Figaro. He is only too happy to comply, to the dismay of Susanna, Figaro and the Countess.

ACT III: A sitting room

The Count is confused by all that has happened. Susanna and the Countess decide that Susanna will promise to meet the Count in the garden that evening, but it is the Countess who will wear Susanna’s clothing and meet him. The rendezvous is arranged, but when the Count overhears a brief exchange between Susanna and Figaro, he vows that he will prevent their wedding.

Don Curzio, a lawyer, has determined that Figaro must pay off his debt to Marcellina or marry her. However, it evolves that Figaro is, in fact, the long-lost offspring of a long-ago romance between Bartolo and Marcellina! When Susanna arrives with money to pay off the debt, she is shocked to find her fiancé embracing Marcellina, but when the facts are explained, the two couples happily go off to prepare for a double wedding.

Meanwhile, the Countess ponders her situation, wondering where her happiness has gone and vowing to revive her husband’s affection.

The Countess and Susanna compose a letter to the Count, outlining where they are to meet. They seal it with a pin, which the Count is to return as confirmation that he will keep the appointment. Local girls, including the disguised Cherubino, bring flowers to the Countess. The page is unmasked, but is spared punishment when Barbarina threatens to reveal another of the Count’s indiscretions. During the betrothal ceremony, Susanna passes a note to the Count, unseen by Figaro.

ACT IV: The gardens

In the gardens, Barbarina searches for the pin that the Count has given her to return to Susanna. When Figaro and Marcellina enter, she innocently tells them of the rendezvous, arousing his jealousy. Figaro vents his anger against all women, while Marcellina goes to warn Susanna.

Susanna, aware that Figaro is eavesdropping, sings of her longing for the “lover” whom she awaits. The Countess and Susanna exchange clothes, and in the darkness, both Cherubino and the Count passionately woo her, thinking her to be Susanna. When Susanna reappears, Figaro immediately sees through the disguise and plays up to the “Countess.” When Susanna responds furiously, he admits to being in on the joke. Hearing the Count approach, Figaro and Susanna (still disguised as the Countess) stage a love scene for his benefit. The enraged Count rouses the entire household, and with all there to witness, refuses to pardon his wife’s apparent adultery. However, when the real Countess appears, he is forced to beg her forgiveness. She graciously assents and all celebrate the end of this “day of madness.”
Setting: Just prior to the French Revolution; 1786

The performance consists of four acts lasting approximately 2 and a half hours. There will be a short pause between acts 1 and 2, a 15-minute intermission between acts 2 and 3, and a short pause between acts 3 and 4.
Annunziata Tomaro, music director and conductor  
Jing Huan, assistant conductor (conducts Feb. 13 matinee)

### Strings perform on a rotation for each performance.

**Violin I**
- Joanna Park, co-concertmaster
- Emma Peters, co-concertmaster
- EunYoung Chung
- Michael Nelson
- Justin Scheibel
- Janice Ahn
- Yang Liu
- Heewon Woo
- Cheong Lung Chan
- Sara Jin
- Tian Zhou
- Hana Jin
- Minsun Kang
- Caitlin Stokes
- Youngmi Chung

**Violin II**
- Rachel Denlinger, co-principal
- Haoli Lin, co-principal
- Yi-Ching Lin
- Audrey Alger
- Sarah Lamotte
- Bitna Kwon
- Hyesun Lee
- Sara Uhimchuk
- Rachel Lee
- Yu-Ting Hsiao
- Ben Brodie

**Viola**
- Travis Rollins, co-principal
- Kelly Houpt, co-principal
- Blake Allen
- James Franco
- Matthew Porter
- Christine Woodbury
- Ben Richard
- Samantha Stewart
- Laurielle Cobb
- Matthew Kirkendall
- Nari Choi
- Joshua Rockers
- Laurie Dixon

**Cello**
- Desiree Miller, co-principal
- Youngchul Go, co-principal
- Margaret Conley
- Jingzhi Shen
- Anna Bumiller
- Ya-Han Chang
- EunJung Park
- Titilayo Ayangade
- David Keesattel
- Hyemi Kim
- Randy Nashleanas
- DoYeon Kim

**Bass**
- Andrew Mehraban, co-principal
- Jon McCullough-Brenner, co-principal
- Sean Rafferty
- Christian Schorman
- Luke McAllister
- Samuel Fair
- Nick Amering
- Joseph Flannery

**Flute**
- Chia Jui He
- Gunyoung Park

**Oboe**
- Kelly Diaz
- Jessica McCafferty

**Clarinet**
- Jennifer Augello
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CAST PROFILES

NOEL BOULEY Figaro
Second-year Artist’s Diploma in Opera from Houston, Texas
At CCM: George in Of Mice and Men, Collatinus in The Rape of Lucretia, Sir John Falstaff in Falstaff, Goldsmith in Miss Lonelyhearts. Elsewhere: Bartolo in The Barber of Seville at Kentucky Opera with Owensboro Symphony (Ky.), Judge Burden in Willie Stark, Guglielmo in Così fan tutte, Escamillo in Carmen, Schaunard in La bohème and Friederick Bhaer in Little Women at Louisiana State University (Baton Rouge, La.).

TIMOTHY J. BRUNO Antonio
Second-year graduate student from Toledo, Ohio
At CCM: Timur in Turandot, Chorus in Of Mice and Men, La Voce di Nettuno in Idomeneo, Le Monsieur Barbu in Les Mamelles de Tirésias. Elsewhere: Balthazar in Amahl and the Night Visitors with the Clermont Philharmonic Orchestra (Batavia, Ohio), Lunardo in I quattro rusteghi, Superintendent Budd in Albert Herring and Marte in La virtù dei straì d’Amore at Bowling Green State University (Ohio).

SAKINAH A. DAVIS Barbarina
Second-year graduate student from Atlanta, Georgia
Elsewhere: Despina in scenes from Così fan tutte at CCM Spoleto (Italy), Lucia in scenes from The Rape of Lucretia in Harrower Summer Workshop (Atlanta).

MARK DIAMOND Count Almaviva
First-year graduate student from Augusta, Georgia
Elsewhere: Soloist in Handel’s Messiah with the Cincinnati Symphony Orchestra, Top in The Tender Land at Glimmerglass Opera (Cooperstown, NY), Damis in Tartuffe and Bob in The Old Maid and the Thief at Capitol City Opera (Atlanta), Dr. Gregg in Gallantry and Count Almaviva in The Marriage of Figaro at Georgia Southern Opera (Statesboro, Ga.).

JACQUELINE ECHOLS Countess Almaviva
Second-year graduate student from Detroit, Michigan
At CCM: Chorus in The Rape of Lucretia. Elsewhere: Bess and Clara in Porgy and Bess at New York Harlem Productions European Tour, Gretel in Hansel and Gretel and Suor Angelica in Suor Angelica at Wayne State University (Detroit), Hand Maiden in Turandot at Michigan Opera Theatre (Detroit).

JI HYUN JANG Susanna
Second-year Doctoral student from Seoul, South Korea
Elsewhere: Le Feu in L’enfant et les sortileges and Olympia in Les Contes d’Hoffmann at the Peabody Conservatory (Baltimore).

LUIS ALEJANDRO OROZCO Count Almaviva
Second-year graduate student from Juarez, Chihuahua, Mexico
At CCM: Collatinus in The Rape of Lucretia. Elsewhere: Tarquinius in the The Rape
of Lucretia with CCM Spoleto (Italy), El Dancairo in Carmen with Lake George Opera (Saratoga Springs, N.Y.), Marcello in La bohème with El Paso Opera (Texas), Papageno in The Magic Flute with The Seoul International Opera Festival (South Korea).

**Jill Phillips** Marcellina
First-year graduate student from Pocahontas, Iowa
Elsewhere: Marcellina in The Marriage of Figaro, Prince Orlofsky understudy in Die Fledermaus and Third Sprite in The Magic Flute at Luther College (Decorah, Iowa).

**Ian José Ramirez** Basilio
First-year graduate student from The Woodlands, Texas
At CCM: Prologue in The Turn of the Screw, Dr. Blind in Die Fledermaus, Don Pelagio in La canterina, Le fils in Les Mamelles de Tirésias, Pluto in Orpheus in the Underworld, Monostatos in The Magic Flute, Office Voice 4 in Miss Lonelyhearts. Elsewhere: Kaspar in Amahl and the Night Visitors with Rising Star Singers (Rising Sun, Ind.).

**Thomas Richards** Bartolo
First-year graduate student from Burnsville, MN
Elsewhere: Gianni Schicchi in Gianni Schicchi at George Washington University (Washington D.C.)

**Jose Rubio** Figaro
First-year Artist’s Diploma student from Portland, Oregon
At CCM: Dr. Rappaccini in La Hija de Rappaccini, Le bailli in Werther, Pausanias in Une éducation manquée et son beau-père in Le pauvre matelot. Elsewhere: Fiorello in The Barber of Seville, Sam in Trouble in Tahiti, Schaunard in La bohème, Marullo in Rigoletto, Mercurio in La Calisto and Barone Douphol in La Traviata at Portland Opera (Ore.), Marcello in La bohème, Figaro in The Marriage of Figaro and Betto in Gianni Schicchi at Opera Theatre & Music Festival of Lucca (Italy), Masetto in Don Giovanni at Music Academy of the West (Santa Barbara, Cal.), Figaro in The Marriage of Figaro, Papageno in The Magic Flute, Orson in Tartuffe, Le fauteuil and l’arbre in L’enfant et les sortileges, Kruschina in The Bartered Bride and Judge Turpin in Sweeney Todd at the University of Washington (Seattle), Colline in La bohème at Tacoma Opera (Tacoma, Wash.).

**Meghan Tarkington** Countess Almaviva
First-year graduate student from Chicago, Illinois
At CCM: Governess in The Turn of the Screw and Soloist in Sieben Frühe Lieder with CCM Chamber Ensemble. Elsewhere: Adina in The Elixir of Love and Jenny Hildebrand in Street Scene at Rice University (Houston).

**Katherine Wakefield** Cherubino
First-year graduate student from Ann Arbor, Michigan
AUDREY WALSTROM Cherubino
Second-year doctoral student from Los Alamos, New Mexico
At CCM: Lucretia in The Rape of Lucretia, Meg Page in Falstaff and Dorabella in Così fan tutte. Elsewhere: Second Lady in The Magic Flute with Santa Fe Opera (N.M.), Siébel in Faust with Dayton Opera (Ohio), Kate Pinkerton in Madama Butterfly with Cincinnati Opera.

XI WANG Susanna
Second-year Artists Diploma student from Zhengzhou, China
At CCM: Liu in Turandot, Lucia in The Rape of Lucretia, scenes from I Puritani in “Gran Serata di bel canto.” Elsewhere: Shepherd boy in Tosca and Barbarina (cover) in The Marriage of Figaro at Glimmerglass Opera (Cooperstown, N.Y.), Diane in Orpheus in the Underworld, Serpina in La serva Padrona and Pamina in The Magic Flute at San Francisco Conservatory (Calif.).

DASHIELL WATERBURY Don Curzio
First-year graduate student from Redding, California
At CCM: Monostatos in The Magic Flute, Orpheus in Orpheus in the Underworld.
Elsewhere: Title role in Phantom and Tamino in The Magic Flute at Northstar Opera Theater (Redding, Calif.).

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AMANDA RAE JANKE Costume Designer
A third-year graduate student from South Lyon, Michigan, Amanda Rae Janke was costume designer for CCM’s productions of *The Matchmaker* and *Picnic*, assistant costume designer/first hand for *Falstaff* and assistant costume designer for *How to Succeed in Business Without Really Trying*. She was also costume shop manager for the Hope Summer Repertory Theatre (Holland, Mich.) during the 2009 and 2010 summer seasons.

COREY FELGENHOUR Lighting Designer
A second-year graduate student from Woodstock, Illinois, Corey Felgenhour was lighting designer for CCM’s production of *Of Mice and Men* and assistant lighting designer for *Hair*. Elsewhere, Corey has been lighting designer for *Wait Until Dark*, *Hey Fever*, *The Apple Tree*, *Ordinary Days*, *Lend Me a Tenor*, *Baby* and *Sisters Of Swing* at Citizens Bank Theatre (State College, Pa.) as well as lighting designer for *Tears, Cries, Time; AgniMa; Revenge of a King; JALA; Creatures of Prometheus* and *Mimoun* at The State Theatre (State College, Pa.). In addition, he was resident lighting designer for Yard Theatre (Martha’s Vineyard, Mass.) and lighting designer for various shows including *9/11 A Day in the Life* at The Painted Bride Arts Center (Philadelphia), *Giselle* at the Peoria Civic Center (Ill.), *Afghan Women* at The Playhouse Theatre (State College, Pa.), and *Marisol* and *Pentecost* at The O’Connell Theatre (DeKalb, Ill.).

HAILEI MORIAH CALL Make-Up & Wig Designer
A senior from Fayetteville, Ohio, Hailei Moriah Call was make-up & wig designer for CCM’s productions of *Bury the Dead* and *Falsettos* and assistant make-up & wig designer for *Three Sisters, Hair, Batboy* and *How to Succeed in Business Without Really Trying*. Elsewhere, Hailei was make-up & wig artisan/cosmetologist for the 2009 and 2010 summer seasons of the Utah Shakespearean Festival (Cedar City, Utah) and make-up & wig designer for *Oliver*, *Jesus Christ Superstar* and *Mousetrap* at The Carnegie Visual and Performing Arts Center (Covington, Ky.).
CORY BOULIERIS  Stage Manager
A senior from Flower Mound, Texas, Cory Boulieris was stage manager for CCM’s Winter Dance Concert 2010, assistant to the director for Anything Goes and assistant stage manager for Hair, Spring Dance Concert 2009 and Crimes of the Heart. Elsewhere, Cory was stage management intern for It’s A Bird... It’s A Plane... It’s Superman! at Dallas Theater Center, stage manager for Altar Boyz, Zanna, Don’t! and Bent for Uptown Players (Dallas) and stage manager for Li’l Abner at Collin Theater Center (Plano, Texas).

CHRISTOPHER WEIR  Technical Director
A second-year graduate student from Chicago, Illinois, Christopher Weir was technical director for CCM’s productions of Of Mice and Men, Hair, The Barber of Seville and Recent Tragic Events, master electrician for How to Succeed in Business Without Really Trying, assistant technical director for Little Women and assistant lighting designer for Assassins. Elsewhere, he was resident technical director for Six Flags Great America (Gurnee, Ill.), automation intern with Cirque du Soleil-KA (Las Vegas) and assistant to the director of production at Cincinnati Opera.
STAFF

PRODUCTION STAFF

Technical Director ................................................................. Christopher Weir
Assistant Director ................................................................. Adam Moser
Assistant Stage Managers ........................................................ Liz Metelzsky, Amanda Craig
Production Assistant ............................................................. Wesley Yount
Master Sound Tech ................................................................. Chuck Hatcher
Assistant Costume Designers ................................................... Corey Gregory, Vin Walker
Assistant Lighting Designer ..................................................... Alejandro Fajardo
Assistant Make-Up and Wig Designers ...................................... Kyoungmi Yi, Tricia Stogsdlill, Marcia Willard, Nick Jones
Assistant Scenic Designer ....................................................... Mary Clare Quinn
Assistant Technical Director ................................................... Nick Koehlke
Properties Master ................................................................. Karestin Harrison
Supertitle Operator ................................................................. Wesley Yount
Properties Construction Crew .............................................. Kaitie Adams, Ben Baczenas, Amanda Craig, Andrew DeMeeo, Molly Doan, Nicki Duvall, Anna Eilers, Alejandro Fajardo, Shane Mueller, Mary Clare Quinn, Becky Rosefelt, Corwin Scites, Caitlyn Scott
Scene Shop Assistants ........................................................... Paul Martin, Christopher Weir, Kate Dalo, Andrew DeMeeo, Michael Feldman, Nick Koehlke, Christen Mikkelsen, Corwin Scites, Doug Stock, Jake Taylor, Gustav Valdes, Jillian Warburton
Master Carpenter ................................................................. Jake Taylor
Scenic Artist Assistants ......................................................... Ryan Howell, Amber LaRosa, Russ Staedler
Paint Crew ................................... Daniel Dickman, Alejandro Fajardo, Alice Alice Flanders, Savannah Goins, Taylor Jacobs, Nick Koehlke, Brittney A. Lanni, Jennifer Rhodus, Becky Rosefelt, Gustavo Valdes
Set Construction Crew ......................................................... Dan Albright, Delia Bennett, Bailie Breault, Anna Brown, William Brown, Stephanie Cain, Alyssa Caputo, Christian Carey, Max Clayton, Daniel Cuomo, Zachary Crowley, Kate Dalo, Jordan Deleon, Brandi Doodle, Gabriel Firestone, Elizabeth Freyman, Celine Graae, Sarah Hall, Catherine Helm, Olivia Hill, Hannah Holthans, Danny Jana, Clare Jaymes, Helen Jones, Collin Kessler, Alan Klesattel, Sam Llewellyn, Alex Pierce, Keegan Rice, Corwin Scites, David Seitz, Jason Shafer, Evelyn Sisler, Jen Stringfellow, Adrienne Tang, Sam Tepper, Katie Wesler, Cory Willis, Wesley Yount
Set Running Crew ................................................................. Delia Bennett, Bailie Breault, Alyssa Caputo, Jordan Deleon, Catherine Helm, Collin Kessler, Jason Shafer, Adrienne Tang
Cutter/Drapers ............................................................... Serge Ovechko, Emily Wille (Thesis)
First Hand........................................................................................................... Christie Pietzmeier
Wardrobe Running Crew Head ........................................................................... Cat Kelly
Wardrobe Running Crew.................. Andrea Burroughs, Connor Deane, Savannah Goins, Hannah Halvorson, Jennifer Hickman, Emily Schexnaydre, Doug Stock, Erica Vlahinos
Wardrobe Maintenance Crew Head ................................................................ Brittany McManus
Wardrobe Maintenance Crew .................. Moriah Barth, Dane LaFemina, Zachary Ireson, Breanna Seavert
Costume Shop Assistants..................... Amanda Rae Janke, Brittany McManus, Serge Ovechko, Christie Peitzmeier, Emily Wille
Costume Construction Crew..................... Moriah Barth, Andrea Burroughs, John Cahill, Daniel Cuomo, Connor Deane, Corrine Elkins, Savannah Goins, Stefan Haase, Hannah Halvorson, Nicholas Harwell, Jennifer Hickman, Hannah Hingle, Zachary Ireson, Helen Jones, Cat Kelley, Dane LaFemina, John Patrick Maddock, Mary Malloy, Kate Mulhauser, Melody Nehls, Stephanie Park, Evan Pelecky, Emily Schexnaydre, Kimber Sprawl, Breanna Seavert, Doug Stock, Sarah Vargo, Erica Vlahinos, Rae Vrbancic, Jessica Walling, John Garrett Walters, Jillian Warburton, Matt Weldon, Jaclyn Williams
Electrics Shop Assistants........................... Corey Felgenhour, Tim Schmell, David Seitz, Weston G. Wetzel
Master Electrician..................................................................................... Nikolas Robalino
Asst. Master Electrician............................................................................. Alan Kleesattel
Followspot Operators......................... Gabe Firestone, Jennifer Stringfellow
Light Board Operator .................................................................................. Alan Kleesattel
Deck Electricians........................................ Daniel Dickman, Taylor R. Jacobs, Breanna Seavert, Gustavo E. Valdes, William Wilfong, Andrew Wellons, Alexander Pierce, David Seitz, Samuel Tepper, Tim Schmell, Weston G. Wetzel, Christopher Markesbery, Megan Marshall, Madeline Smith, Mia Vera, Jennifer Williams, Lindsay Bays, Mariana DeMarco, Rachel Goldberg, Emily Henderson, Deanna Karlheim, Olivia Lafrenz, Amanda Milligan, Rachel Smith
Make-Up Shop Assistants ................. Terri Nikolits, Marcia Willard, Suseon Bak
Make-Up Crew......................... Olivia Hill, Clare Jaymes, Nick Jones, Tricia Stogsdill, Marcia Willard, KyoungMi Yi
Sound Tech.......................................................... Paul Martin
Sound Shop Assistant ......................................................... Doug Wilken
Master Sound Tech........................................................... Chuck Hatcher
Sound Board Op ........................................... Michael Feldman
Sound Load-in Crew ............................................. Valerie Lawrence
Stage Management Office Assistants ........ Sarah Cowing, Brittney A. Lanni, Elena Russo, Sandra Zamora
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“Through Paul’s leadership, I learned about poise and self-confidence. Although other experiences have come and gone, what he taught me is something I use every day of my life.”

Otto M. Budig, Jr.
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Sarah Pierson, 2010-11 Friends of CCM Scholar

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Warmest regards,

Dianne Rosenberg, President
Friends of CCM

Theatre's production of Oliver, he soon found the technical side of the stage and has loved it ever since. He is now so blessed to be within the CCM program at the University of Cincinnati majoring in Theatre Design and Production with a focus in Technical Direction. Now in his sophomore year, he is so excited to continue his journey in this amazing program that teaches anything and everything to passionate minds.

Michael Feldmann has loved theatre for all of his life. Though he started as a 7 year old orphan in the Fairfield Summer Community Theatre's production of Oliver, he soon found the technical side of the stage and has loved it ever since. He is now so blessed to be within the CCM program at the University of Cincinnati majoring in Theatre Design and Production with a focus in Technical Direction. Now in his sophomore year, he is so excited to continue his journey in this amazing program that teaches anything and everything to passionate minds.

Michael Feldman
feldmams@mail.uc.edu

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MICHAEL FELDMAN
feldmams@mail.uc.edu

Michael Feldmann has loved theatre for all of his life. Though he started as a 7 year old orphan in the Fairfield Summer Community Theatre’s production of Oliver, he soon found the technical side of the stage and has loved it ever since. He is now so blessed to be within the CCM program at the University of Cincinnati majoring in Theatre Design and Production with a focus in Technical Direction. Now in his sophomore year, he is so excited to continue his journey in this amazing program that teaches anything and everything to passionate minds.

CAROLINE CROSS
crosscn@mail.uc.edu

Caroline Cross is a native of Columbia, South Carolina where she studied oboe under Petrea Warneck. After starting the oboe in middle school, she participated in District, Region, and All-State bands as well as serving as principal oboist of the SC Youth Philharmonic Orchestra from 2007-2010. She attended Brevard Music Center’s Summer Institute in 2009 and 2010 where she worked with Eric Ohlsson, Paige Morgan, and Ashley Barret. She is a 2010 National Merit Finalist and a recipient of the UC 21 and Cincinnatus Scholarship awards.
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TAX CREDIT: If you find that you cannot attend your performance, your tickets may be donated for tax credit as a charitable contribution. Simply notify the Box Office prior to the performance to release your seats, and give your name and address. A tax donation receipt will be mailed to you.

EMERGENCY CALLS: If you are likely to receive an emergency call during a performance, please leave your name and seat location with the House Manager. If you have a beeper, we also request that you leave it with the House Manager along with your seat number so as not to disturb the audience and actors. In case of emergencies, this will help us locate you as quickly as possible.

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HOUSE POLICIES: The House Manager has been instructed to minimize the disturbance to patrons already seated when accommodating latecomers. The director and producer of each production select times which are least likely to interrupt the performance, and latecomers will be seated only during these times. Latecomers who miss these opportunities will not be admitted until intermission. Children under the age of six are not to be admitted.

CAMERAS, PHONES AND RECORDING DEVICES: The possession of cameras, with or without flashes, recording devices, cellular phones and other electronic devices inside the theater are strictly prohibited. Please leave them with the House Manager.

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