CCM Opera

Don Giovanni

Composed by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

February 9-12, 2012
Patricia Corbett Theater
DIVISION OF OPERA, MUSICAL THEATRE, DRAMA, ARTS ADMINISTRATION AND THEATRE DESIGN & PRODUCTION PRESENTS

DON GIOVANNI
Composed by Wolfgang Amadeus Mozart
Libretto by Lorenzo Da Ponte

Conductor
Jung-Hyun Cho

Director
Nicholas Muni

Scenic Designer
Mark Halpin

Costume Designer
Reba Senske

Lighting Designer
*Alan Hanson

Sound Designer
*Douglas P. Wilken

Wig & Make-Up Designer
*Suseon Bak

Fight Choreographer
K. Jenny Jones

Musical Preparation
Terry Lusk

Stage Manager
*Alice M. Flanders * CCM Student

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Notes on Don Giovanni from the Production team

SYNOPSIS
Don Giovanni tells the story of a libertine who decides to seduce the daughter of the Commander of the Order of Calatrava and subsequently kills him in a duel fought over her honor. After a number of misadventures and confrontations with other characters, Giovanni provokes the spirit of the Commander, who returns to demand repentance from the libertine, who steadfastly refuses. His soul is then sent to eternal damnation.

LIBERTINE - LIBERTY - LIBERAL - LIBERATE
What the definitions of these four words have in common is the concept of freedom (in the case of the word libertine, in a pejorative sense). Referencing the American ideal of “life, liberty and the pursuit of happiness”, where is the line drawn between freedom of choice and a degree of personal freedom that may harm society at large? In our view, that is the central question posed by this opera and much of the dramatic tension lies in the ambiguity it engenders.

SEDUCTION
Is Don Giovanni a seducer or a rapist? What is the difference between the two? Simply put, we believe that seduction involves choice on the part of the seducee, as opposed to rape in which no choice is given. So, in response to the initial question posed above, we asked ourselves: what is the more interesting choice for a piece of theater?

An equally important question: is Giovanni a murderer? While it is true that he kills the Commendatore, he does so in self-defense after giving fair warning to his challenger. There are several other instances in which he could easily have killed but does not. Most of these involve his servant Leporello and one could argue that he restrains himself because he needs his servant. But a moment in the piece answers this question incontrovertibly: his scene with Masetto. In this scene, disguised as Leporello, he encounters this armed peasant (in that society it was illegal for a peasant to bear arms) who states in no uncertain terms that he wishes to kill Giovanni, to tear him into a hundred pieces. Surely such a threat would justify pre-emptive killing, yet he does not murder Masetto. A central question intrigued us: if Giovanni is not a rapist or a murderer, what exactly are his crimes?

2,065
According to his servant, Leporello, this is the number of women Giovanni has seduced. Amazing, Ridiculous. Let’s look beneath the cheap joke.

First, how old is Giovanni? Logically assuming that he is in his mid-30s or older flies in the face of one critical issue: Giovanni is very secretive about his exploits. His social peers in Seville (Ottavio and Anna) seem oblivious to his double life. But a nobleman in his 30s and unmarried would have aroused attention, perhaps even suspicion. So what if Don Giovanni were a young man just on the brink of marrying age, say 20 or 21? (In fact, the singer who created this role was 22.) No social suspicion. If we do the math based on that age, it works out to roughly 300 conquests per year, nearly one per day.

Second, why would these 2,065 women succumb to Giovanni? Certainly, he must be a very attractive, charismatic man. But is it really possible that all these women are simply randy, superficial or promiscuous? He makes promises he does not keep, so he must be a superlative liar. But can none of these women smell a lie? Further, if we view them within the context of 18th-century Spain, a deeply Catholic country in which social/sexual propriety was much more intense than in present-day America, what then? While we can accept that some women may not be very perceptive and that some women simply have a high libido, condemning all women to these states is just not believable or interesting. So, how does he seduce the smart, aware, morally grounded woman? We believe that answer lies in what Giovanni himself says, in his one moment of true reflection: “è tutto amore” (“It is all love”). Is it possible that Giovanni falls deeply, sincerely in love with each woman, albeit temporarily? Is this why the intelligent, aware woman might believe him and yield to his advances?

REPRESSION OF FEMALE SEXUALITY
Before the advent of DNA testing for paternity, the only surefire way to guarantee that a man was the father of his wife’s first child was if the woman had been a virgin prior to their marriage. Because paternity, lineage and primogeniture was such a huge issue, the pressure on a woman to remain a virgin until marriage was extremely intense. Most marriages were arranged according to social, financial, religious compatibility. A bride might be paired with an absolutely repulsive man, often an older man, sometimes with a man who had nothing but disrespect for women in general. This combination of sexual repression and loveless marriage created many, many desperately unhappy women.

Leporello asserts that 1800 of his seductions were achieved by means of “consolation.” We pondered whether Giovanni, through his experiences with such unhappy women, has developed the philosophy that women deserve to be liberated and empowered sensually, sexually, emotionally, psychologically. An overlooked but very important point is that in his amorous pursuits he does not discriminate based on age, class, physical attributes or appearance. He loves all women. Is he a liberator on a mission to destroy the oppressive strictures of society and religion? Does this approach give more specific meaning to his declaration “Viva la liberta?”

MARRIAGE CUSTOMS
In 18th-century western Europe, there were three phases of the marriage process. First, there was the promessa (the promise) or contract, now commonly known as the engagement. At this juncture the man and woman could call each other “sposo” or “sposa.” Following the religious ceremony, they could address each other as “marito” or “moglia.” Finally, it was only with a successful consummation, when the bride and groom have sexual relations for the first time, that the marriage was considered complete. During this ceremony, the man could discover, unequivocally, whether his bride was a virgin and the bride could discover, unequivocally, if the man was potent. A lacking in either of these conditions was grounds for the annulment of the marriage.

In Don Giovanni all three phases of marriage are represented: Anna and Ottavio are promised and call each other “sposo/sposa,” Zerlina and Masetto have completed the promessa (the promise) and call each other “marito/moglia.” They also continue to use the term “sposo/sposa,” as newlyweds; Giovanni and Elvira have completed all three phases, although in the very compressed time period of three days. Thus, although Masetto and Zerlina have gone through the church ceremony and are officially man and wife, the marriage has not yet been consummated and is, therefore, incomplete. Hence, Zerlina is not in violation of the law when deciding to marry Giovanni instead.

DANCE
Mozart not only wrote lots of dance music into his operas, he was also an avid practitioner of that pastime. In the dance sequence in the finale of Act I, he creates one of the most extraordinary scenes in all of opera, depicting in musical terms the
Notes on Don Giovanni from the Production team

social freedom Giovanni wishes his guests to experience by combining three dances associated with class: the minuet of the nobility, the contradanza of the middle class and the deutscher of the lower class. By ordering these dances to occur simultaneously, and by allowing the nobles and the peasants to dance as they please, he destroys the class divisions of society in one stroke.

THE ORDER OF CALATRAVA

Don Pedro is the Commander (The Commendatore) of the Order of Calatrava, a subset of the Cistercian Order of Monks, which was established in the 12th century. Its sacred symbol is prominently featured in our production design. What is unusual about this order is that its monks were granted rights by the Pope to take up arms (and eventually even to marry). Its brethren became Knights, not unlike the Knights Templar, and were sworn to fight in perpetuity against Moslem forces. Gradually its members integrated into the fabric of society while still retaining deep religious ties as well as a military posture. Knighthood was passed down from generation to generation, and intermarriage between the families within the Order was very common. For example, Don Ottavio is in all probability a member of the Order, perhaps even high ranking and perhaps even slated to succeed Don Pedro as its Commander.

KNIGHTS IN SOCIETY

When Don Giovanni encounters the group of peasants in Act I, he is immediately recognized and addressed as “cavaliere” (knight). He is not just a nobleman, but a Knight and most probably a Knight of Calatrava. The Chivalric Code of Knighthood dates back to the Crusades, when men of standing were sanctioned by the Pope to take battle in the name of the church. These specially trained and outfitted warriors (think Navy SEALs or Green Beret) maintained a heightened status in society as protectors of the weak, especially as defenders of the honor of women.

The fact that Giovanni is a Knight would have engendered the assumption on the part of society that he was beyond moral reproach, especially with regards to behavior towards women. It is this sacred status that he despiscibly exploits in his seduction of women by gaining their immediate trust by virtue of his knighthood.

VENGEANCE (VENDETTA) OR JUSTICE (GIUSTIZIA)

The distinction between vendetta and giustizia was an important one in 18th-century Catholic culture. For a practicing member of the Catholic faith, taking part in a vendetta was a mortal sin. A wronged party was expected to await la giustizia del ciel (the justice of heaven). God was the ultimate arbiter of justice and on earth there were the courts. The notion that one took justice into one’s own hands, while still practiced, was associated with heathens and heretics and deplored by the church. Donna Anna, daughter of a high-ranking official within the Order of Calatrava, is most certainly deeply religious. So the original audience probably found her call for a vendetta shocking, especially since she is a woman.

As the piece progresses, there is an interesting evolution on the part of Don Ottavio. First, he makes a giuramento (sacred pledge) to avenge Anna, then calls for a vendetta and promises “stragi e morti” (slaughter and death). But in the penultimate scene, he suddenly advises Anna to submit to i voleri del ciel (the wishes of heaven). Why this shift? It could be that by that point in the story, Giovanni is believed to be a demon and must be left to the devices of the church and God. This means confession, exorcism and the ultimate fate for witches and demons: to be burned alive.

SALVATION

In one sense, Don Giovanni can be viewed as a treatise on the Catholic concepts of compassion, redemption and salvation. These notions are embodied in two characters: Donna Elvira and the Commendatore. Elvira’s evolution from vengeful woman to compassionate redeemer is made explicit by her Act Two aria “Mi tradi.” The Commendatore’s shift is more subtle and mysterious. It is commonly portrayed that the Commendatore’s spirit (or statue) seeks vengeance on his killer. This interpretive choice is probably based on the inscription on his tomb: Dell’empio chi mi trasse all passo, estremo qui attendo la vendetta. (Here I await vengeance on the wicked man who killed me). But we should remember that the Commendatore could not have written this inscription. Most likely, his daughter Anna wrote it and commissioned its depiction. What if the Commendatore’s spirit were motivated by compassion and that his goal is to save Giovanni’s soul by getting him to repent?

MARTIN Y SOLER, SARTI AND MOZART

In the Act II finale, Mozart directly quotes music from three very famous operas of the time and makes puns on the names of some of the members of the company. The first pun has to do with the soprano who played Donna Anna, Teresa Saporiti, when Giovanni proclaims the first dish of the meal to be saporito (tasty), a word that he repeats three times, lingering sensually on the sound of it. It’s actually a double pun because it also references Giovanni’s relishing of the character of Donna Anna (played by Madame Saporiti), who he no doubt found to be “tasty” in the very first scene. The second pun has to do with the gentleman who was in charge of creating a keyboard reduction of the opera, Jan Křtitel Kuchař, who had performed the same task with Mozart’s previous Prague success, Le Nozze di Figaro. Kuchař in Czech means “cook” and is referenced when Leporello sings the line “si eccellente è il vostro cuoco” (“your cook is so excellent”) while singing the famous tune “Non più andrai, farfallone amoroso” from Le Nozze di Figaro.

The first of the three musical quotes is from the Act I finale of Una cosa rara, ossia Bellezza ed onestà (A Rare Thing, or Beauty and Honesty) a dramma giocoso by Vicente Martin y Soler with a libretto by Lorenzo da Ponte. The opera deals with a nobleman (also named Don Giovanni) who unsuccessfully tries to take advantage of a virtuous peasant girl (the parallel with Zerlina is unmistakable). What is generally forgotten now is that Una cosa rara, which premiered in November 1786 less than a year before Don Giovanni, was an enormous success, logging nearly ninety performances, compared to only nine performances of the Vienna run of Le Nozze di Figaro, which premiered in May 1786. Mozart is both honoring a fellow composer, yet at the same time criticizing the Viennese public for preferring Soler’s work to Le Nozze di Figaro, which the Prague public found to be the far superior opera.

The second musical quote is from Fra i due litiganti il terzo gode (“While Two Dispute, the Third Enjoys”), also a dramma giocoso, by Giuseppe Sarti with a libretto based on Carlo Goldini’s Le Nozze (The Marriage). It was first performed in 1782 and became extremely successful, being produced under different names, in different languages, and in numerous European cities. An aria from this opera, “Come un agnellino” (“Like a lamb going to slaughter”) is pre-figuring the fate of Don Giovanni.

Finally, Mozart quotes himself with “Non più andrai, farfallone amoroso” from Le Nozze di Figaro, a tune so well known in Prague that the audience would have probably
howled with delight and at the same time understood the ironic connection between
the quote and the impending fate of Giovanni. On top of that, Mozart takes a friendly
jab at himself by having Leporello complain that he’s heard that tune far too often.

These examples illustrate an extremely complex web of meaning (musically–
educationally–politically–socially), which would have been instantly understood by
the audience in Prague and would have added a great deal of fun and entertainment value
to the scene.

**PRAGUE VERSION AND VIENNA VERSION**

Don Giovanni premiered in Prague on October 29, 1787; Mozart supervised a
production in Vienna that premiered on May 7, 1788. Although the genesis of this opera
was much more complicated, it is generally accepted that there are two “versions:”
Prague and Vienna. The differences between them are mainly in Act II and deal with
musical numbers: four arias and a duet. In the past century, it has become common
practice to perform a conflation of these two versions, but this commonly performed
version is one that Mozart never heard, conducted or condoned.

**CHANGES MADE FOR THE VIENNA PREMIERE**

- Replaced Act II Don Ottavio aria “Il mio tesoro” with Act I Don Ottavio aria “Dalla sua pace”
- Added Act II Donna Elvira aria “Mi tradì”
- Added Act II Leporello/Zerlina duet “Per queste mani”
- Replaced Act II Leporello aria “Ah, signor, pietà” with a short recitative
- Shortened the epilogue

Act II is most affected by the common, contemporary conflation, which distends
and weakens the dramatic pacing of the second act significantly. The Act II duet for
Leporello and Zerlina is commonly cut, as it is widely acknowledged to be musically
inferior. But the four arias are excellent pieces of music, especially Donna Elvira’s “Mi
tradì” and Don Ottavio’s “Il mio tesoro.” It is significant that when Mozart replaced
“Il mio tesoro” with “Dalla sua pace,” he moved the aria into Act I. Why? Because
in adding the aria for Donna Elvira, not only a great piece of music but vital for the
character’s development, it was necessary not to slow down the dramatic pacing at that
critical point.

Our entire team hopes you enjoy Don Giovanni as much as we have cherished our time
in exploring this most fascinating, endlessly stimulating opera.

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**ACKNOWLEDGEMENTS**

The Production Team wishes to thank the following for their support:

- Cincinnati Opera
- Chia-Hsuan Lin
- Will Reed
- Patti Hall
- Karen Chia-Ling Ho

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**NOTES**

Notes on *Don Giovanni* from the Production team
Don Giovanni, a Knight of Calatrava ............... LUIS ALEJANDRO OROZCO
JONATHAN STINSON

Leporello, his valet .................................................. THOMAS RICHARDS
NICHOLAS WARD

Don Pedro, Commander of the Order of Calatrava ............ ZACH OWEN
WILL TVRDIK

Donna Anna, his daughter ........................................ AMANDA WOODBURY
HOLLY CAMERON

Don Ottavio, her fiancé .............................................. YI LI
IAN MCEUAN

Donna Elvira, a woman from Burgos ....................... KAREN CHIA-LING HO
SAMIJA ASLAM

Masetto, a peasant blacksmith ...... CHRISTOPHER BRANDON MORALES
ANDREW LOVATO

Zerlina, a country peasant, his bride ...................... ALISA SUZANNE JORDHEIM
ABIGAIL SANTOS VILLALOBOS

Ensemble: Guards of Calatrava, Servants of Giovanni, Peasants, Monks, Seduced Women, Demons............... DERRELL ACON, DANIELLE ADAMS, MICHAEL ALCORN, MELISA BONETTI, ALLAN CHAN, SAMUEL CHAN, SAKINAH DAVIS, JASMINE HABERSHAM, MOLLY HANES, KALEIGH HOWLAND, W. JEREMY JACKSON, JOSEPHINE KEENAN, ERIN KEESY, MICHAEL ANDREW KING, ELLIANA KIRSCH, JOHN MCCARTHY, KATIE MCGONAGLE, REILLY NELSON, EMMETT O’HANLON, JAMES ONSTAD, ZACH OWEN, LAUREN POLLOCK, CODY QUATTELBAAU, ADRIENNE SERETA, CESAR SILVAGNOLI, WILL TVRDIK, AUTUMN WEST, ABIGAIL WHITLE

Recitatives .............................................................................................................. VALERIE POOL
ELENA KHOLODOVA

* Indicates non-CCM student

The action takes place in Seville, Spain in times gone by.

The performance will last approximately 2 hours and 50 minutes.
There will be one 15-minute intermission.
THE WHIPPING MAN
BY MATTHEW LOPEZ

JANUARY 25–FEBRUARY 12, 2012

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Every Wednesday in print.
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CAST PROFILES

SAMINA ASLAM Dona Elvira
Second-year graduate student from Anchorage, Alaska
At CCM: Handmaiden in Tannhäuser Concert. Elsewhere: Soloist in various concerts at CCM Spoleto (Italy), Hélène in La belle Hélène at the Franco-American Vocal Academy (Perigueux, France), Second Spirit in The Magic Flute at Opéra Louisiane (Baton Rouge, La.).

HOLLY CAMERON Donna Anna
Second-year graduate student from Delray Beach, Florida
Elsewhere: Sofia in Il Signor Bruschino at CCM Spoleto (Italy), Susanna in The Marriage of Figaro, Abigail Williams in The Crucible, Mrs. Nordstrom in A Little Night Music and Suor Genovieffa in Suor Angelica at Boston Opera Collaborative, Tamännchen in Hänsel und Gretel at Opera del West (Boston) and Laetitia in The Old Maid and the Thief at the New England Conservatory (Boston).

KAREN CHIA-LING HO Donna Elvira
First-year Artist Diploma student from Taipei, Taiwan
Elsewhere: Alida Slade in Roman Fever at The Eastman School of Music (Rochester, N.Y.), un Pâtre and la Chauve-souris in L’île de Tulipan at Opera del West (Boston) and Laetitia in The Old Maid and the Thief at the New England Conservatory (Boston).

ALISA SUZANNE JORDHEIM Zerlina
Second-year Doctoral student from Appleton, Wisconsin
At CCM: Lucia in The Rape of Lucretia, Echo in Ariadne auf Naxos, Pamina in The Magic Flute, and une Pâtreourelle in L’enfant et les sortilèges. Elsewhere: Second Boy in The Magic Flute and Page in Rigoletto with Cincinnati Opera, Gilda in Rigoletto, Norina in Don Pasquale, Manica in The Medium and Adele in Die Fledermaus for Central City Opera’s Regional Tour (Colo.) and Fredrika in A Little Night Music and Sirena in Rinaldo with Central City Opera (Central City, Colo.).

YI LI Don Ottavio
First-year Artist Diploma student from Jinan, Shandong, China
Elsewhere: Semi-finalist in the Houston Grand Opera Young Artist Competition, recently featured on Robert Sherman’s “Young Artists Showcase” on WQXR, New York’s classical music radio station.

ANDREW LOVATO Masetto
Second-year graduate student from Waukesha, Wisconsin
Elsewhere: Slender in The Merry Wives of Windsor and Ensemble in The Magic Flute at Lawrence University (Appleton, Wis.).

IAN MCEUAN Don Ottavio
Second-year graduate student from Bethesda, Maryland

CHRISTOPHER BRANDON MORALES Masetto
First-year graduate student from San Antonio, Texas
Elsewhere: Masetto in The Marriage of Figaro Opera at Logan, Frank Murrant in Street Scene at Texas State University (San Marcos), Don Giovanni in Don Giovanni, Escamillas in Carmen, Maximillian in Candide, Sid in Albert Herring and Silvio in Pagliacci at Opera in the Ozarks (Eureka Springs, Ark.).

LUIS ALEJANDRO OROZCO Don Giovanni
First-year Artist Diploma student from Juarez, Chihuhaua, Mexico
At CCM: Giulio Cesare in Giulio Cesare, Count Almaviva in The Marriage of Figaro, Collatinsus in The Rape of Lucretia. Elsewhere: Yamadori in Madame Butterfly and Marcello in La bohème at El Paso Opera (Texas), Bruschino in Il Signor Bruschino and Tarquinius in The Rape of Lucretia with CCM Spoleto (Italy), El Dancairo in Carmen with Lake George Opera (Saratoga Springs, NY), First Officer in Dialogues of the Carmelites at Des Moines Metro Opera (Iowa) and Papageno in The Magic Flute with The Seoul International Opera Festival (South Korea).

THOMAS RICHARDS Leporello
Second-year graduate student from Burnsville, MN

JONATHAN STINSON Don Giovanni
Second-year doctoral student from Bethlehem, Pennsylvania
At CCM: Father Flynn in Doubt, Marquis de la Force in Dialogues of the Carmelites, Assistant Director for L’île de Tulipatan. Elsewhere: Slim in Of Mice and Men and Peter in Hansel and Gretel at Kentucky Opera (Louisville, Ky.), Schaunard in La bohème at Lyric Opera of Kansas City (Mo.), Don Giovanni in Don Giovanni in Cortana, Italy, Guglielmo in Così fan tutte at Cedar Rapids Opera (Iowa) and Eugene Onegin in Eugene Onegin at Indiana University (Bloomington, Ind.).

WILL TVRDÍK Commander
First-year graduate student from Vacaville, California
At CCM: Judas in Bach’s St. Matthew Passion. Elsewhere: Sciarrone in Tosca, Baron Duphol in La traviata and chorus in La bohème, The Marriage of Figaro, Pirates of Penzance and Otello at Sacramento Opera (Calif.), the Emporer in The Nightingale (Contra Costa, Calif.), Sarastro in The Magic Flute and Jove in La Calisto at Bay Area Summer Opera Theatre Institute (San Francisco), Don Almibara del Bolero in The Gondoliers and Frank in Die Fledermaus at California State University (Sacramento, Calif.).
CAST PROFILES

ABIGAIL SANTOS VILLALOBOS Zerlina
Second year Doctoral student from Ciales, Puerto Rico
At CCM: Cleopatra in Giulio Cesare, Morgana in Alcina, Tirésias in Les Mamelles de Tirésias. Elsewhere: Sofia in Il Signor Bruschino at CCM Spoleto (Italy), Giannetta in The Elixir of Love at Merola Opera Program (San Francisco), the Governess in The Turn of the Screw and Adina in The Elixir of Love at the Puerto Rico Conservatory of Music (San Juan).

NICHOLAS WARD Leporello
First-year graduate student from Pontiac, MI
Elsewhere: Major General Stanley in Pirates of Penzance, Don Alfonso in Così fan tutte and Dr. Bartolo in The Marriage of Figaro at Seagle Music Colony (Schoon Lake, NY), Friedrich Bhaer in Little Women, Dr. Bartolo in The Marriage of Figaro, Dr. Dulcamara in The Elixir of Love, Papageno in The Magic Flute and Aronte in Armide at The University of Michigan (Ann Arbor).

AMANDA WOODBURY Donna Anna
Second-year graduate student from Crestwood, Kentucky
At CCM: Madame Lidoine in Dialogues of the Carmelites and Liù in Turandot concert. Elsewhere: First Lady in The Magic Flute at Indiana University (Bloomington, Ind.).

STUDENT STAFF PROFILES

ALAN HANSON Lighting Designer
First-year graduate student from Great Falls, Montana
At CCM: Assistant lighting designer for Coram Boy. Elsewhere: Assistant lighting designer for Always... Patsy Cline at Cincinnati Playhouse in the Park, lighting designer for The Medora Musical (Medora, N.D.), Leading Ladies and Lost in Yonkers at Montana Repertory Theatre (national tour) and Best Little Whorehouse in Texas and The Wiz at Bigfork Summer Playhouse (Bigfork, Mont.).

SUSEON BAK Make-Up & Wig Designer
Third-year graduate student from South Korea
At CCM: Make-up & wig designer for Giulio Cesare and assistant make-up & wig designer for Rent, Three Sisters, Picnic, The Rape of Lucretia and Hair. Elsewhere: Make-up & wig designer for Pirates of Penzance at Miami University Opera (Ohio), make-up & wig designer for The Ghost of Versailles (scenes) and Idomeneo (scenes) and make-up & wig assistant for Faust, La bohème, Griselda, The Last Savage and Wozzeck at The Santa Fe Opera (N.M.).

DOUGLAS P. WILKEN Sound Designer
Second-year graduate student from Freeport, Illinois
At CCM: Sound designer for Oklahoma, master sound technician for Dialogues of the Carmelites, mix engineer for Evita, assistant sound designer for A Little Night Music. Elsewhere: Mix engineer for Next to Normal at Ensemble Theatre of Cincinnati and sound designer for Tommy and Ghosts at Illinois State University (Normal, Ill.). Portfolio can be found at douglaspwilken.com.

ALICE M. FLANDERS Stage Manager
Senior from Cincinnati, Ohio
At CCM: Stage manager for Giulio Cesare, assistant stage manager for Picnic and Rent and production assistant for Two Gentleman of Verona. Elsewhere: Stage manager for Unnecessary Farce and I Love a Piano at Covedale Center for the Performing Arts (Cincinnati), stage manager for As White as “O” at Know Theater of Cincinnati, assistant stage manager for Merry Wives of Windsor and Blithe Spirit at Cincinnati Shakespeare Company and assistant stage manager for Il Signor Bruschino and The Telephone with CCM Spoleto (Italy).
STaFF

PRODUCTION STAFF

Technical Director ............................................................. Steve Miller
Assistant Technical Director ................................................ Michael Feldmann
Assistant Director ............................................................................................. Gustavo Valdes
Assistant Stage Managers ................................................................. Hannah Holthaus, Jillian Warburton
Production Assistant .................................................................................. Christina Masnato
Assistant Costume Designer ......................................................................... Abbi Squires
Assistant Lighting Designer .......................................................................... Breanna Seavert
Assistant Sound Designer ............................................................................. Cory Wells
Assistant Scenic Designer ............................................................................. Gabriel Firestone
Scenic Artist ................................................................................................ Michael Blankenship
RME/Video Tech Consultant ........................................................................... Ted Rhyner
Master Electrician ............................................................................................ Samuel Llewellyn
Shop Foreman ................................................................................................... Richard Palmer
Master Carpenter ............................................................................................... Daniel Albright
Production Assistant/Supertitles Operator .................................................. Christina Masnato
Properties Master ............................................................................................ Jennifer Gaspari
Scenic Assistants .............................................................................................. Ryan Howell, Jennifer Rhodus, Nicki Duvall,
Mary Clare Quinn, Jen Stringfellow, Stacey Szczepanik, Gabriel Firestone
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Megan Holl, Ben Baczunas, Stefan Haase, William Wilfong
Costume Shop Manager .................................................................................... Stacey Mohr
Draper .................................................................................................................... Starr Fish
Costume Construction Crew ........................................................................... Nicholas Jones, Brittany McManus,
Amanda Newman, Serge Ovechko, Christie Peitzmeier (graduate assistants),
Molly Doan, Hannah Hingle, Megan Holl, Laura Plikerd, Jennifer Rhodus,
Stacey Szczepanik (costume majors), Alison Bagli, Shaunice Caruthers,
Michael Elizondo, Eric Geil, Melanie Guinto, Spencer House, Tyler Huckstepm,
Alexandra Kutz, Colleen Ladnick, Alison Lechlak, Christina Masnato,
Crysta Menefee, Kaela O’Connor, Dallas Padoven, DJ Plunkett,
Kendra Nichole Pressley, Fabiola Rodriguez, Madelienne Spacapan, Jake Taylor,
Emily Trumble, Gaven Wedemeyer, Cory Wells,
Greg Wyatt Jr, Hannah Zazzaro (Intro. to Costuming students)
Wardrobe Crew Head ....................................................................................... Molly Doan
Assistants to the Wardrobe Crew Head .......................................................... Megan Holl, Michael Elizondo,
Jennifer Rhodus, Greg Wyatt
Wardrobe Maintenance Crew Head ............................................................... Brittany McManus
Wardrobe Maintenance Crew ........................................................................... Crysta Menefee, Jake Taylor, Gaven Wedemeyer
Electric Shop Assistants .................................................................................. Alan Hanson, Christopher Head,
David LaRose, Tim Schmall, Weston Wetzel, David Seitz

Assistant Master Electricians ................................................................. Ethan Peterson, Evelyn Sisler
Followspot Operators ...................................................................................... Clare Jaymes, Elizabeth Freyman,
Mariah McDonald
Light Board Operator ......................................................................................... Evelyn Sisler
Deck Electrician ............................................................................................... Doug Puskas
Lighting Crew .................................................................................................. Nora Carr, Emily Chu, Connor Lawerence, David Morton,
Carli Rhoades, Devon Reisenbeck, Alexis Abraham, Mariah McDonald,
Jennifer Stafford, Adam Wilke, Celine Graae, Nik Robalino, Gustavo Valdes,
Andrew Wellons, David Seitz
Make-Up Shop Assistants ................................................................. Terri Nikolits, Marcia Willard, Suseon Bak
Wig & Make-Up Crew ..................................................................................... Melissa Thiede, Marcia Willard, Amy Whitaker
Sound Shop Supervisor ..................................................................................... Keith Roelfsema
Sound Shop Crew ............................................................................................. Robin Clenard, Danny Jama, Cory Will
Sound Shop Assistant .......................................................................................... Nikki Duvall, Kate Dale, Hunter Spoede,
Keith Roelfsema, Douglas Wilken
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Costume Advisor .............................................................................................. Dean Mogle
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