

4-15-2016

The Merchant of Venice

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SPRING 2016 calendar highlights

february

February 5
University Singers Post-Tour Concert

Stephen Coker, *Conductor*
Fish Interfaith Center

February 18-20, 25-27

A Flea in Her Ear

by David Ives
Tamiko Washington, *Director*
Waltmar Theatre

march

March 19
Musco Center for the Arts Grand Opening

Musco Center for the Arts

april

April 2
Musco Center for the Arts Community Open House & Arts Festival

Musco Center for the Arts

April 7-9
Dance: Concert Intime

Waltmar Theatre

April 8
University Choir & Singers in Concert

Stephen Coker, *Conductor*
Fish Interfaith Center

April 15, 16, 23

The Merchant of Venice

by William Shakespeare
Thomas F. Bradac, *Director*
Starring Michael Nehring as Shylock
Musco Center for the Arts

April 22-24

Opera Chapman presents:

Gianni Schicchi and
Suor Angelica

Peter Atherton, *Artistic Director*
Carol Neblett, *Associate Director*
Daniel Alfred Wachs, *Conductor*
Musco Center for the Arts

April 29

Chapman University Wind Symphony

Christopher Nicholas,
Music Director & Conductor
Musco Center for the Arts

may

May 3

Jumpin' with Stan Kenton

The Stan Kenton Legacy Orchestra
Mike Vax, *Director*

Chapman University
Big Band & Jazz Combo
Albert Alva, *Director*
Musco Center for the Arts

May 4-7

Spring Dance Concert

Jennifer Backhaus, *Director*
Nancy Dickson-Lewis, *Director*
Waltmar Theatre

May 6

University Women's Choir in Concert

Chelsea Dehn, *Conductor*
Fish Interfaith Center

May 14

42nd Annual Sholund Scholarship Concert

The Chapman Orchestra
Daniel Alfred Wachs,
Music Director and Conductor

Chapman University Choirs
Stephen Coker, *Music Director*
Musco Center for the Arts

CHAPMAN UNIVERSITY Department of Theatre

Presents

WILLIAM SHAKESPEARE'S

The MERCHANT OF VENICE

DIRECTED BY

THOMAS F. BRADAC

APRIL 15-16, 23, 2016

Scenic Design: Keith Bangs

Lighting Design: Don Guy

Costume Design: Karen Fix Curry

Original Music: William and Jennifer Georges

Original Music: George Mullen

Associate Director: Amanda Zarr

Projection Design: Matt Eisenmann

Production Stage Manager: Alina Novotny

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DRAMATIS PERSONÆ

Antonio, <i>a prosperous Venetian merchant</i>	James Neal
Shylock, <i>a wealthy Jewish merchant</i>	Prof. Michael Nehring
Portia, <i>a wealthy noblewoman</i>	Jordana Lilly
Bassanio, <i>a nobleman from Venice</i>	David Patty
Gratiano, <i>a notoriously vulgar Venetian and friend of Bassanio</i>	Caleb Jenkins
Jessica, <i>Shylock’s daughter</i>	Shannon Corenthin
Lorenzo, <i>a Venetian and friend of Bassanio</i>	Tosh Turner
Nerissa, <i>Portia’s gentlewoman and confidante</i> .	Gracie Truex
Launcelot Gobbo, <i>a clownish servant</i>	Natasha Sill
Salerio, <i>a Venetian noble, friendly with Antonio</i>	Luke Castor
Solanio, <i>a Venetian noble, and friend of Salerio</i>	Sara Ragey
Prince of Morocco, <i>a Moorish prince</i>	Brandon Somerville
Prince of Aragon, <i>a Spanish nobleman</i>	Danraj Rajasansi
Duchess of Venice	Brandi Reinhard
Tubal, <i>Shylock’s friend</i>	Adron Duell
Balthazar, <i>a servant and musician</i>	Jinny Pollinger
Stephano, <i>a servant and musician</i>	Carter Bostwick
Leonardo, <i>a servant and musician</i>	Sarah Pierce
A Gaoler, <i>and reveler</i>	Justin Smith

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William Hall Visiting Professor: Jeralyn Refeld Glass
Lineberger Endowed Chair: Peter Atherton

TIME: THE RENAISSANCE
PLACE: VENICE, BELMONT AND ENVIRONS
TEXT: FIRST FOLIO OF
WILLIAM SHAKESPEARE, 1623

SYNOPSIS OF THE PLAY

By Katie Neubert and Morgan Green, Dramaturgs

Set in the Italian Renaissance, *The Merchant of Venice* begins with the melancholy merchant Antonio in Venice with his close friend, Bassanio. Having wasted all of his money, Bassanio asks Antonio for money to woo Portia, the Lady of Belmont. Antonio does not have the physical sum Bassanio requires, so they go to the marketplace and seal a bond with Shylock, the Jewish money lender, for three thousand ducats. However, the forfeiture is a pound of Antonio’s flesh to be cut off by Shylock if Antonio cannot pay the sum in three months.

While Bassanio prepares to leave, his friend Lorenzo prepares to steal Shylock’s daughter Jessica, with whom he is in love. Under the cover of a holiday, Lorenzo disguises Jessica as a torchbearer and they run away to elope.

Meanwhile in Belmont, Portia’s dead father set up a riddle in his will to arrange a marriage for his daughter: the suitors must guess which of three caskets of gold, silver, and lead contain Portia’s picture. If correct, the suitor marries Portia and receives her estate. After two suitors fail, Bassanio takes the test and chooses correctly. Portia then gives Bassanio a ring, with which he may never part.

Before Portia and Bassanio marry, Bassanio receives a letter that sends him back to Venice: Antonio’s ships have crashed, he cannot pay Shylock, and he must pay the forfeiture. Portia and her maid Nerissa then head to Venice in secret, disguised as a judge and clerk and save Antonio’s life. Portia tests her husband by asking for the ring as the judge, and Bassanio fails.

While Antonio’s life is saved, all is not well when the characters return to Belmont. Shakespeare’s deliberate ambiguity creates unresolved questions about the fate of the characters’ marriages, friendships, and lives.

THERE WILL BE A 15-MINUTE INTERMISSION

ABOUT THE CAST



Michael Nehring (*Shylock*)
Michael Nehring is a multiple award-winning actor, director, and educator whose career includes over 60 professional productions. He is a founding member of three important theatre companies in Southern California: Friends and Artist’s Theatre Ensemble, Son of Semele, and Shakespeare Orange County. At Friends and Artist’s he played several leading roles including the Herald in *MaratSade* (Los Angeles Weekly Award and LA DramaLogue Award for Performance) and Semyon in *The Suicide* (LA DramaLogue Award). For Son of Semele he played the lead role of Napoleon in the Ovation Award winning production of *Animal Farm*, the father in *On Emotion*, and Abram in the 2013 production of *Our Class* (LA Drama Critic’s Award for Performance, LA Drama Critic’s Award for Best Ensemble Performance). During his 20-year association with Shakespeare Orange County he played Shylock, Prospero, Iago, Malvolio, Bottom, Benedick, Caliban, Polonious, Feste, Lear’s Fool, Touchstone, Horatio (LA DramaLogue Award for Performance) and most recently, Friar Laurence in the 2015 of *Romeo and Juliet*. Michael has also performed for the Centre Theatre Group, the Kirk Douglas Theatre, Shakespeare Santa Barbara, A Noise Within, Pensacola Shakespeare, and The Prague Shakespeare Festival. Michael has taught and coached actors for The Disney Channel, CSU Fullerton, Orange Coast College, The Portland Actor’s Conservatory, The Portland Shakespeare Project, Sal Romeo Workshops, and The University of Oregon. Michael is a Full Professor of Theatre at Chapman University and recently celebrated thirty years teaching the London Theatre Tour, a course he created in 1986 to introduce Chapman students to the marvelous world of British theatre. Michael began his professional career with The Hollywood Theatre Ensemble, a summer stock company housed in Pennsylvania. There he began a 40-year professional relationship with one of the Artistic Directors, Thomas Bradac, who is directing this evening’s performance. Michael would like to dedicate his performance to Thomas Bradac, with decades of gratitude and fardels of love.

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ABOUT THE CAST

Carter Bostwick (*Stephano*): Senior, BFA Theatre Performance. Chapman: *RENT*, *Spring Awakening*, American Celebration 2014.

Luke Castor (*Salerio*): Senior, BA Theatre Studies. Chapman: *Hamlet*, *Prince of Denmark*, *Hot Mikado*, *Present Laughter*, *Brief Interviews with Hideous Men*, Student Produced One-Acts 2013, American Celebration 2014-15. CAST: *The Winter’s Tale*, *The Taming of the Shrew*, *Water By The Spoonful*, *Vanya & Sonia & Masha & Spike*. Other: (Shakespeare Orange County) *A Midsummer Night’s Dream*.

Shannon Corenthin (*Jessica*): Junior, BFA Theatre Performance. Chapman: *Sonny De Ree’s Life Flashes Before His Eyes*, *The Vibrator Play* or *In the Next Room*, *Good People*, *Hot Mikado*.

Adron Duell (*Tubal*): Junior, BFA Theatre Performance. Chapman debut. Brown Bags: *The Blizzard*, *Saint Francis Talks to Birds*.

Caleb Jenkins (*Gratiano*): Freshman, BFA Theater Performance. Chapman debut. *The Language Archive*, Guerrilla Shakespeare’s *Winter’s Tale*. Other: (Home Grown Theater Productions) *Really Really*

Jordana Lilly (*Portia*): Senior, BFA Theatre Performance. Chapman: *Hot Mikado*, *Helldrivers of Daytona*, *Beyond Stage: A Playground Story*, *RENT*. Other: (Children’s Musical Theater San Jose) *Xanadu*, *Jesus Christ Superstar*.

James Neal (*Antonio*): Junior, BFA Screen Acting. Chapman: *Eurydice*. Other: (Foothill College) *Ring Round the Moon*, *Dealing Dreams*.

David Patty (*Bassanio*): Senior, BFA Screen Acting. Chapman: *Eurydice*, *With(in)security*. Film: *Eli Over Darkness*, *One Last Laugh*.

Sarah Pierce (*Leonardo*): Freshman, BFA Theatre Performance. Chapman: American Celebration 2015. Other: (Chance Theater) *Hairspray*, *In the Heights*.

Jinny Pollinger (*Balthazar*): Senior, BFA Screen Acting. Chapman: *A Night of Noh Theatre*, *Hidden: A Gender*. Other: (OC-centric New Play Festival) *Skirt*.

Sara Ragey (*Solanio*): Senior, BFA Theatre Performance. Chapman: *RENT*, *Rosencrantz and Guildenstern Are Dead*, *Call this Number*, *Spring Awakening*, American Celebration 2014. Other: (TheatreWorks) *Fallen Angels*, *The Great Pretender*, *Triangle*.

Danraj Rajasansi (*Prince of Aragon*): Sophomore, BFA Theatre Performance. Chapman debut. Other: (City Lights Theater Company) *Animals Out of Paper*, *Truce: A Christmas Wish From the Great War*, (Broadway West) *Death of a Salesman*, (ComedySportz San Jose– Cast Member) *ComedySportz*.

ABOUT THE CAST

Brandi Reinhard (Duchess of Venice): Senior, BFA Theatre Performance. Chapman: *Hamlet, Prince of Denmark, Machinal, Twelfth Night, Or What You Will*. Other: (American Heritage) *The Phantom of the Opera, Peter Pan, Catholic School Girls, The King and I, The Producers*.

Natasha Sill (Launcelot Gobbo): Senior, BFA Screen Acting, TV minor. Chapman: *Spring Awakening, Hot Mikado, Beyond Stage 2015 & 2016, American Celebration 2012, Devised Piece* (winner KCACTF 2015), *Bravo, Mad World*. Other: (SAG) *A Midsummer Night's Dream, Inherit the Wind, Up the Down Staircase, The Drowsy Chaperone, Mame, The Sound of Music, Curtains, The Pajama Game, Little Shop of Horrors, Thoroughly Modern Millie, Peter Pan, Beauty and the Beast, Ain't Misbehavin*.

Justin Smith (Gaoler): Freshman, BFA Theatre Performance. Chapman debut.

Brandon J. Somerville (The Prince of Morocco): Freshman, BA Theatre Studies. Chapman debut. Other: *Stage Door, Hairspray, The Two Gentlemen of Verona*.

Gracie Truex (Nerissa): Senior, BFA Theatre Performance. Chapman: *The Grand Design, What Do You See?, One Flea Spare, Hamlet, The Prince of Denmark, The Proposal, The Wedding Reception, The Festivities*.

Tosh Turner (Lorenzo): Junior, BFA Theatre Performance. Chapman: *American Celebration, Hot Mikado, Tough Choices For The New Century, Brief Interviews With Hideous Men, Guerrilla Shakespeare's The Taming of the Shrew*. Other: *Revelry Of The Lost Boys*, (Film) *Words and Pictures, Cheap Talk*.

“THE VILLAINY YOU TEACH ME I WILL EXECUTE”

By Morgan Green and Katie Neubert, Dramaturgs

Students of Shakespeare are often baffled to find out that *The Merchant of Venice* was meant to be pure comedy. There is very little comedy in the play's last two acts given the near death of Antonio, the dehumanization of Shylock, and Bassanio and Gratiano's betrayal of their wives. While the play has been called Shakespeare's most contemporary, much of the comedy is lost on contemporary audiences comprised of people familiar with Jewish culture, or who are Jewish themselves. The hypocrisy of the Christian characters is starkly apparent today, while it was probably completely overlooked by an Elizabethan audience.

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theatre music dance

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Includes Chapman University Opera, Dance, Drama and Departments, UC Irvine Dance and Opera Departments, Shakespeare Orange County (Seven consecutive seasons), The New Swan Theater (Three Seasons), Prague Shakespeare Festival (2012), South Coast Repertory Theater, The Chance Theater, Orange County High School of the Arts (2006). Kathryn received the LA Weekly Award for her costume design of *Machiavelli* (2006). In addition, She works as an accomplished dye/ painter and crafts artist for the performance arts.

Harrison Zierer

Harrison Zierer, Production Manager for Opera Chapman, is a graduate of Chapman University where he received a dual Bachelor of Music in Education and Vocal Performance. He is currently the Artistic Director and Founder of Center Stage Theater, a non-profit children's theater group (www.center-stage-theater.com). Harrison's work as a director and child educator has been praised by parents and school administrations alike. In addition to his involvement with Opera Chapman and Center Stage, Harrison teaches music and theater at The Arbor Learning Community, private voice and piano lessons, as well as freelance directs in the North Orange County area.

Hotaru Morita

Properties Master: Senior, BA Theatre Technology and Asian Studies, Honors Program Minor. Chapman: (Prop Designer) *A FLEA in Her Ear*, *RENT*, (Stage Manager) *American Celebration*, *Anna in the Tropics*, *BFA Junior Showcase*, (Assistant Stage Manager) *Rosencrantz and Guildenstern Are Dead*, *A Night of Nob Theatre*, *McNally One Acts*, (Wardrobe) *Spring Dance Concert*, *Fall Dance Concert*, *Wassail Concert*, *American Celebration 2012-2013*, *The Merry Widow*, (Stage Crew) *Helldrivers of Daytona*. Other: (OC Centric-Stage Manager) *The Rothko*.

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“THE VILLAINY YOU TEACH ME I WILL EXECUTE”

CONTINUED

Due to a ban on Jewish citizens in England in his lifetime and the very recent execution of Queen Elizabeth's head physician upon discovery that he was Jewish, it is likely that Shakespeare would never have met a Jewish person. In order to cover up the true reason for the execution the physician, Lopez, was quickly blamed for treason and Christopher Marlowe's *The Jew of Malta* was subsequently performed all over England to demonstrate the wickedness of Jews. Shakespeare presents Shylock as a fully fleshed human being and a far more tempered view of Jewish people, and yet the title character still seems to prove all of Antonio's bigoted ideas about him. In contrast to Marlowe's play, Shakespeare's play asks the audience to consider what choice, if any, Shylock had after the Christians worked so hard to take so much from him.

Few things strike a contemporary audience of *Merchant* quite like the Christians' hypocritical treatment of Shylock and their treatment of one another throughout the play. While Antonio demands Shylock's respect in their first interaction, he acknowledges that he has rarely shown that same respect to Shylock and has no intention of doing so in the future. The Christian men repeatedly dehumanize and disrespect Shylock and his faith and are somehow shocked that his heart is hardened into a hatred of them. Shylock does not ask Antonio to pay the price simply for his interest, but for the theft of Shylock's humanity and of Jessica.

Although constantly critical of Shylock's perceived moral failings, the Christian men have failings of their own. While Shylock is most heartbroken over the loss of his wedding ring, the Christian men give theirs away as gifts and then treat their wives' indignation as petty and trite. More importantly, while Shylock's greatest failing until he claims his pound of flesh is his usury, the Christian men seem to be richest in their vices and sins. Bassanio is a spendthrift who constantly borrows money because he doesn't spend his own wisely. Gratiano is vulgar, crass, and does not think before he speaks. Lorenzo lies to Jessica in order to get her to marry him. Most of all, Antonio spits on Shylock, disparages him, and actively works against his business, all sins in the Christian religion. It is not a violation of Shylock's faith to charge interest, but the Christian men expect him to maintain not only the morals of his own faith but theirs as well. Yet when Shylock holds Antonio to his bond the Christians make no connection to their treatment of him. Instead, they assume he is evil as a result of his Jewish faith, and not because their scorn has hardened him to their humanity in the same way they have always been hardened to his.

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Props Design.....	Hotaru Morita
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Costume Construction Crew	Aaren Kisner, Hotaru Morita, Jackie Palacios,
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Deck Crew	Daniel Cassee, Samuel Dyck, Elizabeth Mosher, Madeline Ogden, Ashley Ramos, Thor Sigurdsson, Keilani Spahn, Natalie Teichman-
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Photographs	Dale Dudeck

The Creative Team

Arts in Graz, Austria.

She has received teaching fellowships from the Julliard School and the USC Thornton Opera, working closely with renowned conductors, Judith Clurman and Brent McMunn. Her interests in contemporary music have led her to collaborate on new operas including Miss Lonelyhearts by Lowell Liebermann and Powder Her face by Thomas Adès. In addition to opera, she has premiered many contemporary chamber works with the New Juilliard Ensemble, under the baton of Joel Sachs.

Janet received her Bachelor and Master of Music degree in Piano Performance from the Peabody Conservatory with pianist Robert McDonald, and a Graduate Certificate in Collaborative Piano from the Juilliard School under the tutelage of Jonathan Feldman and Brian Zeger. She completed the Doctor of Musical Arts degree from the University of Southern California in Keyboard Collaborative Arts in 2009 under Alan Smith and was awarded Gwendolyn Koldofsky Scholarship Award for three consecutive years. Dr. Kao is currently an adjunct professor and a vocal coach at Fullerton College and Chapman University.

Don Guy

Don Guy (Lighting Director and Scenic Designer) is Director of Production, co-chair of the Department of Theatre and Associate Professor of Entertainment Technology for the College of Performing Arts. Professional Design credits include: The Illusionarium, Band on the Run, and Le Cirque Bijou (Norwegian Cruise Line); Masters of Illusion Live! (Singapore, Philippines, Dominican Republic, South America, and North America); The Magic of Paris (Paris Hotel & Casino, Las Vegas, NV); Act 3, The Odd Couple, Chapter Two and Shirley Valentine (Laguna Playhouse). A few upcoming 2016 projects include: *Masters of Illusion Live!* World Tour, *Gala de Danza* in Cabo San Lucas, and four projects for Norwegian Cruise Line.

Kathryn Wilson

Kathryn Wilson is a freelance costume designer working in Orange County for the past 10 years. She has designed for Dance, Opera and Theater across the nation and internationally. Her most recent work includes designs for Turandot at the Segerstrom Concert Hall for The Pacific Symphony as well as work on Carmen, La Traviata, and Rite of Spring. Kathryn is currently Adjunct Faculty at Chapman University teaching Costume and Makeup Design. Her design work

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and a BA from Pomona College. He has also studied at the Royal College of Music in London and the Peabody Conservatory of Music in Baltimore. He has sung with the Los Angeles Opera Chorus, appeared on Broadway in *Cyrano - The Musical* and in the U.S. National Tour of *The Phantom of the Opera*. Recently, he performed the World Premiere of nine songs by American composer Marc Blitzstein (text by Walt Whitman) at the Sala Vanni in Florence, Italy and appeared in the World Premiere of *The First Picture Show* at the Mark Taper Forum in Los Angeles. He also recently appeared with the Oakland East Bay Symphony in a concert reading of Sondheim's *Follies* under the baton of Maestro Michael Morgan. Regional: *West Side Story*, *Carousel*, *Sweeney Todd*, *Closer Than Ever*, *Evita*, *Baby*, *A Little Night Music* and *Strike Up the Band*, among many others. Recordings: *Oh, Kay!* (with Dawn Upshaw).

Paul Floyd

Paul Floyd is currently on the music faculty at Chapman University. For sixteen years he served as an Assistant conductor with Los Angeles Opera. During the summers he has held similar positions with The Santa Fe Opera, the Aspen Music Festival, Hawaii Performing Arts Festival, and the Oregon Astoria Festival. He holds a Doctor of Musical Arts degree in piano performance from the University of Colorado, Boulder and degrees from the Eastman School of Music and the University of Southern California where he graduated summa cum laude. In 1991 he was the MTNA national collegiate artist winner in piano. Mr. Floyd has appeared as soloist with the Central Florida Bach Festival, University of Colorado Symphony, the Ventura County Symphony and the Saddleback College Orchestra. His movie credits include an appearance with Julie Andrews and Anna Netrebko in *Princess Diaries II* and a Disney Hall performance with Vivica Genaux in Anthony Hopkins' *Fracture*.

Janet Kao

Pianist Janet Kao, a native of Taiwan, is an accomplished musician with extensive experience as a solo pianist, vocal/instrumental collaborator, and an opera coach. She has performed on many stages including Alice Tully Hall in New York City, Harris Concert Hall in Aspen, Preston Bradley Hall in Chicago, National Concert Hall of Taiwan. She has been invited to participate in several summer music festivals including Bowdoin Music Festival, the Yellow Barn Chamber Music Festival, and the Music Academy of the West. She has served as a staff accompanist at the Aspen Music Festival, as a staff coach at Opera in the Ozarks, Arkansas and the American Institute of Musical

ABOUT THE CREATIVE TEAM

Thomas F. Bradac (*Director*) has been a theatre professional for over forty years. He adapted and staged Shakespeare's poem *Venus and Adonis* for the Prague Fringe Festival co-produced by The Prague Shakespeare Company in 2012. Founder of Shakespeare Orange County, he served as Artistic Director (1991-2013). During his tenure, SOC was recognized by Arts Orange County as Arts Organization of the Year in 2004 and received special recognition for Community Service by the Walt Disney Company that same year. He also founded the Grove Shakespeare Festival (1979-1991), a two theatre Actors Equity Company, producing 110 productions and awarded the prestigious Hollywood Drama-Logue Publisher's Award for Exceptional Achievement in Theatre for his work. He is a founding director of the Shakespeare Theatre Association, an international service organization for theatres dedicated to producing Shakespeare, and has served as the organization's president. He also served on the performance advisory board for the Internet Shakespeare Editions, University of Victoria, Canada. Professor Bradac, as chair of the Theatre and Dance Department, initiated Chapman's participation in the Kennedy Center/American College Theatre Festival (KC/ACTF) and hosted the organization on campus for its 30th Annual Region XIII Festival, drawing over 1200 students from 6 western states. He received the Excellence in Education Award by KC/ACTF for his work with the Festival. Over the past twenty-five years he has directed numerous productions for the Theatre Department with Shakespeare's *Hamlet*, *Prince of Denmark* being his most recent in 2015. Bradac annually directs the Henry Kemp-Blair High School Shakespeare Theatre Festival now in its 41st year. As an actor he has performed as Bottom in *A Midsummer Night's Dream*, Dogberry in *Much Ado About Nothing*, Tevye in *Fiddler on the Roof*, King Lear and Falstaff in *The Merry Wives of Windsor*, and formerly a member of Actors Equity Association and the Screen Actors Guild (SAG).

Keith Bangs (*Scenic Design*) is the production manager for the University of California, Irvine where he is a 32 year employee. He has also served on the faculty at Chapman University for the last 10 years. Before that he pursued an extensive career in film and television production. Keith received his M.F.A. in technical design from Yale University.

Don Guy (*Lighting Design*) is Director of Production, co-chair of the Department of Theatre and Associate Professor of Entertainment Technology for the College of Performing Arts. Recent Professional Design credits include: *The Illusionarium*, *Band on the Run*, and *Le Cirque Bijou* (Norwegian Cruise Line); *Masters of Illusion Live!* (Singapore, Philippines, Dominican Republic, South America, and North America); *The Magic of Paris* (Paris Hotel & Casino, Las Vegas, NV); *Act 3*, *The Odd Couple*, *Chapter Two* and *Shirley Valentine* (Laguna Playhouse). A few upcoming 2016 projects include: *Masters of Illusion Live!* World Tour, *Gala de Danza* in Cabo San Lucas, and four projects for Norwegian Cruise Line.

ABOUT THE CREATIVE TEAM

Karen Fix Curry (*Costume Design*) received her degree in Theatre Arts from CSU Fullerton. She has worked as a costume designer and coordinator throughout Los Angeles and Orange Counties for the last 11 years. Credits include: (Chapman) *A Flea In Her Ear*, (3-D Theatrical) *Ragtime*, (Lewis Family Playhouse’s RCCT) *Miracle on 34th Street*, *Annie*, *The Wizard of Oz*, *The Man Who Came To Dinner*, *To Kill A Mockingbird*, *A Christmas Carol* (Rancho Cucamonga’s Broadway in the Gardens) *Cats*, *Evita*, *Willy Wonka and the Chocolate Factory*, *Jesus Christ Superstar*, *Seussical The Musical*, *A Chorus Line*, *Into The Woods*. Other recent credits include (Candlelight Pavilion Dinner Theatre) *The Producers* and *Evita*, (Ophelia’s Jump Productions) *Eurydice*, *Boston Marriage*, (Coeurage Theatre Co.) *Romeo And Juliet*, *Balm In Gilead*, *Translations*. Karen has also helped McCoy Rigby Productions on such shows as *Seven Brides For Seven Brothers*, *Sylvia*, *Lost In Yonkers*, *Too Old For The Chorus*, *PLAID TIDINGS*, and *Last Mass At St. Casimir’s*.

Amanda Zarr (*Associate Director*) is a professional actor and adjunct theatre professor who started on her creative path at Chapman University where she received her BFA. She began work with Shakespeare Orange County during her undergraduate education at Chapman. She was a company member for over 10 years. Notable roles with the company include Juliet, Ophelia, Lady Anne in Richard III and most recently Titania in “A Midsummer Night’s Dream” with Professor Bradac. She lived three years in Seattle, Washington where she attended the University of Washington and acquired her MFA from the prestigious PATP program. Amanda has worked in many popular TV shows and films and recently concluded work in two independent films this past year. She has received acting awards from major festivals and had films featured at Sundance. Amanda has also been a guest artist with the Pensacola Shakespeare Company and Need Theater of Los Angeles and Santa Fe University of Art and Design where she worked with Jon Jory and Robert Benedetti. She teaches at Chapman University, the American Academy of Dramatic Arts, the American Musical and Dramatic Arts Academy and Vanguard University.

William & Jennifer Georges (*Original Music*) have had the pleasure to work with Mr. Bradac since 1995. Other Shakespearean Productions with Mr. Bradac include: *Richard III*, *Much Ado About Nothing*, *Macbeth*, *Hamlet*, *Measure for Measure*, *Taming of the Shrew*, *Romeo and Juliet*, *Othello*, *Venus and Adonis*, *Henry V*, *The Tempest*, *King Lear*, *Julius Caesar*, *Two Gentlemen of Verona*, *Twelfth Night*. *The Merchant of Venice* and *As You Like It* were nominated for Garland Awards for Best Musical Score in 2010. William has designed over 250 productions in many theatres including Shakespeare Orange County, International City Theatre, Pasadena Playhouse, Southern California Music Theatre, Musical Theatre West, Laguna Playhouse, California Repertory Company, Porthouse Theatre, Grove Shakespeare, ART, Pasadena Dance Theatre, and Nannette Brodie Dance Theatre. Other designs include industrials, theme parks, nightclubs, and productions in China and Germany. William is a Professor of Theatre at El Camino College where he recently directed productions of *Godspell* and *RENT*. He has an MFA from California State University, Long Beach and BA from Kent State University, and is a member of United Scenic Artists Local 829.

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pre-professionals.” Both the OCYSO and The Chapman Orchestra were finalists for the 2012 American Prize in Orchestral Performance and OCYSO was the 2012 winner in the youth category. In May 2014, OCYSO was presented by the Philharmonic Society of Orange County to a sold-out Renée & Henry Segerstrom Concert Hall in a performance that included Beethoven’s Ninth Symphony and the West Coast Premiere of Mark Anthony Turnage’s “Frieze”. This concert was selected by both the Orange County Register and Los Angeles Times as top picks during the 2013-2014 season and was later broadcast on PBS SoCal. The Orange County Register exclaimed: “*Wachs guided the ensemble with energy, precision, and a welcome sense of clarity and poise. The performance wasn’t just good by standards for younger performers, but forceful and exuberant by any standard: genuinely inspiring, technically proficient, structurally sound. The combined choruses were a powerhouse.*” During the 2015-16 Season, Wachs and OCYSO will join forces with the Young Musicians Foundation Debut Orchestra of Los Angeles, presenting the United States Premiere of Turnage’s “Passchendaele”, an OCYSO co-commission on the LA Phil’s Sounds About Town series on the stage of the Walt Disney Concert Hall.

Under Wachs’ leadership, The Chapman Orchestra completed a survey of Mahler song cycles with baritone Vladimir Chernov and initiated a partnership with LA Opera’s Domingo-Colburn-Stein Young Artist Program. The Chapman Orchestra’s annual Holiday Wassail Concert continues to be distributed nationally on PBS. In Orange County, Wachs was featured in the January 2016 edition of Modern Luxury and selected as one of OC Metro’s 2014 “40 Under Forty” most impressive young professionals. Wachs’ expertise and experience in developing and infusing new life into education concerts has led to repeat engagements with the Monterey and Palm Beach Symphonies.

An accomplished opera conductor and collaborative pianist, Wachs has led *Albert Herring*, *Così fan tutte*, *Le Nozze di Figaro*, *The Impresario*, *Amahl and the Night Visitors*, acts from *La Traviata* and *Die Fledermaus* and the operas *La Divina* and *Signor Deluso* by Pasatieri. He will next lead *Suor Angelica* and *Gianni Schicchi* in 2016. He has accompanied tenor William Burden in recital and recently made his debut on the LA Philharmonic Chamber Music Series at Walt Disney Concert Hall.

Christian Nova

Assistant Director Christian Nova is Associate Professor of Music at Los Angeles Valley College in Los Angeles, CA, and Adjunct Voice Instructor at Chapman. He holds a Master of Fine Arts (MFA) and Doctor of Musical Arts (DMA) in Vocal Performance from UCLA

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University as well as maintains a private studio for voice in Los Angeles. Carol teaches master classes titled “The Complete Singer”. Her many students affectionately call her Mama Diva and “I hope I represent the best of both of those words.”

Daniel Alfred Wachs

Daniel Alfred Wachs, Music Director & Conductor, emerged on the international scene following his debut with the Mozarteum Orchestra of Salzburg in November 2010, leading a world première by Toshio Hosokawa at the Grosses Festspielhaus. The Austrian press praised: “*Engaging, rhythmically inspired, precise in its execution, the “Mambo” was equal to a performance by Gustavo Dudamel and the Simón Bolívar Youth Orchestra!*” Wachs has guest conducted Orange County’s Pacific Symphony, the Auckland Philharmonia, the National Symphony Orchestra (as part of the National Conducting Institute), the Sarasota Orchestra, the Fort Worth Symphony, Sinfonia Gulf Coast, the Oakland Symphony, the Monterey Symphony, the Spartanburg Philharmonic, and New York City Ballet at Lincoln Center. Wachs has also served as assistant conductor at the Cincinnati Opera and for the French première of Bernstein’s *Candide* at the Théâtre du Châtelet, a Robert Carsen co-production with La Scala and the English National Opera. In 2015, Wachs made his debut on the acclaimed new music series Jacaranda: Music at the Edge in Santa Monica, conducting works by Weill and Stravinsky.

A pianist as well as a conductor, Wachs’ performance with the Minnesota Orchestra “*proved a revelation, delivering a technically impeccable, emotionally powerful performance of two Mozart piano concertos and a pair of solo works,*” raved the St. Paul Pioneer Press. With the encouragement of Zubin Mehta, Wachs began his studies with the late Enrique Barenboim in Tel Aviv before pursuing studies at the Zürich Academy and graduating from The Curtis Institute of Music and The Juilliard School. He has also participated at such festivals at Aspen, Tanglewood and Verbier. Wachs has also been entrusted with preparing orchestras for Valery Gergiev and Vladimir Spivakov, and has served as Assistant Conductor to Osmo Vänskä at the Minnesota Orchestra and at the National Orchestra of France under Kurt Masur. Additionally, he has served as cover conductor for the Houston Symphony and for the Rotterdam Philharmonic on tour.

Committed to the cause of music education, Wachs leads the Orange County Youth Symphony Orchestra (OCYSO) and is Music Director of The Chapman Orchestra at Chapman University. Of a recent OCYSO performance, The Los Angeles Times states, “*The performance was smashing thanks in no small part to the exceptionally well-practiced*

ABOUT THE CREATIVE TEAM

Greg Mullen (*Original Music*) is a songwriter/composer and has a degree in Composition and Theory from CSU Sacramento and is a credentialed teacher in the state of California. More at www.gmullen.net. He is currently writing and performing with the hard rock band, Heavy Justice .

Matt Eisenmann (*Projection Design*): Senior, BA Creative Producing, BA Theatre Technology. Chapman: (Assistant Stage Manager) *Anna in the Tropics*, (Projection Design) *RENT*, (Actor) *RENT*.

Alina Novotny (*Stage Manager*): Senior, BA Theatre Technology, Dance Minor, IES Minor. Chapman: (Stage Manager) American Celebration 2015, *A Long Time Ago*. (Assistant Stage Manager) *Anna in the Tropics*, (Prop Design) *Hamlet*, *Prince of Denmark*, (Crew) *Hidden: A Gender*.

Kayla Pajarito (*Assistant Stage Manager*): Sophomore, BA Theatre Technology. Chapman: (Assistant Stage Manager) *RENT*, *Beyond Stage: Playground Story*, (Audio) *RENT*, *Hamlet*, *Prince of Denmark*, *Beyond Stage: Playground Story*, *Hot Mikado*.

Jenny Pershon (*Assistant Stage Manager*): Sophomore, BA Theatre Technology. Chapman: (Assistant Stage Manager) *Hamlet*, *Prince of Denmark*. (Master Electrician) *A Flea in Her Ear*, *Eurydice*, *RENT*, (Light Console Operator) *Hot Mikado*, (Crew) *Beyond Stage: Playground Story*.

Hotaru Morita (*Prop Designer*): Senior, BA Theatre Technology and Asian Studies, Honors Program Minor. Chapman: (Prop Designer) *A Flea in Her Ear*, *RENT*, (Stage Manager) *Anna in the Tropics*, BFA Junior Showcase, (Assistant Stage Manager) *Rosencrantz and Guildenstern Are Dead*, *A Night of Noh Theatre*, McNally One Acts, (Wardrobe) Spring Dance Concert, Fall Dance Concert, Wassail Concert, American Celebration 2012-2013, *The Merry Widow*, (Stage Crew) *Helldrivers of Daytona*. Other: (OC Centric-Stage Manager) *The Rothko*.

Morgan Green (*Dramaturg*): Senior, BA Theatre Studies, English Literature. Chapman: (Dramaturg) *Machinal*, *Bringing It All Back Home*, *Hamlet*, *Prince of Denmark*, *Rosencrantz and Guildenstern are Dead*, *A Flea in Her Ear*. Other: (Shakespeare Orange County -Dramaturg) *A Midsummer Night’s Dream*.

Katie Neubert (*Dramaturg*): Senior, BA Theatre Studies. Chapman: (Dramaturg) *Rosencrantz and Guildenstern are Dead*.

CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

Opera Chapman & The Chapman Orchestra

present

Gianni Schicchi

Directed by Peter Atherton

&

Suor Angelica

Directed by Carol Neblett & Christian Nova

By Giacomo Puccini

April 22-23, 2016 ■ 7:30 P.M.

April 24, 2016 ■ 3:00 P.M.

Musco Center for the Arts

The Creative Team

Bernheimer to write: "Tall, lithe and eminently sympathetic, she must be one of the most attractive and most formidable Aidas in history. Her vocal capability places her in rarefied company among the world's greatest spinto sopranos."

Carol Neblett began her violin studies at the age of two with her grandmother Leona Neblett, who played chamber music with Jascha Heifetz and premiered Wieniawski's Second Violin Concerto with the Los Angeles Philharmonic in 1929, introduced Carol to Jascha Heifetz. While playing the violin for him, Carol became frustrated and nervous so began singing instead. Mr. Heifetz proclaimed: "Such a beautiful voice, I think you should be a singer and I will call your father Norman (who was his piano technician) to get you to a good voice teacher." Jascha Heifetz became Carol's musical mentor for the next 24 years.

At 19 years old while touring with the Roger Wagner Chorale, the soprano made her Carnegie Hall debut singing Handel's Esther and subsequently made her Dorothy Chandler debut in Respighi's *Laud to the Nativity* at The Los Angeles Music Center. Following a triumph in San Francisco by replacing Galina Vishnevskaya in Benjamin Britten's *War Requiem*, the young 21 year old singer was granted representation by the great Sol Hurok who pushed Ms. Neblett toward an opera career. In 1969, Carol made her debut at the New York City Opera singing Musetta in *La Bohème* with The New York City Opera. Consequently she sang five contrasting roles a year with that company and other regional opera companies, building a huge repertoire of roles leading her toward an international career singing in the world's greatest opera houses.

In 1976, Ms. Neblett made her debut at the Lyric Opera of Chicago in the title role of Puccini's *Tosca*, opposite Luciano Pavarotti, which she would sing over 300 times. Ms. Neblett was invited to sing Minnie in *La Fanciulla del West* with Plácido Domingo for Queen Elizabeth's 25th Jubilee Celebration at Covent Garden, which was filmed live as well as recorded.

Subsequently, Ms. Neblett sang over 80 of opera's most coveted roles in the world's greatest opera houses, including the Metropolitan Opera, La Scala, San Francisco Opera, Teatro San Carlo, and the Teatro Liceo. Additionally, she sang over a hundred oratorios and symphonic works, covering the great composers from the 17th through the 20st Century, many of which are recorded. In 2012 Carol made her musical theater debut as Old Heidi in Stephen Sondheim's *Follies*, at the Ahmanson Theater, thus realizing a lifetime dream of wanting to be in musical theater!

Currently Carol Neblett serves as an artist-in-residence at Chapman

The Creative Team

Peter Atherton

Peter Atherton, Artistic Director, has had the joy of performing over forty-five roles ranging from Seneca in *The Coronation of Poppea* to Frederick in *A Little Night Music*. His operatic credits include performances with the Los Angeles Opera, Seattle Opera, Baltimore Opera, Lyric Opera Cleveland, Wolf Trap Opera, Virginia Opera, San Francisco Opera Touring Division, Opera Atelier, Cairo Opera and the Operafestival of Rome and Verona. He has performed with such conductors as Leonard Bernstein, Pierre Boulez, Lucas Foss, James Conlon, Kurt Herbert Adler, David Effron and Myung-Whun Chung.

In concert and oratorio he has performed to acclaim with numerous orchestras including the Los Angeles Philharmonic, L'Orchestra de la Suisse Romande, Basel Chamber Orchestra, Bach Cercle Genève, International Chamber Ensemble Rome, Los Angeles Master Chorale, Orchestre de Belgique, Philadelphia Singers, San Diego Symphony, William Hall Chorale, Angeles Chorale and the San Luis Obispo Mozart Festival. Equally popular in recital, he has performed in Vienna, Zürich, Rome, Hannover, Basel, Geneva, New York, Houston, Miami, Las Vegas and Los Angeles.

Dr. Atherton holds the Robert and Norma Lineberger Endowed Chair of Music at Chapman University and is Artistic Director of Opera Chapman and Professor of Voice in the Hall-Musco Conservatory of Music. He has served as Co-Artistic Director of Operafestival di Roma where he directed productions of *Le nozze di Figaro*, *Die Fledermaus* and *Suor Angelica*. Dr. Atherton will return to join the faculty for the Frost School of Music Salzburg Summer Program in 2016. Dr. Atherton has served on the faculty at the University of Southern California, the University of California at Los Angeles, Occidental College and Operafestival di Roma and has presented master classes throughout North America. Dr. Atherton's teaching legacy includes current and former students who have won major international competitions, been accepted into the most prestigious summer programs and Young Artist Programs in Europe and the United States, and have performed with major opera companies and symphonies throughout the United States and Europe.

Carol Neblett

Carol Neblett, Associate Director—"There never was a moment when she was not in vocal or dramatic command," wrote Harold Schonberg of *The New York Times*. Both critics and audiences alike have acclaimed Ms. Neblett as a singing star equally at home in opera, recitals, symphonic concerts, radio, television, recordings and film. Her exceptional talent caused Pulitzer prize winning critic Martin

Cast of Characters

GIANNI SCHICCHI

Gianni Schicchi.....	Kristinn Schramm Reed Elliott Wulff
Lauretta.....	Yllary Cajahuaringa Julia Dwyer
Zita.....	Erin Theodorakis
Rinuccio.....	Tony Baek Tyler Johnson
Gherardo.....	Spencer Boyd Jeremiah Lussier
Nella.....	Sarah Brown Claudia Doucette
Gherardino.....	Yijiao Tian
Betto.....	Mark Peng
Simone.....	Jeffrey Goldberg
Marco.....	Matthew Grifka Johann Joson
La Ciesca.....	Melissa Montaña Jasmine Rodriguez
Maestro Spinellocchio.....	Caleb Price
Amantio di Nicolao.....	Noah Rulison
Pinellino.....	Devon Ryle
Guccio.....	Brennan Meier
Buoso Donati.....	Daniel Goldberg

~INTERMISSION~

Cast of Characters

SUOR ANGELICA

Suor Angelica.....	Hannah Kidwell Katie Rock
Principessa.....	Anzhela Kushnirenko Milan McCray
La Badessa.....	Tarina Lee Tanja Radic
La Suora Zelatrice.....	Shana Marshall Alexandra Rupp
La Maestra della Novizie.....	Madilyn Crossland
Suor Genovieffa.....	Yllary Cajahuarina Julia Dwyer
Suor Osmina.....	Olivia Kellett
Suor Dolcina.....	Fallon Holtz Jasmine Rodriguez
La Suora Infermiera.....	Sarah Fantappie
Le Cercatrici.....	Sarah Brown Claudia Doucette
La Novizia.....	Yijiao Tian
Le Converse.....	Mary Frances Conover Joy Ellis
Le Suore.....	Hannah Fan Rebecca Israel Han-na Jang Margot Schlanger

Program Notes

they can utter them. Sister Zelatrice maintains that to nuns all desires are forbidden. Sister Genovieffa confesses candidly that she'd still love to hold a small lamb in her arms, while Sister Dolcina can't resist culinary delights. And Sister Angelica? She denies wishing for anything. The sisters aren't convinced and murmur that their companion is consumed with great longing for news of the noble family that has mysteriously forced her to take the veil. Their chatting is suddenly interrupted by the arrival of the Nursing Sister, who asks Sister Angelica to prepare a remedy for Sister Chiara, who has been stung by wasps. Sister Angelica mixes a cure from among the plants and herbs she tends and gives it to the nurse, who praises Angelica's skill. Two Alms Sisters arrive with a cart of food they have collected. As they distribute the food, one sister asks if there is someone in the parlour as they noticed a rich carriage outside the convent door. Sister Angelica becomes agitated and tense: she passionately wishes that the visit is for her. At that moment the Mother Superior appears and calls Angelica to the parlour: her aunt, the Princess, wishes to speak to her. Sister Angelica approaches her aunt, who, with an air of icy indifference, informs her that she has come to ask Angelica to sign away her share of her parents' fortune. Her younger sister is about to be married to a man who can overlook the dishonor that Angelica has brought upon their family. Angelica protests that her aunt is inexorable. Deeply offended, the Princess tells of frequent meditations where she converses with the spirit of her sister. But always her thoughts return to her niece's sin and the need for its expiation. Angelica, duly humble, insists that she will never forget her beloved child, only to be brutally told that he has died two years earlier. She collapses sobbing, but recovers sufficiently to sign the parchment and when her aunt has left pours out her grief, crying out for her son whom she'll never hold in her arms. The other sisters return from the garden and leave for their cells for the night. Sister Angelica returns from her cell and starts collecting flowers. She uses them to prepare a poisonous potion; bidding the sisters a tender farewell she drinks the poison, and is immediately overcome by guilt at having committed mortal sin. She prays frantically for salvation; the courtyard is flooded with light. Sister Angelica, in her delusion, is convinced the Virgin Mary has come to reunite her child with a dying mother.

Program Notes

Frustration prompts everyone to turn to the elder Simone for advice. Rinuccio interrupts suggesting that Gianni Schicchi’s well-known shrewdness could easily solve their problem. The others sternly reject the suggestion as the Donati family is above dealing with a commoner. At that moment Schicchi arrives with his daughter. He quickly assesses the situation and after inspecting the will devises his plan. Dr. Spinelloccio, who is unaware of the death of his patient, interrupts the proceedings. Schicchi springs into action hiding in the bed of the deceased and imitating Buoso’s voice he sends the doctor away, claiming that he feels better and wants to rest. Schicchi’s plan is now put into practice: dressed as Buoso, he lies on his bed and summons the notary Amantio and two witnesses, in front of whom he dictates a new will. He distributes the cash and some properties evenly among the relatives, but the most valuable assets, the house in Florence, the mills in Signa and the prized mule, he keeps for himself. The relatives can do nothing without revealing the fraud, for which the penalty is cutting–off a hand and exile from Florence. Once the notary and witnesses have left, Schicchi chases the enraged relatives out of the house before than can plunder what has now become his property. Meanwhile Rinuccio and Lauretta embrace, content in the knowledge that they will soon be married.

SUOR ANGELICA

The story is set in a convent where Sister Angelica took her vows seven years earlier, after being banished from her family for having given birth to an illegitimate son. It is a fine spring evening and the sisters are at chapel for evening prayers; two lay sisters are late, and also Sister Angelica, who does an act of penance before entering the chapel. After prayers and before recreation, Sister Zelatrice hands out punishment: to the two lay sisters who didn’t make the act of penance as they were late, to Sister Lucilla who laughed in church and to Sister Osmina who had two roses hidden in her sleeves. Sister Genovieffa notices that the fountain is about to be turned to gold by the rays of the setting sun, a sign of divine grace, says Sister Zelatrice, that occurs only on three evenings a year. They decide to take a bucket of the golden water to the tomb of Sister Bianca Rosa, who would certainly desire it. Angelica declares that desires flower only for the living; those of the dead are fulfilled before

The Chapman Orchestra—Gianni Schicchi

Daniel Alfred Wachs,
music director & conductor

<i>Violin I</i>	<i>Double Bass</i>	<i>Trombone</i>
Chloe Tardif	Ethan Reed	Nolan Delmer
Kimberly Levin	Rafael Zepeda	
Eileen Kim		<i>Harp</i>
Suzanne Haitz	<i>Flute</i>	Kate Huntley
Alicia Correa	Ariel Flach	
Lisa Yoshida		<i>Celesta</i>
Marc Rosenfield	<i>Flute 2 / Piccolo</i>	Janet Kao
	Joshua Roberson	
<i>Violin II</i>		<i>Timpani</i>
Arturo Balmaceda	<i>Oboe</i>	Storm Marquis
William Parker	Emilia Lopez Yanez	
Michael Fleming		<i>Percussion</i>
Julianne Lussier	<i>Clarinet</i>	Paul Burdick
Safieh Moshir-Fatemi	Sam Ek	Andrea Stain
Emy Eddow	David Scott	
<i>Viola</i>	<i>Bassoon</i>	<div><i>Staff</i> Stephanie Calascione <i>Orchestra Manager</i> Alvin Ly <i>Orchestra Librarian</i> Allison DeMeulle <i>Apprentice Manager</i> Robert Loustaunau <i>Operations Manager</i> Malinda Yuhas <i>Operations Assistant</i></div>
Stephanie Calascione	Emily Prather	
Leehyeon Kuen		
Ariel Chien	<i>French Horn</i>	
Priscilla Peraza	Allison DeMeulle	
Hannah Ceriani	Robert Loustaunau	
<i>Cello</i>	<i>Trumpet</i>	
Christopher DeFazio	Matthew Labelle	
Haley Hedegard	Kyler Zach	
Isabella Pepke		
Lorianne Frelly		

The Chapman Orchestra—Suor Angelica		Daniel Alfred Wachs, music director & conductor
<i>Violin I</i>	<i>Double Bass</i>	<i>Celesta</i>
Eileen Kim	Rafael Zepeda	Janet Kao
Chloe Tardif	Ethan Reed	
Kimberly Levin		<i>Organ</i>
Suzanne Haitz	<i>Flute / Piccolo</i>	Michael Seaman
Alicia Correa	Ariel Flach	
Lisa Yoshida		<i>Piano</i>
Marc Rosenfield	<i>Oboe</i>	Paul Floyd
	Sara Petty	
<i>Violin II</i>		<i>Timpani</i>
Arturo Balmaceda	<i>Clarinet</i>	Paul Burdick
William Parker	Sam Ek	
Michael Fleming		<i>Percussion</i>
Julianne Lussier	<i>Bassoon</i>	Storm Marquis
Safieh Moshir-Fatemi	Emily Prather	Andrea Stain
Emy Eddow		
	<i>French Horn</i>	
<i>Viola</i>	Alvin Ly	
Stephanie Calascione	Malinda Yuhas	
Leehyeon Kuen		<i>Staff</i> Stephanie Calascione <i>Orchestra Manager</i> Alvin Ly <i>Orchestra Librarian</i> Allison DeMeulle <i>Apprentice Manager</i> Robert Loustaunau <i>Operations Manager</i> Malinda Yuhas <i>Operations Assistant</i>
Ariel Chien	<i>Trumpet</i>	
Priscilla Peraza	Matthew Labelle	
Hannah Ceriani		
	<i>Bass Trombone</i>	
<i>Cello</i>	Jordan Gault	
Christopher DeFazio		
Haley Hedegard	<i>Harp</i>	
Isabella Pepke	Kate Huntley	
Lorianne Frelly		
Jordan Perez		

Program Notes
<p>Giacomo Puccini and Giovacchino Forzano’s operatic masterpieces <i>Suor Angelica</i> and <i>Gianni Schicchi</i> were composed in 1917. Forzano had originally conceived the drama <i>Suor Angelica</i> as a play but when he offered it to Puccini for his projected ‘triptych’ <i>Il trittico</i>, the composer accepted without hesitation. For realism Puccini turned to his sister who was Mother Superior at the convent in Vicepelago, and was permitted to visit. <i>Gianni Schicchi</i> was inspired by a brief passage from Canto 30 of Dante’s <i>Divine Comedy</i>. Reference to an obscure event in the social history of Dante’s Florence often serves as an introduction to this brilliant comedy. The true source of the libretto is the <i>Commentary on the Divine Comedy</i> by an anonymous Florentine of the 14th Century, a work that first appeared in print in 1866. There is some disagreement among music historians as to whether Puccini or Forzano first had the idea of basing the opera on this brief passage concerning a clever rascal who cheated Dante’s own relatives through marriage out of a substantial inheritance. Forzano submitted his outline to Puccini in March 1917 and completed the libretto in June. Puccini began work on it immediately, but completed it only after finishing <i>Suor Angelica</i>, the second part of <i>Il trittico</i>. The world premiere of <i>Il trittico</i> (<i>Il tabarro</i>, <i>Suor Angelica</i> and <i>Gianni Schicchi</i>) was at the Metropolitan Opera house on December 14, 1918.</p>
<p><i>GIANNI SCHICCHI</i></p>
<p>Florence, 1399</p>
<p>The wealthy Buoso Donati has just died at his home in Florence. His relatives arrive for a visit and discover the deceased patriarch. Exaggerated mourning ensues but soon turns to reality: they all expect to be amply consoled with an inheritance. Betto of Signa has heard strange rumors according to which Buoso has left all his possessions to the Friars of Charitable Works of Santa Reparata. Suspicious and greedy, the relatives begin frantically searching for Buoso’s will. When it is found and opened their worst fears become reality. The false grief for the loss of their dear one turns into an authentic lament for the loss of the inheritance. Young Rinuccio is particularly upset. An inheritance would have secured permission to marry a girl without a dowry, Lauretta, daughter of the commoner Gianni Schicchi.</p>