

New England Conservatory
Opera Studies Department
presents

Agrippina

Opera in 3 acts
by
GEORGE FRIEDRICH HÄNDEL

Libretto by
VINCENZO GRIMANI

Edited for the Hallische Händel-Ausgabe by John E. Sawyer.
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Conductor
Stage Director
Scenic Designer
Costume Designer
Lighting Designer
Musical Preparation

Christopher Larkin
Crystal Manich
Stephen Dobay
Brooke Stanton
Christopher Ostrom
Daniel Wyneken
Timothy Steele
Karin Hartmann Ludlow
Rich Frost

Production Stage Manager
Production Manager

Performed at the
Paramount Theater, Boston, MA
April 16-19, 2016

There will be a 15-minute Intermission.

CAST OF CHARACTERS

April 16 & 18, 2016

Margaret Bridge	AGRIPPINA
Xu Chu	NERONE
Nicholas Tocci	PALLANTE
Morgan Middleton	NARCISO
Thomas Hamilton	LESBO
Kara Morgan	OTTONE
Elisa Sunshine	POPPEA
Christopher Carbin	CLAUDIO

April 17 & 19, 2016

Celeste Godin
Elena Snow
Chauncey Blade
Fiona McArdle
Allyn McCourt
Brindley McWhorter
Helen Zhibing Huang
Junhan Choi

ENSEMBLE

Chelsea Fingal
Cooper Kendall
Matthew O'Donnell
Gina Ruzhansky

NEW ENGLAND CONSERVATORY ORCHESTRA

Christopher Larkin, *Conductor*

<i>First Violin</i>	Haruno Sato, Kiyoshi Hayashi, Kwan Yeung Brian Choi, Ruth Y. Chang, Yujie He
<i>Second Violin</i>	Claire Bourg, Étienne Girard, Oukalin Yin, Hyo Jung Kim
<i>Viola</i>	Nao Kubota, Saerok Park, Hsien-Hsiu Tsai
<i>Cello</i>	Noémie Raymond-Friset, Min Ji Kim, Bogyung Lim,
<i>Continuo Cello</i>	Ana Kim
<i>Double Bass</i>	Joseph Newton, Xingyuan Weng
<i>Flute</i>	Luis Roman Diaz II, Holly Rudd
<i>Oboe</i>	Nicole Caligiuri, Kyle Kurihara
<i>Basoon</i>	Andrea C. Baker
<i>Trumpet</i>	Andrew Heath, Mason Grainger
<i>Timpani</i>	Nathan Vendel
<i>Harpsichord</i>	Timothy Steele (Saturday, Monday); Daniel Wyneken (Sunday, Tuesday)
<i>Theorbo</i>	Douglas Freundlich
<i>Lute</i>	Jonas Kublickas

Upcoming Concerts at NEC

—continued

CHAMBER MUSIC GALA II

Wednesday, May 4, 2016 at 7:30 p.m., Brown Hall

NEC COMPOSERS' SERIES, Malcolm Peyton, director

Wednesday, May 4, 2016 at 7:30 p.m., Jordan Hall

"MUSIC AT THE MEETING HOUSE"

Nataly Wickham, *soprano*

(Pre-concert reception at 5:30 p.m.)

Thursday, May 5, 2016 at 6:00 p.m.

Old South Meeting House, 310 Washington Street, Boston

(free admission)

FACULTY RECITAL: ALEXANDER KORSANTIA, piano

Copland *Piano Variations*; Beethoven *Fifteen Variations, op. 35*; Haydn *Sonata in E-flat Major*; Ravel *La valse*

Thursday, May 5, 2016 at 7:30 p.m., Jordan Hall

HONORS ENSEMBLE: Vi Trio

Monday, May 9, 2016 at 7:30 p.m., Jordan Hall

CHAMBER MUSIC GALA III

Wednesday, May 18, 2016 at 7:30 p.m., Jordan Hall

HONORS ENSEMBLE: NEC Jazz Honors Ensemble

Wednesday, May 18, 2016 at 8:30 p.m., Jordan Hall

NEC COMMENCEMENT CONCERT

Saturday, May 21, 2016 at 7:30 p.m., Jordan Hall

Upcoming Concerts at NEC

—continued

NEC JAZZ COMPOSERS' WORKSHOP ORCHESTRA, Frank Carlberg, director

Tuesday, April 26, 2016 at 7:30 p.m., Jordan Hall

NEC PHILHARMONIA, Hugh Wolff, conductor

Norman Drip Blip Sparkle Spin Glint Glide Glow Float Flop Chop Pop Shatter Splash; Adams *Concerto for Violin*, Alexi Kenney, violin; Stravinsky *L'Oiseau de Feu*

Wednesday, April 27, 2016 at 8:00 p.m., Symphony Hall, Boston; tickets required

HONORS ENSEMBLE: Leopold Piano Quartet

Thursday, April 28, 2016 at 7:30 p.m., Jordan Hall

FIRST MONDAY AT JORDAN HALL

Beethoven *Ten Variations on "Ich bin der Schneider Kakadu"*; Takemitsu *Ame no ki* (Rain Tree); Reich *Clapping Music*; Dvořák *Quintet for Piano and Strings No. 2 in A Major, op. 81*

Performers include Soovin Kim, Ayano Ninomiya, violin;
Kim Kashkashian, viola; Natasha Brofsky, Paul Katz, cello;
Pei-Shan Lee, Alexander Korsantia, piano; Robert Schulz, Aaron Trant, Jeffrey Means, percussion

Monday, May 2, 2016 at 7:30 p.m., Jordan Hall

NEC LAB ORCHESTRA, led by student conductors David Yi, Jacob Joyce, and Radu Paponiu – Haydn *Symphony No. 44*; Kodály *Galanta Dances*; Mendelssohn *Fingal's Cave*; Beethoven *Symphony No. 4*

Monday, May 2, 2016 at 8:00 p.m., Brown Hall

CHAMBER MUSIC GALA I

Tuesday, May 3, 2016 at 7:30 p.m., Jordan Hall

A NOTE FROM THE DIRECTOR

Agrippina: Realpolitik meets Bedroom Farce by Crystal Manich

The United States is perhaps currently going through one of its longest election terms in history which has been accompanied with mudslinging, backstabbing, demonstrations of greed, and, in the end, an unhealthy lust for power. These events are, funnily enough, also the ingredients for Handel's *Agrippina*.

The story is based on the real ancient Roman saga depicting the Emperor Claudius; his wife (and niece, I might add) Agrippina; her son (and probably her lover) Nero; the beautiful (yet whorish) Poppea; and valiant (yet wistful) Ottone. At the time of its premiere, *Agrippina's* characters, and their exploits, were household names, much in the way that Napoleon, Washington, and Evita Perón are now. Consider *Saturday Night Live* and the parodies of Trump or Clinton. What the audience in 1710 experienced with *Agrippina* was a political bedroom farce stemming from the Italian commedia dell'arte tradition bringing down the "greatness" of some of the most important figures of the past.

Handel's music sets the libretto by Vincenzo Grimani (who was a cardinal) with exquisite melodies coupled with one-line zingers in the recitative. That genius is one of the reasons why the piece still resonates in the 21st century. Aside from that, however, is Agrippina's very human and greedy desire for absolute power. Since as a woman she cannot have the throne for herself, she is desperate to have her son placed on it. This desire drives everyone around her to paranoia and anxiety. The light payoff that emerges out of the dark comedic chaos is the reconciliation of the lovers, Ottone and Poppea, who have a meaningful and emotional journey. While a happy ending for these lovers is not in line with the historical records of ancient Rome written by Suetonius or others, Handel and Grimani clearly understand that the job of the theatre is not to provide an accurate biography. Ottone and Poppea's happiness provides a universal layer of the triumph of love over power.

This production conceived for New England Conservatory transports the characters to a 1930s Mussolini-era environment with subtle hints of ancient Rome in the set and costume design. Under the watchful eye of past Emperors, the unfolding farce is observed either with encouragement or with ominous warning. The structure of this Rome is hanging on by mere threads, and a crack through the city center suggests a seismic shift in security. Perhaps in this year of utter political chaos we can appreciate this piece of satirical music theatre more than ever and observe the ever-repeating nature of history reflected in its action.

SYNOPSIS

Act I

Agrippina receives news that her husband, the Emperor Claudio, has died at sea. Not saddened by the situation, she subsequently plots to secure the throne for her son, Nerone. Nerone cooperates with his mother's plans, albeit tentatively. Agrippina secures the support of Pallante and Narciso, two men of the court, by promising marriage to each one if they help with Nerone's political ascent.

In Rome's Campidoglio, seat of the Senate, Agrippina urges Nerone to ascend the throne, but the ceremony is interrupted by Claudio's servant, Lesbo, who announces that his master is in fact alive. He was saved from death by Ottone, commander of the Emperor's armies. Ottone confirms the story, saying that Claudio has promised him the throne out of gratitude. He reveals to Agrippina that he is in love the beautiful Poppea, Claudio's mistress, and would choose her over the throne. Agrippina, seeing a new opportunity of furthering her ambitions for Nerone, goes to Poppea and tells her, falsely, that Ottone has struck a bargain with Claudio: Ottone will gain the throne but Claudio will win Poppea.

Agrippina advises Poppea to tell Claudio that Ottone has demanded that she reject the Emperor's advances. This, Agrippina says, will make Claudio revoke his promise of power to Ottone, thereby freeing up the throne for her son. Poppea believes Agrippina. When Claudio arrives, Poppea denounces what she believes to be a part of Ottone's betrayal. Claudio leaves in a rage and Agrippina arrives to comfort Poppea, declaring that their friendship will never be compromised by lies.

Act II

Pallante and Narciso, realizing that Agrippina has deceived them both, decide to have no more to do with her schemes. Ottone arrives contemplating his approaching coronation, followed by Agrippina, Nerone and Poppea, who have all come to greet Claudio at a formal reception. Ottone is denounced by the Emperor as a traitor. Devastated, Ottone appeals to his presumed friends for compassion, but all (including Poppea) reject him, leaving him alone in his confusion and dismay.

Poppea is moved by her former lover's grief, and believes he may be innocent. Overheard by Ottone, she pretends to be asleep and reveals what Agrippina has told her. Ottone passionately defends his innocence, and persuades Poppea that Agrippina has deceived her. Poppea swears revenge on Agrippina and promises Ottone that she will reveal everyone's betrayals. Lesbo announces to Poppea that Claudio plans on seeing her in her room. Poppea then encounters Nerone and

Upcoming Concerts at NEC

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NEC CONTEMPORARY ENSEMBLE, John Heiss, director

Schoenberg *Chamber Symphony No. 1 in E Major*; Crumb *Vox Balaenae*; Swire *Three Little Pieces for a Curious Quartet*; Agócs *Immutable Dreams*
Wednesday, April 20, 2016 at 7:30 p.m., Jordan Hall

NEC JAZZ ORCHESTRA: "The Music of Kenny Wheeler"

Thursday, April 21, 2016 at 7:30 p.m., Jordan Hall

HONORS ENSEMBLE: Neruda String Quartet

Friday, April 22, 2016 at 8:00 p.m., Jordan Hall

FACULTY RECITAL: **DOMINIQUE EADE**, jazz voice

Works by Eade, Frissell, Carmichael, Van Zandt, Ellington, Otis, Smith, Ritchie, Powell, and Dylan with Jed Wilson, *piano*, Kenan Adnawi, *oud*, and Nima Janmohammadi, *American setar*

Sunday, April 24, 2016 at 8:30 p.m., Jordan Hall

MUSIC FOR FOOD: Fugue & Fantasy No. 3

Works by Reinecke and Mozart performed by Robert Sheena, *oboe*, James Sommerville, *French horn*, Miriam Fried and Yoo Jin Jang, *violin*, Paul Biss and Kim Kashkashian, *viola*, Marcy Rosen, *cello*, and Michael Bukhman, *piano*; all proceeds will benefit The Women's Lunch Place; suggested donation: general admission \$25; students \$10. Info

Monday, April 25, 2016 at 7:00 p.m., Brown Hall

NEC CONCERT CHOIR, CHAMBER SINGERS, WIND ENSEMBLE, Erica

Washburn, Jonathan Richter, conductors; Stephanie Beatrice, graduate conductor – Weinstein *Gott hämmert* for chorus and wind ensemble; Brahms *Drei Gesänge, op. 42*; Pärt *Da pacem Domine*; Rheinberger *Ave Regina* and *Tribulationes*; world premieres of Sanlıkol *Şu Yalan Dünya* and Maglione *Night, Veiled Night* (arr. for double chorus)

Monday, April 25, 2016 at 7:30 p.m., Jordan Hall

Special thanks to:

Jim deVeer and Advanced Lighting and Production Services
The NEC Performance Services Staff
NEC Information Technology Services
Sally Millar
Talamas
The Staff of the Emerson Paramount Theater
Zak Fayssoux, Michael Murphy, Stuart Beacham

invites him to her room, implying intimacy. Meanwhile, Agrippina is in distress over her tangled enterprise. She convinces Claudio that Ottone is still plotting to take the throne from him. She advises her husband that he should put an end to Ottone's plans once and for all and abdicate in favor of his stepson, Nerone. Claudio agrees, believing that he will finally be free to have Poppea.

Act III

Poppea now plans to calm Claudio's rage towards Ottone. She hides Ottone, and later Nerone, in her room with instructions to listen carefully. Claudio enters. Poppea tells him that he had earlier misunderstood her and that it was Nerone, not Ottone, who had ordered her to reject Claudio. She asks Claudio to pretend to leave and then summons Nerone who, thinking his stepfather has gone, resumes his passionate wooing of Poppea. Claudio reappears and angrily dismisses his defeated stepson. After both Nerone and Claudio depart, Poppea brings Ottone out of hiding and the two lovers profess their love for one another.

Back at the palace, Nerone seeks his mother's sympathy and advice, but ultimately decides to renounce love for political gain. Pallante and Narciso have revealed Agrippina's plan to Claudio. He accuses his wife of treason and she once again urges him to abdicate to Nerone. In self-defense, Agrippina claims that her efforts to secure the throne for her son had ultimately been a plan to protect the throne for Claudio. Claudio believes her, and when Poppea, Ottone, and Nerone arrive, he announces that Nerone and Poppea shall marry, and that Ottone shall be awarded the empire. These proclamations disappoint everyone. Claudio, in a spirit of reconciliation, reverses his judgement and allows that Poppea and Ottone remain together, giving the throne to Nerone. All celebrate the glory of Rome.

ARTISTIC TEAM & GUEST ARTIST BIOGRAPHIES

CHRISTOPHER LARKIN, Conductor

Christopher Larkin has appeared as a guest conductor with many major opera companies throughout North America. His conducting credits include Washington National Opera (*Samson et Dalila*, *I Puritani*), New York City Opera (*Don Giovanni*, *La Bohème*), Santa Fe Opera (*La Traviata*), Houston Grand Opera (*Tosca*, *Roméo et Juliette*, *Le Nozze di Figaro*), Cincinnati Opera (*La Fille du Régiment*), and Portland Opera (*Il Viaggio à Reims*, *Die Entführung aus dem Serail*, *Turn of the Screw*), among others.

Training and developing young singers has always been of tremendous importance to Maestro Larkin, as shown by his work with the Houston Opera

Studio, Wolf Trap Opera, Manhattan School of Music, San Francisco Conservatory, Indiana University, New England Conservatory, and Oberlin Conservatory. For several summers he has conducted a program of opera scenes with the young singers at the New National Theatre in Tokyo and has twice been invited by Marilyn Horne to conduct at The Music Academy of the West, leading *Il viaggio á Reims* and *La Bohème* for that program.

As former Music Director of the New York City Opera National Company, Maestro Larkin has led national tours of *Madama Butterfly* and *Il barbiere di Siviglia*, and in his work as Associate Conductor with Houston Grand Opera, he conducted the critically acclaimed multi-media productions of *Carmen*, *Madama Butterfly*, and *I pagliacci*. Maestro Larkin has worked as an Assistant Conductor and vocal coach with several major opera companies in North America, including the Metropolitan Opera, San Francisco Opera, Opera Company of Philadelphia, Vancouver Opera, and the Canadian Opera Company.

CRYSTAL MANICH, Director

Director Crystal Manich is pleased to make her debut at New England Conservatory with *Agrippina*. No stranger to Boston, her work has been seen at Boston Lyric Opera with productions of *I puritani* (2014) and *Werther* (2016). She has been hailed by the *New York Times*, *The Wall Street Journal* and other major publications for “lively” and “imaginative staging.” This summer she will direct Haydn’s *Armida* for her debut at Pinchgut Opera in Sydney, Australia, in addition to making a return to Buenos Aires Lírica, Argentina, with Verdi’s *Ernani*. In the USA engagements include Saint-Saëns’ *Samson et Dalila* at Tulsa Opera; *La Bohème* with Opera Omaha; and Handel’s *Riccardo Primo* at Pittsburgh Opera. As a practitioner of presenting baroque works in non-traditional performance spaces, she directed productions of *The Coronation of Poppea*, *Giasone* and *The Return of Ulysses* with Opera Omnia, a company based in New York City of which she is co-founder. Other past credits include more than thirty productions at Pittsburgh Opera, Opera Columbus, American Opera Projects, Center for Contemporary Opera, Utah Opera, North Carolina Opera, Opera Roanoke, Ash Lawn Opera, Bay View Festival, St. Petersburg Opera and Lyric Opera Baltimore. She also served as assistant artistic director of Cirque du Soleil’s *Quidam* in Brazil. Crystal is a graduate of Carnegie Mellon University. Find out more at crystalmanich.com.

CHRISTOPHER OSTROM, Lighting Designer

Christopher Ostrom has designed several productions for NEC including *Albert Herring*, *Hansel and Gretel*, *Dido and Aeneas*, *La Périchole*, *Turn of the Screw*, *La Gazzetta*, *L'incoronazione di Poppea*, *Die Fledermaus*, and *Dialogues of the Carmelites*. For fifteen seasons he served as resident lighting designer at Opera

Student Orchestra Manager	David Li
Student Librarian	David Li

VOICE FACULTY

Jane Eaglen, Carole Haber , Karen Holvik – *Chair*
 MaryAnn McCormick, Michael Meraw, Patricia Misslin, Lorraine Nubar
 Lisa Saffer, Bradley Williams – *Assistant Chair*

FOR ARTS EMERSON

Bonnie J. Baggesen	General Manager
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Administration

Christina Harrington	Senior Manager of Business Operations
Rebecca A. Frank	License & Contract Manager

Production

Scott Wallace	Senior Production Manager
Michael Murphy	Technical Director
Garrett Herzig	Lighting Supervisor
Stuart Beacham	Audio Supervisor
Zak Fayssoux	Associate Production Manager
Benjamin O. Saint Louis	Assistant Technical Director
Danny Carr	Assistant Lighting Supervisor
John Borecki	Technical Supervisor
Craig Allen	Assistant Audio Supervisor
Stephen Campbell	Carpentry and Rigging Fellow
Lizzy Callas	Audio Fellow
Laura Hildebrand	Lighting and Projections Fellow
Herb Nipson	Projectionist
Alex Brandt	Production Master Electrician

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Ben Walsh	Ticketing and Patron Relations Manager
Jamie Siebenaler	Assoc. Box Office Mgr.: External Clients
Kieran Fallon, Melissa Federico	Assistant Box Office Manager
Matthew Harrington	Front of House Operations Coord.
Mark Wallace	Assistant Front of House Coordinator
Juliet Cocca, Kyleigh Taylor	House Supervisor

FOR NEW ENGLAND CONSERVATORY

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OPERA STUDIES

Chair of Opera Studies	Joshua Major
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Diction	Jean Anderson Collier
Movement	Melinda Sullivan
Opera Production & Administrative Director	Rich Frost
Vocal Coaching & Musical Preparation	Jean Anderson Collier, Damien Francoeur-Krzyzek, Timothy Steele, Michael Strauss, Daniel Wyneken
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Graduate Work-Study Staff	Helen Zhibing Huang, Elisa Sunshine, Nicholas Tocci, Sarah Tuttle, Andrea Wozniak

ORCHESTRA

Stanford and Norma Jean Calderwood Director of Orchestras	Hugh Wolff
Administrative Director of Orchestras	Marjorie Apfelbaum
Associate Director of Orchestras	David Loebel
Artistic Director of Chamber Orchestra	Donald Palma
Performance Librarian	Melissa Steinberg
Instrument Librarian	John Stanton

Boston, where his credits include *Béatrice et Bénédicte*, *Cardillac*, *La Grande-Duchesse*, *Angels in America*, *Fidelio*, *The Bartered Bride*, *Lucretia Borgia* and *Nixon in China*. For Chautauqua Opera, he has designed *The Consul*, *The Cunning Little Vixen*, *Werther*, *Stiffelio*, and *The Crucible*. Other credits include: : *Faust* for the Macau International Music Festival, *Capriccio* for The Curtis Institute and Opera Philadelphia, *The Magic Flute* and *Rigoletto* at Tulsa Opera; *The Crucible* at Mobile Opera; *Tosca* for Opera Providence; *Idomeneo* in a co-production between Opera San Jose and the Packard Humanities Institute; and productions for Lyric Stage, New Rep, Stoneham Theatre, Revels, Boston Ballet, Provincetown Repertory Theatre, Snappy Dance Theatre, Odyssey Opera, Brandeis University and Asolo Repertory Theatre. Christopher is the Managing Director and Artistic Associate of Wellfleet Harbor Actors Theater.

STEPHEN DOBAY, Scenic Designer

Stephen Dobay (scenic design) Recent projects in Boston include: *Un Giorno Di Regno*, *Zanetto*, *Il Secreto Di Susanna*, *Sir John in Love*, *The Bear*, *The Zoo* (Odyssey Opera), *Martha*, *The Bartered Bride*, *Merry Wives of Windsor*, *Don Pasquale*, *Italian Girl in Algiers*, (Boston Midsummer Opera), *Come Back Little Sheba*, *Our Town* (Huntington) Upcoming projects include *Funny Girl* (North Shore Music Theater), *Il Campanello*, *L'Amico Fritz* (Boston Midsummer Opera) www.stephendobay.com

BROOKE STANTON, Costume Design

Brooke Stanton is a costumer who has worked in theatre, film, and television. Her clients include George Lucas, Disney, American Repertory Theatre, American Conservatory Theatre, Peter Sellars, Commonwealth Shakespeare Company, New England Conservatory, and Babson College, among others. She studied Costume Design at NYU and Textiles at California College of the Arts.

TIMOTHY STEELE, Musical Preparation/Harpsichord on Saturday & Monday

Timothy Steele is an active vocal coach, pianist, and conductor, and is currently in his 25th year on the opera faculty at New England Conservatory.

He has conducted for outreach tours with Boston Lyric Opera and is a former music director for Opera Providence. He has served as assistant conductor/pianist for over 120 productions with twenty-two companies, including Boston Lyric Opera, Opera Theatre of St. Louis, Wolf Trap Opera, Central City Opera, and Portland Opera Repertory Theatre. He assisted Opera Boston with the Pulitzer Prize winning opera *Madame White Snake* and for three years collaborated with WaterFire-Providence on a unique and popular series of opera evenings.

In Boston he has performed with Emmanuel Music, the Handel and Haydn Society, and the Commonwealth Shakespeare Company, among others.

DANIEL WYNEKEN, Musical Preparation/Harpsichord on Sunday & Tuesday

Daniel Wyneken is a vocal coach in the NEC opera department and serves as chorus master for the department's mainstage productions. He is music director of the department's outreach efforts into the Boston schools and is music director of NEC's summer session Opera Studio. He has worked at several regional opera companies, including Central City Opera, Opera Omaha, Syracuse Opera, and Opera on the James (Lynchburg, Virginia). He has taught diction at both The Boston Conservatory and New England Conservatory. He has been a frequent collaborator in chamber music recitals in the Boston and Baltimore areas.

KARIN HARTMANN LUDLOW, Production Stage Manager

Karen Ludlow is delighted to be working for New England Conservatory for the first time. Local credits include three seasons for Odyssey Opera where she stage managed *Le Cid*, *Die Tote Stadt*; and *Sir John in Love*, directed by Joshua Major. Her six seasons with Opera Boston include stage managing *Béatrice et Bénédict*, *Fidelio*, *Tancredi*, *La Clemenza di Tito*, *The Pearl Fishers*, *L'Etoile* and the North American premiere of *Angels in America*. She made her Boston stage management debut at Boston Lyric Opera with *Maria Stuarda*. Regional credits include five seasons at The New Repertory Theatre and ten seasons as Production Stage Manager at Lake George Opera. Favorite credits include three seasons for Sarasota Opera Association where she stage managed *Tosca*, *Die Fledermaus*, *The Flying Dutchman*, and various works of the Verdi cycle. She is looking forward to continuing her roman holiday with Odyssey Opera this spring for their *When in Rome* Festival.

CAT TIGNOR, Assistant Stage Manager

Cat Tignor is thrilled to continue working with New England Conservatory after assistant stage managing *The Cunning Little Vixen*. Local credits include stage managing *Romeo & Juliet* (Commonwealth Shakespeare Company), *Simon Says* (Little Seer Productions), and *Stuart Little* (Boston Children's Theatre). On Cape Cod, she has worked with the Cape Rep on *Funny Girl*, *Evita*, *Elephant and Piggie's We're in a Play!*, and *Mr. Burns*. She is also the resident stage manager for the Cape Symphony.

SCENIC BUILD & STAGE SUPPORT

Technical Director	Peter Lanza
Assistant Technical Director	Alan Boyer
Master Carpenter	Kyle Blanchette
Scene Shop	BeNT Productions
	Richard Gray, Becki Gray
	Tom Farrell, Anthony Phelps,
	Brett Rochford, Ben Williams
Carpenter/Driver	William Hawkins
Props Master	Kristine Holmes
Audio / Visual Supervisor	Nell Robinson

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Costume Assistant	Kathryn Schondek
Wig Artisan	Rachel Shufelt
Hair and Make-up Stylist	Jennifer DeMarco-Gregory
Hair Artisan	Jaqueline Bufalino
Costume Shop Crew	Gina Angell
	Avery Earle
	Erin Camp
	Molly Williams
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Dressers	Kathleen Shanahan
	Kathryn Schondek

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Assistant Master Electrician/Board Op	Laura Hildebrand
Stage Electrician	Lauren Scattolini
Electrics Crew	Andrew Andrews, Kevin Barnett,
	Nate Berendes, Aliza Burr,
	Emily Crochitere, RJ LaMura,
	Fred Lasar, Jessica Rosso,
	Rachel Shainwald, Brian Shaw