

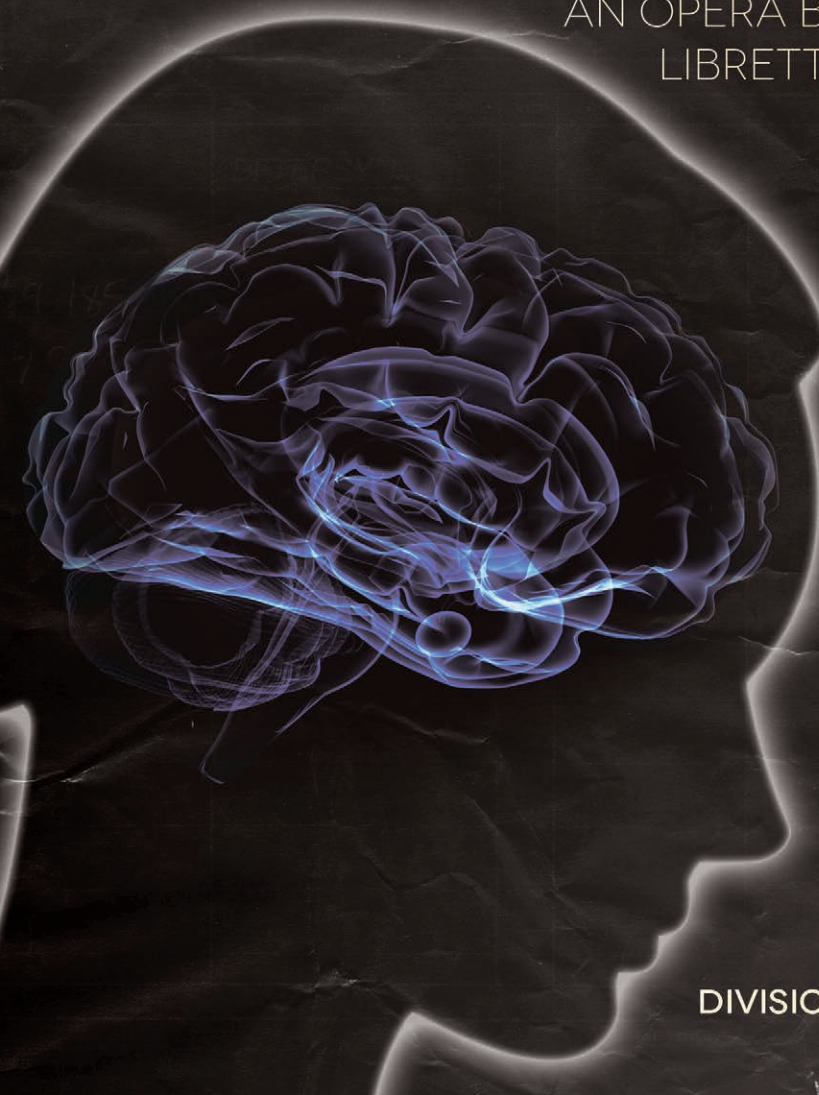
KALLISTI PRESENTS

LEAR^{on the}

2nd FLOOR

AN OPERA BY ANTHONY DAVIS

LIBRETTO BY ALLAN HAVIS



DIRECTED BY
MARK DECHIAZZA
CONDUCTED BY
STEVEN SCHICK

MARCH 6, 8, 9 2013
@7:00PM
CPMC THEATRE

UC SAN DIEGO
DIVISION OF ARTS AND HUMANITIES
DEPARTMENT OF MUSIC

Lear On The 2nd Floor

CAST

NORA	•	Susan Narucki
DOCTOR	•	Ruff Yeager
“NORA’S MIND”	•	Bonnie Lander
LYLA	•	Sara Perez
MORTIMER	•	Phil Larson
JENNA	•	Alice Teyssier
TARA	•	Tiffany DuMouchelle
NURSE / LAWYER	•	Jorell Williams

CREATIVE TEAM

Anthony Davis • Composer
Allan Havis • Librettist
Steven Schick • Music Director
Mark DeChiazza • Director/Video Designer
Victoria Petrovich • Scenic Designer
Mary Ellen Stebbins • Lighting Designer
Halei Parker • Costume Designer
Alana Ogio • Asst Costume Designer
Katie Chen • Stage Manager
Susan Narucki • Producer

ORCHESTRA

Leah Asher • Viola
Kimberly Hain • Violin
Jennifer Bewerse • Cello
Mark Dresser • Bass
Curt Miller • Clarinet
Leyla Zamora • Bassoon
Leah Bowden • Percussion
Kjell Nordeson • Percussion
Todd Moellenberg • Piano
Joe Mariglio • Synthesizer

FROM THE PRODUCER

Welcome to this, the fourth kallisti chamber opera production and our first world premiere, Anthony Davis' *Lear on the Second Floor*. When I began the group in 2008, I hoped to create a model in which faculty and graduate student performers from the UCSD Department of Music could work side by side, sharing the kind of intense collaborative experience that is part of being a professional musician. And through the remarkable commitment of many people, this dream has become a reality. *Lear on the Second Floor* is the most ambitious of these projects to date; it presented extraordinary challenges on a number of fronts. So I must take this moment to express extraordinary thanks.

First and foremost, I would like to thank four remarkable young women, Tiffany Du Mouchelle, Bonnie Lander, Sara Perez and Alice Teyssier. Your commitment, perseverance and professionalism inspires and amazes me. I am deeply proud of each one of you. My heartfelt thanks goes to the community of performers at the UCSD Department of Music: my colleagues and friends Steve Schick, Phil Larson and Mark Dresser, the trio of tag team rehearsal pianists Steven Lewis, Todd Mollenberg and Kyle Blair, and our graduate student instrumentalists: Leah Asher, Jennifer Bewerse, Leah Bowden, Curt Miller, Kjell Nordeson; all have been generous with their time and talent. I would also like to thank our guests: artists, Ruff Yeager and Jorell Williams, our director, Mark De Chiazza, and members of the creative team: Mary Ellen Stebbins, Victoria Petrovich, Halei Parker and Katie Chen. We are very fortunate to have such distinguished guests with us this year, and are truly grateful for all of your efforts to make this show a success.

Our project has received the generous support of Seth Lerer, Dean of the Division of Arts and Humanities, the Division of Arts and Humanities, the Department of Music, the UCSD Academic Senate, the Cynthia and George Mitchell Foundation, and Dr. Joel Dimsdale. In addition, I would like to thank:

John Fonville, Chair, Department of Music
 Barbara Jackson, MSO Department of Music
 Jessica Flores, Production Manager
 Antonio Estrada, Public Events Manager
 Linda Higgins, Elizabeth Cuevas, Dirk Sutro,
 Jennifer Bewerse, Meghann Welsh, Nicolee Kuester
 Jim Carmody, Chair, Theatre and Dance
 Mark Maltby, MSO Theatre and Dance
 Judith Dolan, Professor, Theatre and Dance
 Josef Kucera, Chief Recording Engineer

We are deeply grateful for your support, above and beyond the call of duty.

To Allan and Anthony, all I can say is that I have enjoyed the opportunity to bring this strange and beloved creature of your imagination to life. Nora has taught me a lot, and I am grateful to have had the chance to see the world through her eyes.

- Susan Narucki

FROM THE COMPOSER

Lear on the 2nd Floor
 (Dedicated to Dr. Sheldon Hendler)

Lear on the 2nd Floor is my third collaborative project with Allan Havis. Our first piece together was the 2nd movement of *Restless Mourning*, a four movement work for chorus and chamber ensemble commissioned to commemorate 9/11. Allan's section of the oratorio looked at 9/11 from the perspective of the pilots, initially the pilot for American Airlines and later the pilot for Allah. Needless to say, this approach to September 11th was controversial and I realized immediately that I had found a subversive co-conspirator who revels in challenging conventional thinking. *Lilith*, our 2nd piece together explored Adam's rejected first wife. The opera, an adaptation of Allan's play, was set in a divorce court in the Garden of Eden and in the present. Coincidentally, we both worked on prior Lear projects.

Allan conceived a “Yiddish” Lear for actor Shelly Berman and I composed music for a Lear production at Yale Rep with Avery Brooks as Lear. The Yale Rep production envisioned Lear in pre-Columbian Mexico in the Olmec civilization imagining a connection to West Africa. My experience creating the music for the Yale Rep production was frustrating because I thought the “Storm” had so many musical possibilities. The “Storm” could be a mental storm or the rumors and insinuations of a family and community. I began to imagine Lear as an opera and realized as Verdi also discovered that an operatic version of Lear would be impossible. I came to the realization that an opera could “riff” on Lear, using Lear as a starting point and creating a story that mirrors Lear. In Shakespeare’s *Lear* there are many unanswered questions that perplex directors and dramaturgs today. Was there ever a Queen Lear and what happened to the Fool?

As we approached our work on *Lear on the 2nd Floor*, we immediately decided that Lear should be a woman with three daughters and that the Fool should be her deceased husband who only is seen by Nora Lear. As with many Lear scholars we decided to explore Lear in a state of dementia in this case afflicted by early onset Alzheimer’s Disease. This allowed us to take a post-modern view of Lear as a person of authority who is losing her grip on her power as well as her faculties. We imagined Nora Lear as a neurologist or a researcher in the field of neurological disorders. She has an episode during a conference lecture. We could explore in a somewhat humorous manner the terrain of neurological disorders as a powerpoint lecture goes awry.

In the music, I have given each daughter a musical character and a singular language. Their conflict reflects varying views of the world. They each want acceptance from their mother that is finally unattainable. I approach opera as a dance with music that propels the story, that implies movement and physicality. Opera is a visceral form that seduces creating a rhythmic theater, negotiating the rhythm of speech and the rhythm of drama and music. Music should embody drama and not accept an antiseptic distance or detachment. Sometimes in my music the listener discovers the familiar not as a distancing parody but as a site of reference that summons memory and layers of meaning. The work exists not just as a separate and self-contained world but as a reflection on cultural history, a mirror on who we are and our connection to the past, a past that rejects categories of “high-low,” classical or vernacular, jazz, popular, or experimental, the old racist hierarchies and constructions that cripple American music.

I would like to thank Allan Havis, who is an amazing collaborator with the dramatic acuity and “gallows” humor necessary for this piece. I would also like to thank Mark DeChiazza for his inspired direction, Steven Schick for his musical leadership, Susan Narucki for creating Nora and taking on the thankless challenge of producer. I would like to thank my colleagues Phil Larson and Mark Dresser. Phil brought Mortimer to life with a virtual rainbow of colors, a husband who left too soon and an irrepressible clown. Mark Dresser has played a pivotal role in my operas from *X: The Life and Times of Malcolm X* to *Wakonda’s Dream*, *Lilith* and *Lear on the 2nd Floor*. He is the engine, the rudder and soul of my operas. I must mention the visiting artists in this production, Jorell Williams who performs as the Nurse and the Lawyer and Ruff Yeager who plays the role of the Doctor, also Kimberley Hain, violin and Leyla Zamora, bassoon. The project would not come to the stage without the contributions of Victoria Petrovich who designed the set and Mary Eleanor Stebbins who created the lighting design, also Halei Parker and Alana Ogio for their work on costumes and Katie Chen who guided us as stage manager. I need to recognize Joe Mariglio who created the sound design and helped define the sound world of the “storm” and along with Bonnie Lander, explored the inner dimensions of Nora’s Mind. I would like to thank my colleague Joe Kucera who helped us with sound and microphones and Isaac Garcia-Munoz who monitored the sound balance. I would also like to acknowledge the Dean, Seth Lerer for his generous support, the Academic Senate at UCSD, The Atelier at Princeton University for the initial support for the first 7 scenes, Civitella Ranieri for the residency in Italy where I began my composition, Jon Fonville, Barbara Jackson and the Music Department, Jessica Flores, the production manager, who keeps everything on track, Steve Lewis, Todd Moellenberg, Ryan Welsh and Kyle Blair who helped in the musical preparation, also all the graduate student musicians, Leah, Jennifer, Curt, Leah, Kjell and Todd as well as Tiffany, Alysse, Sara and Bonnie. Without their contributions, a production of the opera would never be possible. I need to acknowledge Hunjoo Jung and Randall Eng who helped me with Finale issues and copying. I also have had technical advice from Dr. Marwan Sabbagh, director of the Banner Sun Health Research Institute in Scottsdale, Arizona. I would like to thank my wife Cynthia who is always unerringly right and I mostly follow her advice. Finally this opera is dedicated to the memory of Dr. Sheldon Hendler. A cliché is that we admire people who think outside the box. For Shelly, there was no box.

- Anthony Davis

KALLISTI

kallisti was established by soprano Susan Narucki at UC San Diego in 2009 to provide young singers with an opportunity to perform significant and distinctive repertoire including contemporary chamber opera, newly commissioned works, and undiscovered masterworks from all eras. kallisti singers are drawn from the graduate program in Contemporary Music Performance at UC San Diego and distinguished guest artists. kallisti made its debut in May 2010 in the West Coast premiere of *To Be Sung* by French composer Pascal Dusapin. Recent kallisti projects include concert performances of Steve Reich's *Music for 18 Musicians*, in collaboration with Bang on a Can, redfishbluefish, and conductor Steven Schick, both at Disney Hall, and at the Conrad Prebys Music Center in San Diego and the critically acclaimed San Diego premiere of Viktor Ullmann's *The Kaiser of Atlantis*, directed by Susan Narucki and conducted by Steven Schick.



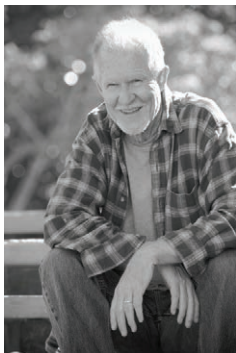
TIFFANY DU MOUCHELLE

Tiffany Du Mouchelle expands the definition of the classical voice for the 21st century. “A passionate performer who holds nothing back,” she is known for her musical versatility, an electric stage presence and exceptional dramatic sensibilities. She is most recognized for her fearlessness in exploring new and challenging repertoire that encourages the voice into new realms of expressivity, featuring a vast array of musical styles, and over 20 different languages! Her performances span the globe, from Lincoln Center in NYC to Disney Hall in Los Angeles, the Acropolium in Carthage, The American Center in Egypt, and even to Yoro Village in Papua New Guinea. Ms. Du Mouchelle frequently commissions, premieres and collaborates on new works with composers, and has premiered over 50 new works since 2005. She is the co-founder of Aurora Borealis, a duo with percussionist Stephen Solook, and is a cultural ambassador for the NGO Cultures in Harmony.



BONNIE LANDER

Soprano Bonnie Lander specializes in the performance and production of new and experimental music. She has performed throughout the U.S. as an improviser and interpreter of classical and avant-garde works at places such as NYC's 92nd Street Y, The Stone, the Kimmel Center in Philadelphia, Disney Hall in Los Angeles, and the Library of Congress in D.C. Lovingly termed “convincingly unhinged,” Bonnie's extroverted and playful style has led her to collaborate with a diverse crowd of musicians including free jazz, experimental, folk, rock, electronic, and hip hop musicians. She is a co-founder of Rhymes With Opera, a small east coast company dedicated to the creation of new vocal chamber works in unusual spaces. Bonnie is currently a DMA candidate at UCSD in the studio of Susan Narucki, and has also studied with Phyllis Bryn-Julson at the Peabody Conservatory, and at the University of Miami with Dr. Ether-Jane Hardenbergh.



PHIL LARSON

Bass-baritone Philip Larson studied at the University of Illinois and received a degree in vocal performance. He was a founding member of the Extended Vocal Techniques Ensemble, one of the first groups dedicated to the performance of vocal music featuring extended techniques. In 1977 Larson, with Edwin Harkins, founded [THE], a composing/performing duo that performed at international festivals and collaborated with John Cage, Toru Takemitsu, Anthony Braxton and media artist Vibeke Sorenson. As a concert soloist, Larson has appeared with the Ensemble Intercontemporain, Cleveland Chamber Symphony, Handel and Haydn Society, Metropolitan Chamber Orchestra, red fish blue fish percussion ensemble, and Speculum Musicae under the direction of such conductors as David Atherton, James Levine, and David Robertson. Larson is Professor of Music at the University of California San Diego.



SUSAN NARUCKI

With luminous tone and distinctive artistry, American soprano Susan Narucki has earned international acclaim for over two decades. She has appeared with the Cleveland Orchestra, Los Angeles Philharmonic, Netherlands Opera, San Francisco Symphony, MET Chamber Ensemble, on the Great Performers Series at Lincoln Center and Carnegie Hall with conductors such as Boulez, Levine, Salonen, Tilson Thomas, de Leeuw and Knussen. A dedicated advocate of the music of our time, Ms. Narucki has given over one hundred world premieres, and has enjoyed close collaborations with composers

including Andriessen, Kurtág, Carter, Dusapin and Crumb. Her extensive discography includes both a Grammy Award and Grammy Nomination for Best Classical Vocal Performance; her recent solo recording, *The Light that Is Felt: Songs of Charles Ives* (New World) with pianist Donald Berman was selected as Editor's Choice of *BBC Music Magazine*. In Season 12-13, Ms. Narucki makes her debut with Opera de Montpellier in a double bill that includes the French premiere of Carter's *What Next?* and the world premiere of Mathis Nitschke's *Jetzt*. She also serves as project leader and soloist in *Cuatro Corridos* a multi-disciplinary music-theater project with libretto by acclaimed Mexican novelist Jorge Volpi that addresses the subject of human trafficking across the U.S. Mexican border. Ms. Narucki is a Professor of Music at the University of California, San Diego where she directs the ensemble kallisti.



SARA PEREZ

Recently acclaimed for her "terrific, committedly absurd rendition" of Cage's *Aria* by New-MusicBox, Sara Perez is a vocalist primarily dedicated to contemporary music interested in commissioning and bringing new composers to the forefront. Her background is in both classical and jazz vocals and has performed with Oberlin's Contemporary Music Ensemble as well as several jazz ensembles at Oberlin. She was recently featured with her quartet, Ensemble *f0* on ACA's Composers Now Festival 2013 at Symphony Space for the NY premier of Lewis Nielson's Opera *Amoris*. In fall 2012, she premiered Marek Polik's vocal quintet with Quince Contemporary Vocal Ensemble at the Bemis Center. During summer 2012, she toured with *f0*, a concert which included commissioned works by Lewis Nielson, David Bird and Eugene Kim. Festivals that Perez has participated in include Stephen Drury's SICPP 2012 and SoundSCAPE 2011. Along with her performance practice, Sara Perez is an avid academic; she

received her Bachelors in Latin from Oberlin College in 2011 and in 2009, was awarded the Mellon Mays Research Fellowship for her research on Jazz Voice Practice. Currently Perez is pursuing her Masters at UCSD under the tutelage of Susan Narucki and planning her tour with Ensemble *f0* for the summer of 2013.



ALICE TEYSSIER

Lyric soprano Alice Teyssier brings “something new, something fresh, but also something uncommonly beautiful” to her performances. Hailed as possessing a voice with “unusual depth,” Alice’s mission is to share lesser-known masterpieces with a wider audience. A uniquely gifted advocate for new music, Alice collaborates tirelessly with young composers to create new works for the singing voice. Also a professional flutist, she has given residencies for composers and performers of new music at such universities as Harvard, Leeds, Huddersfield, Oberlin and SUNY-Buffalo. She has performed numerous premieres on Los Angeles’ renowned Monday Evening Concerts series, including works by S. Sciarrino, R. Riehm, C. Miller and K. Lang. Last spring, she was featured on a San Diego Symphony Masterworks concert, singing Fauré and Villa-Lobos. Alice is also devoted to historically informed and technically sound performances of early music; she performs regularly with her ensemble La Perla Bizzarra as well as the Bach Collegium San Diego. She has earned degrees from the Oberlin Conservatory of Music (BM, MM Opera Theater), the Conservatoire de Strasbourg (Specialization Diploma) and is currently a candidate for Doctor of Musical Arts at UCSD, where she studies with Susan Narucki.



JORELL WILLIAMS

Jorell Williams, acclaimed by The New York Times for his “magnificent, rich toned” baritone and his “perfect” comic timing, is gaining international success on both the opera and concert stages. His 2013 season begins with Maximilian in *Candide* with Amarillo Opera, the 2013 US tour of Wynton Marsalis’ *Abyssinian Mass* with Jazz at Lincoln Center, and Brahms’ *Ein deutsches Requiem* with the Omaha Symphony. Recent engagements include various performances with the American Opera projects (Resident Artist for the 2011-2012 season of their Composers & Voice series), recording Celebrating the American Spirit with Essential Voices USA for National Public Radio, and a vocal fellowship at the Steans Music Institute with the Ravinia Festival. Recently, he performed as soloist with Wynton Marsalis and the Jazz at Lincoln Center Orchestra in the European premiere of Marsalis’ *Abyssinian Mass* at the Barbican during the 2012 Olympics in London. He also had the honor to perform under the leadership of Damien Sneed with the Chorale Le Chateau of New York in “A Celebration of America” at the Kennedy Center’s Eisenhower Theater on the occasion of the first Presidential Inauguration of Barack Obama.



RUFF YEAGER

Recent stage appearances include *Wonder Wounded Heroes* - ion theatre; *The Man Who Came to Dinner* - Coronado Playhouse; *The Threepenny Opera*, *Romance*, *King Lear* - San Diego Rep. He was an ensemble member at Sledgehammer Theatre where he was seen in *The Frankenstein Project 2.0*, *The Dream Play*, *Berzerkergang*, and Phaedra in *Delirium* among many others. He was honored with a San Diego Critics’ Circle Craig Noel award in 2005 for playwriting, and 5 KPBS Patte Awards for outstanding play direction, original music, and acting ensemble. He looks forward to spending the coming summer as a member of the acting company for the 2013 Utah Shakespeare Festival.



MARK DECHIAZZA

Mark DeChiazza works across disciplines as a director, filmmaker, designer, and choreographer. His projects often explore expressive and kinetic possibilities in the presentation of new music. Current projects include: *Columbine's Paradise Theater*, a new music-theater work with Eighth Blackbird ensemble and composer Amy Beth Kirsten (director, designer), *Two Operas: Theotokia & The War Reporter* composed by Jonathan Berger for Stanford LiveArts (video designer), *Cuatro Corridos*, a work based on poems by Mexican author Jorge Volpi and featuring soprano Susan Narucki (video designer), and *DIVER*, an opera for solo electric guitar (director, designer) which is his most recent collaboration with composer Steven Mackey (director, designer). With Mackey, he has created three other large works: *Prelude to the End*, a quartet with three-

screen video installation, performed by SOLI Chamber Ensemble; *Slide*, a music-theater work performed by Mackey, Rinde Eckert, and Eighth Blackbird ensemble; and *It Is Time*, a Carnegie Hall commission for SO Percussion. DeChiazza also directed and edited a film version of *It Is Time*, released as a DVD on Cantaloupe Music and streamed as a First-Watch Feature on NPR Music.

ANTHONY DAVIS

Opera News has called Anthony Davis, “A National Treasure,” for his pioneering work in opera. His music has made an important contribution not only in opera, but in chamber, choral and orchestral music. He has been on the cutting edge of improvised music and Jazz for over three decades. Anthony Davis continues to explore new avenues of expression while retaining a distinctly original voice. Mr. Davis has composed six operas, two choral works, music for Broadway productions, has two music theater works in development, and has composed numerous works for orchestra and chamber ensemble commissioned by the San Francisco Symphony, Brooklyn Philharmonic, Atlanta Symphony Orchestra, St. Lukes Chamber Ensemble, Kansas City Symphony and the Massachusetts Institute of Technology. A graduate of Yale University in 1975, Mr. Davis is currently a professor of music at the University of California, San Diego. In 2008 he received the “Lift Every Voice” Legacy Award from the National Opera Association acknowledging his pioneering work in opera. In 2006 Mr. Davis was awarded a fellowship from the John Simon Guggenheim Foundation. Mr. Davis has also been honored by the American Academy of Arts and Letters, the New York Foundation of the Arts, the National Endowment of the Arts, the Massachusetts Arts Council, the Carey Trust, Chamber Music America, Meet-the-Composer Wallace Fund, the MAP fund with the Rockefeller Foundation and Opera America. He has been an artist fellow at the MacDowell Colony, Civitella Ranieri and at the Rockefeller Foundation’s Bellagio Center in Italy.

ALLAN HAVIS

Over three decades, Havis has had his plays produced at theatres across the country and in Europe. He has had works commissioned by England’s Chichester Festival, Sundance, San Diego Rep, Ted Danson’s Anasazi Productions, South Coast Rep, Mixed Blood, CSC Rep, Malashock Dance, Carolina Chamber Chorale, National Foundation for Jewish Culture, and UC San Diego. He has completed fifteen full length published plays, two edited volumes: *American Political Plays* and *American Political Plays, Post 9/11*, a children’s novel *Albert the Astronomer*, and his book on ninety years of eccentric cinema, *Cult Films: Taboo & Transgression*. In collaboration with renowned composer Anthony Davis, his play *Lilith* was re-imagined as a chamber opera, premiering at UC San Diego’s Conrad Prebys Concert Hall December 2009. Havis is the recipient of Guggenheim, Rockefeller, Kennedy Center/American Express, CBS, HBO, and National Endowment for the Arts Awards, San Diego Theatre Critics Circle 2003 Outstanding New Play for *Nuevo California* (co-written with Bernardo Solano) and San Diego’s 2008 Patté Best Play award for *The Tutor*.

STEVEN SCHICK

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. For thirty-five years he has championed contemporary music by commissioning and premiering more than one hundred-fifty new works. He was the founding percussionist of the Bang on a Can All-Stars (1992-2002) and served as Artistic Director of the Centre International de Percussion de Genève (2000-2005). Schick is founder and Artistic Director of the percussion group, red fish blue fish. Currently he is Music Director of the La Jolla Symphony and Chorus and Artistic Director of the San Francisco Contemporary Music Players. In 2012 he became the first Artist-in-Residence with the International Contemporary Ensemble (ICE). He also maintains a lively schedule of guest conducting including appearances with the BBC Scottish Symphony Orchestra and the Saint Paul Chamber Orchestra. Schick founded and is currently Artistic Director of Roots and Rhizomes, a summer course on contemporary percussion music held at the Banff Centre for the Arts. Among his acclaimed publications are a book, *The Percussionist's Art: Same Bed, Different Dreams*, and numerous recordings of contemporary percussion music including a 3 CD set of the complete percussion music of Iannis Xenakis (Mode). Steven Schick is Distinguished Professor of Music at the University of California, San Diego.

VICTORIA PETROVICH

Off Broadway/NYC: scenic design for several productions with Music-Theater-Group at St. Clement's Church, Theater for the New City, BOCA Downtown; costume design at the Roundabout Theater Company. Regional work includes (set and/or costume design/video design): American Repertory Theatre, GeVa Theatre, Seattle Repertory Theatre, La Jolla Playhouse, CTG/The Mark Taper Forum, The Alley Theatre, Trinity Repertory Theatre, South Coast Repertory Theatre, East West Players, LATC, Center Repertory Theatre, San Jose Repertory, San Diego Repertory Theatre, Minneapolis Children's Theatre, Mainstreet Theatre Company, El Teatro Campesino. Opera: Los Angeles Opera, Minnesota Opera, New Music Theater Ensemble, Nautilus New Music Theater, American New Music Theater Festival, and others. International: Singapore Repertory Theatre. Special Awards (Nominations): American Theatre Wing Design Awards (scenic design/*Paradise for the Worried*); San Diego Theatre Critics Circle Craig Noel Award nomination (scenic design/*In the Next Room*); LA Stage Alliance Ovation Award nomination (scenic & video design/*A Wrinkle In Time*). Awards (Dramalogue Awards): *The Women*, and *Lips Together, Teeth Apart*; Los Angeles Drama Critics Circle Award/Outstanding Design-*Passion*.

HALEI PARKER

Halei Parker is a third year MFA Theatre and Dance student studying costume design. UC San Diego Credits: *The Fantasy Project* (CD), *The Rest is Silence* (CD), *Spring Awakening* (CD), *Salamander Leviathan* (CD), *Hedda Gabbler* (ACD), *Kasimir & Karoline* (ACD). Other Credits include: *Scarlet Stone* (make-up design) with the Persian Arts Society, numerous productions with Shakespeare festival of Dallas, Dallas Children's Theatre, Second Thought Theatre, Contemporary Theatre of Dallas, Kitchen Dog Theatre, several independent films, and recently worked on ABC's new TV series *Zero Hour*. She holds a BFA in Theatre Design from the University of North Texas and in a matter of days will be awarded an MFA in Theatre Design from UC San Diego.

MARY ELLEN STEBBINS

Recent Lighting Design NYC: *A Spare Me* (Waterwell), *dive*, *Convergence*, *That Time*, *Hold Music*, *One Arm and a Leg* (Sightline Theatre), *Roost* (Ritual Theatre Company), *Good* (Boston Center for American Performance) and *Be Careful of Words* with Helikon Rep. She is the Resident Lighting Designer for Sightline Theatre and a co-founder of Helikon Repertory Company. Other regional credits include New Repertory Theater's *The Kite Runner* in Boston and Interrobang Theater's *The Argument* in Chicago. She is also the Lighting Designer for The Music Tapes' Traveling Imaginary National Tour. Mary Ellen has been the Lighting Director for Monica Bill Barnes & Company since 2011. She received the 2011 USITT Barbizon Lighting Design Award and was a 2009 Hangar Theatre Lab Company Design Fellow. She has an MFA in Lighting Design from Boston University and an AB from Harvard College. She lives in New York City. www.maryellenstebbinsdesign.com

Acknowledgements:

Seth Lerer, Dean of the Division of Arts and Humanities, the Division of Arts and Humanities, the Department of Music, the UCSD Academic Senate, the Cynthia and George Mitchell Foundation, and Dr. Joel Dimsdale.

Department of Music:

John Fonville, Chair, Department of Music
Barbara Jackson, MSO, Department of Music
Linda Higgins, Elizabeth Cuevas, Dirk Sutro, Meghann Welsh, Nicolee Kuester
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Antonio Estrada, Public Events Manager
Josef Kucera, Chief Recording Engineer
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Jennifer Bewerse, Promotions Design
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Mark Maltby, MSO, Theatre and Dance
Michael Francis, Production Manager
Chris Borreson, Technical Director
Michael Curtis, Master Carpenter
Deb Hatch, Prop Shop Manager
LJSC Scene Shop, Scenery Construction
Judith Dolan, Professor, Theatre and Dance

Lear on the 2nd Floor Production Staff:

Mary Ellen Stebbins, Production Stage Manager
Katie Chen, Stage Manager
Alana Ogio, Assistant Costume Designer
Issac Garcia-Muñoz, Sound Operator
Alex Fung, Nathan Harper, Sanaya Forbes -
Spot Light Operators

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A black and white photograph of a city skyline at night, with numerous skyscrapers illuminated and their lights reflecting on a body of water in the foreground. The sky is dark, and the water shows a soft, blurred reflection of the city lights.

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Cuatro Corridos

A CHAMBER OPERA

MAY 8, 10, 11 2013 @ 7PM

CONRADY PREBYS MUSIC CENTER – EXPERIMENTAL THEATER

Librettist

Jorge Volpi

Music by:

Lei Liang, Arlene Sierra
Hilda Paredes, & Hebert Vázquez

Performers:

Susan Narucki, soprano
Aleck Karis piano
Steven Schick, percussion
Pablo Gomez, guitar

Mark De Chiazza, video artist
Karen Guancione, installation artist

Cuatro Corridos addresses one of the most critical issues of our time: human trafficking. Based on true events in the San Diego region, it unfolds through the eyes of four women whose lives are intertwined and changed forever. *Cuatro Corridos* is led by soprano Susan Narucki and novelist Jorge Volpi and has received the generous support of the MAP Fund (Doris Duke Charitable Foundation), UC MEXUS, the Yellow Barn Chamber Music Festival and UCSD Department of Music

www.cuatrocorridos.com

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