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9-29-2012

Dog Days

Office of Arts + Cultural Programming

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A Man's Job

Creation of new opera.


To ask questions—in particular, questions that

D. Little.

Becomes upon the dissolution of civilization and

Scene 2: Friends

David T. Little.

The nature of choice and consequence.

T. Little. His world premieres last season

Liederabend), soprano Lauren Worsham.

Awards include two Obies, two

Michael Lonergan, Meet The Composer, American University. He has taught in Carnegie Hall's

November 2010 to critical acclaim. Little holds

Pittsburgh New Music Ensemble, and Dawn Upshaw’s Vocal Arts program at Bard

Robert Woodruff (Director) has directed over 60 productions across the US at theaters including Center Theatre Group, the Public Theater, Brooklyn Academy of Music, American Conservatory Theater, Guthrie Theater, Seattle Opera, and Mark Taper Forum. He directed the Pulitzer Prize-winning Madame White Snake for Opera Boston and the Beijing Music Festival and Philip Glass’ Appomattox for the San Francisco Opera. Internationally, his work has been seen at the Humana Festival, the BAM Festival, Los Angeles Olympic Arts Festival, Edinburgh International Festival, Hong Kong Festival of the Arts, the Wintergarden in Toronto, the Hong Kong Arts Festival, and Spoleto Festival USA. Early work includes many premiere productions of works by Tito Puente, Erick Lasure, and the Pulitzer Prize-winning Buriel Child. In 1976 he founded the Bay Area Playwrights Festival, which continues to be a center for new writing and staging of new work.

David T. Little. His world premieres last season included Song from the Uproar with Miss Majesty (New York City Opera) and Mirror Punch (The Kitchen). Angel’s Bone with Dun Yunn (Manhattan Center for the Performing Arts), Canvas with The Living Theatre, and The Art of a�ue (Brooklyn/Young Chorus’s Young Men’s Ensemble), 1882 with Mark Baze (Swiss National Opera), and A Song for the Dead (This Is Not That Song) with Matt Marks (Alram Will Sound). Upcoming projects include collaborations with newcomers Renée Gerhard, Lachlan Peters, Jeffs, Myers and Conrad Winslow. Co-artistic director of opera/theater company The Company with sopranos Laura Weinbach and Leah Ruggieri. Artist: American Lyric Theater’s Composer Librettist Development Program, BFA, Concordia University. He has comprised music with the National Film Board, Jovian Johnson, Augustus Read Thomas, David Lang, Michael Gordon, La Monte Young, and choreographers Christopher Bissonette, Akram Khan, and Eliot Feld. Person has recorded for Nonesuch Records, Cantaloupe Music, Sony Classical, and Sweepted DVD.

Jeremy Lydic

Bertolt Brecht’s The Good Person of Szechwan (trans Tony Kushner), Garrude Stanis’ Doctor Faustus Lights the Lights, and Debt (Part 1) (HERE).

Kate Lindsay (Assistant Stage Manager) has stage managed shows including Food and Fodies (NYTW), Atomic Holby Free, Actors’ Gang’s The Winter of Our Disgrace (NYTW), among other ensembles. He is also an assistant conductor at the Brooklyn Philharmonic, artists-in-residence at the Hammer Museum and American Lyric Theater, and composer of new music for American Youth Symphony and director of orchestras and lecturer in conducting at UC Santa Barbara.

Ashley Kelly Tata (Assistant Director) has directed operas such as L’Amour de L’Oiseau-Lyre in (Nashville Opera) and Brecht Brecht’s The Good Person of Szechwan (trans Tony Kushner), Garrude Stanis’ Doctor Faustus Lights the Lights, and Debt (Part 1) (HERE).

She was assistant director on David Lang’s live fall (New Haven Festival of Arts and Ideas, BAM’S Next Wave) upshot, and in 2004 worked on the Cathedral Choral Society and the New York Philharmonic. Tzykun founded the Bay Area Playwrights Festival, among other ensembles. He is also a classically trained percussionist and jazz drummer (UC Santa Cruz), moved to New York City in 2004 to pursue music and recording engineering. After a year of studio engineering and post-production audio for film, he began mixing live sound professionally. Currently he is a house engineer at Le Poisson Rouge, and has composed classic minimalist and sound design for everything from Carnegie Hall-level shows (Henderson, one of the most prominent minimalist artists) (Terry Riley, Steve Reich).

Mikael Minahan (Assistant Scene Designer/Props Master) is currently working with Zane Pihlstrom on the new opera Orientale with Le Poisson Rouge and Eurydice for the New York City Opera. Upcoming design work includes Aliens for Opera Charleston. Recently he designed Yellow Dress (NYC Fringe), and Danny and the Dee (The Sea (Seeing Place), Tortoise (TART), and Grave Factory (NYMF). This spring he partnered with the Billy Rose Theatre Collection at the New York Public Library for the Performing Arts and the Corn Exchange, and served as Sound Engineer). This fall he has designed for the Oregon Shakespeare Festival, Seaside Opera, and is currently the Wardrobe Manager for the Lab at the Public Theater/Almond Opera. He has served as Audio Technician for wild Up.He has conducted a number of

Victoria “Vita” Tzykan (Costume Designer) has designed sets, costumes, and projections for companies such as Norwegian Opera Project, Stanford University, and the San Francisco Opera. Kristinands Opera (Norge), Juliball Opera, Wolf Trap Opera, Theatre Imeras (Athens), JLS and Meda Center for the Arts, The Mystery of the Willow Tree, Cherry Lane Theatre, and the 92nd Street T.Her numerous film and TV credits include art direction for Lady Gaga’s ABC Thanksgiving Special production for design new opera. He is also an assistant conductor of the Dutch National Opera and the top- grossing feature film Live in the Big City; and commercials for PBS, DIRECTV, AXS Bolusa, Quantum, and Yahoo. He is a frequent collaborator of Department of Health, among others. A native of Osodes, Ukraine, and Tel-Aviv, Israel.Tzykan holds an MFA from NYU’s Tisch School of the Arts, a BFA from Tulane University. She currently lives and works in New York and is a member of IATSE Local 829.

Garth Macalester (Sound Engineer), a classically trained percussionist and jazz drummer (UC Santa Cruz), moved to New York City in 2004 to pursue music and recording engineering. After a year of studio engineering and post-production audio for film, he began mixing live sound professionally. Currently he is a house engineer at Le Poisson Rouge, and has composed classic minimalist and sound design for everything from Carnegie Hall-level shows (Henderson, one of the most prominent minimalist artists) (Terry Riley, Steve Reich).

Conor Lynch (Video Engineer) is a filmmaker and projections designer out of New York City. As an assistant, he has worked with some of the greats in projections design, and as a director, he has worked extensively with the Abingdon Theatre Company and Yale University.

Lindsey Turcotteau (Production Stage Manager) Recent Beth Morrison Projects credits include Elephants Never Forget Song from the Uproor, Buro Bakker, and Solider Songs. Other New York credits: Food and Fodies (NYTW), The Mikado (Carnegie Hall), Regional theater: Autumn Sonata, A Delicate Balance, Battle of Black and Dogs, Pulp! (Tale Free), The Merchant of Venice, Traveler’s Love, Labor’s Lost (Actors’ Gang).

Christopher Rountreau (Assistant Music Director) is the artistic director and founder of a new music ensemble in Los Angeles called wild Up. He has conducted with the New York City Opera, the Silk Road Ensemble, the Rose City Chamber Orchestra in Portland, Oregon. He has critically lauded new work at the San Francisco Symphony with wild Up has been featured in Los Angeles on KUSC and nationally on PerformanceToday with Fred Child. Rountree also has been assistant conductor of the Brooklyn Philharmonic, artists-in-residence at the Hammer Museum and American Lyric Theater, and composer of new music for American Youth Symphony and director of orchestras and lecturer in conducting at UC Santa Barbara.

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Peak Performances presents:

**World Premiere!**

**Dog Days**

Composed by David T. Little  
Libretto by Royce Vavrek  
Based on the short story “Dog Days” by Judy Budnick  
Directed by Robert Woodruff  
Music Direction by Alan Pierson  

CAST:  
Edward (Father) by Elliott Prince  
Captain by John Kelly  
Narnie Breckenridge by Michael Marcotte  
Marvin Breckenridge by Peter Tantsits  
Pat by Lisa Lauren Worsham  
Lisa by Lauren Worsham  
Jedediah Wheeler, Executive Director, Arts & Cultural Programming  
Lauren Worsham  
Robert Woodruff  
Peter Tantsits  
M ichael M arcotte  

Scenic and Video Design by Jim Findlay  
Light Design by Matt Frey  
Costume Design by Victoria “Vita” Tzykun  
Sound Engineering by Garth MacAleavey  
Video Engineering by Connor Lynch  

NEWSPEAK and Special Guests:  
Clarinet: Eileen Mack  
Percussion: Peter Wise  
Percussion: Molly Yeh  
Piano: James Johnston  
Guitar: Taylor Levine  
Violin: Heidi Schaul-Yoder  
Viola: Hannah Levinson  
Cello: Brian Snow  
Double Bass: Kris Saabo  
* special guest  

Production Stage Manager Lindsey Turcotte  
Assistant Music Director Christopher Rountree  
Assistant Director Ashley Kelly Tata  
Assistant Stage Manager Kate Lindsay  
Assistant Scenic Designer/Props Master Michael Minahan  
Costume Assistantship John Dunnett  
Prince’s Hair and Make-up Design Ashley Ryan  
Fight Coordinator Steven White  

Dog Days was produced by Peak Performances @ Montclair State (NJ) in association with Beth Morrison Projects.  

Duration: 2 hours 15 minutes, including one 15-minute intermission after Act I.  
In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.  

For a full list of donors, visit http://www.montclair.edu/peakperf/donors.html  

To view our complete season and for more information, visit www.peakperfs.org.  
To view the Dog Days libretto, visit www.peakperfs.org/DDlibretto.