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THE 18/19 SEASON
THE HEIGHTS OF IMAGINATION

United States Premiere!

Frank London | Elise Thoron | Music-Theatre Group

Hatuey: Memory of Fire



September 14–23, 2018

Alexander Kasser Theater

**Arts + Cultural
Programming**



MONTCLAIR STATE
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**Large
Print**

Dr. Susan A. Cole, President
Daniel Gurskis, Dean, College of the Arts
Jedediah Wheeler, Executive Director, Arts + Cultural Programming

United States Premiere!

A Music-Theatre Group Production

Produced in Association with

Peak Performances @ Montclair State University

Hatuey: Memory of Fire

Based on the Yiddish poem *Hatuey* by **Asher Penn**

Music by **Frank London** Libretto by **Elise Thoron**

Music Director/Conductor
Constantine Kitsopoulos

Stage Director
Mary Birnbaum

Choreographer
Maija García

Performers:

Hatuey/Lazaro **Nathaniel Stampley***

Oscar **Matthew Patrick Morris***

Tinima **Jennifer Jade Ledesna***

Alicia/Kasike **Nicolette Mavroleon**

Vito/Behike **Ethan Simpson**

Velasquez/Machado **Tomas Cruz**

Hernan/Cortez **Enrique Acevedo***

Ernesto **Gerardo Contino**

Ondina **Jen Anaya***

Conception **Eliza Bonet***

Ramon **Tislarm Bouie**

Xiomara **Lauren Cox**

Graciela **Myriam Gadri**

Orestes **Abdiel Jacobsen**

Cachita **Sandra Marante**

Hector/Priest **Jorell Williams***

Instrumentalists:

Pablo Aslan, bass

Richie Barshay, percussion

Sarah Carter, cello

Guido Gonzalez, trumpet

Carlos Maldonado, percussion

Peter Saleh, percussion

Arcolris Sandoval, piano

Norbert Stachel, wind, reeds

Set Designer **Camellia Koo**

Costume Designer **Oana Botez**

Lighting Designer **Devorah Kengmana**

Sound Designers **Sam Lerner, Brian Walters**

Hair, Wig, and Makeup Designer **Dave Bova**

Casting **Arnold Mungoli, CSA**

Music Coordinator **John Miller**

Dramaturg/Assistant Director **Julia Bumke**

Assistant Music Director **David Moody**

Assistant Choreographer **Rafael Nunez**

Production Manager **J. Ryan Graves**

Production Stage Manager **Jessica L. Halem***

Production Assistants **Jaylyn Simmons, Kyara Valdez, Nora Winsler**

Music Preparation **NYC Music Services, Joseph Trefler**

Assistant Costume Designer **Karen Boyer**

Assistant Lighting Designer **Hector Quintero**

Assistant Hair, Wig, and Makeup Designer **Cassie Williams**

Headdress Designer **Jorge Estevez**

Assistant Stage Manager **Hannah Lee**

Mirror Set Build **Silovsky Studio**

Yiddish Coaches **Moishe Rosenfeld, Motl Didner, Noah Barrera**

Translation **Moishe Rosenfeld**

Producing Director **Diane Wondisford**

Co-Producer **Michael Posnick**

This production is dedicated to Eileen Penn Posnick.

*Appearing courtesy of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

Hatuey: Memory of Fire was developed in residence at the Alexander Kasser Theater at Montclair State University and at Opera de la Calle in Havana, Cuba, with Music-Theatre Group in New York; and at the MASS MoCA and Ucross venues of the Sundance Theatre Institute. Generous support provided by David Berg, National Yiddish Theatre Folksbiene, The Kronhill Pletka Foundation, The Linestorm Foundation, The Arthur Loeb Foundation, the Posnick Family Foundation, the Rockefeller Brothers Fund, The Malka Fund, Jim Joseph Foundation, and Elias, Yael, and Richard Rimer.

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Duration: 110 minutes, no intermission.

In consideration of both audiences 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 in the theater.

Director's Note

Hatuey: Memory of Fire invokes three different worlds, each essential to understanding the opera's story:

The first is **a Havana nightclub in 1931**, a powder keg of secrets and ambition, where everyone performs for the dictator Machado and his deputies, hopeful for tips. These scenes are sung and spoken in English and Spanish.

The second is **Cuba in 1511**, a natural paradise where the Siboney people fend off the Spanish Conquistadors, pirate-missionaries who pillage the land for gold and commit atrocities against the Siboney. This world blooms out of Oscar Penn's poem, and is portrayed in Yiddish.

The third is **Ukraine in the late 1910s**, where pogroms are so common and deadly that the United States institutes the Johnson-Reed Act in 1924 to limit the number of Jewish (and other) immigrants who are allowed to enter. This world is seen only in flashes of Oscar's memories, but its presence is felt throughout his life in Cuba. It forces Oscar to flee to Havana and propels him into the nightclub, where the lines begin to blur between past pain and present rebellion.

Our opera is a collage of scenes and numbers that, together, tell the story of Hatuey, the Taíno hero of Cuba who resisted the Spanish conquistadors. This tale is interwoven with the semi-fictional story of 23-year-old Oscar Penn, who is inspired to write his Yiddish epic poem *Hatuey* while falling in love with a nightclub singer and getting swept up in her plot to help the students protest Machado. All of our sung Yiddish text directly quotes the poem, and many of the songs in Spanish are either real Cuban songs or are derived from them.

At the foundation of this piece is empathy, how telling someone else's story can shake you free of your own repression. In empathizing with the anti-Machado student revolutionaries in Havana, and the Siboney rebels who came 400 years before them, Oscar discovers a potential way to expiate the horrors he witnessed in Ukraine. Just as it did for Oscar in 1931, Hatuey's story sings loudly today about the heritage of oppression, and our collective and relentless hunger for freedom.

—Mary Birnbaum, Director, with Julia Bumke, Production Dramaturg

About the Artists

Frank London (Composer) is a Grammy-winning trumpeter and composer. He composed *Salome: Woman of Valor* (with Adeena Karasick), *A Night in the Old Marketplace* (with Glen Berger and Alexandra Aron), *1001 Voices: A Symphony for a New America* (with Judith Sloan and Warren Lehrer), and *Green Violin* (with Elise Thoron). He is co-founder of The Klezmatics and leads bhangra/Yiddish band Sharabi (w/Deep Singh), the Astro-Hungarian supergroup Glass House Orchestra, the Shekhinah Big Band, and his Klezmer Brass Allstars. He has worked with Lester Bowie, LaMonte Young, They Might Be Giants, David Byrne, Jane Siberry, John Zorn, Itzhak Perlman, Pink Floyd, LL Cool J, Mel Tormé, and Hector LaVoe

and is featured on more than 500 CDs. London will premiere *Ghetto Songs* at the Hamburg Elbphilharmonie and music direct Carnegie Hall's Celebration of Yiddish, *From Shtetl to Stage*. He composed music for John Sayles's *The Brother from Another Planet*, Yvonne Rainer's *MURDER and murder*, and Karin Coonrod's *The Merchant of Venice*; was artistic director of KlezKanada; music directed David Byrne and Robert Wilson's *The Knee Plays*; and has been featured on *Sex and the City*. He was knighted by Hungary for his work advancing Jewish and multicultural Hungarian music and culture.

Elise Thoron (Librettist) is a playwright, director, and translator. Her plays have been produced in the United States, Europe, Japan, and Cuba: *Green Violin*, music by Frank London (*Nine Contemporary Jewish Plays*); *Prozak and the Platypus*, music by Jill Sobule (CD/graphic novella); *Charlotte: Life? Or Theater?*, based on paintings by Charlotte Salomon; and *Recycling: washi tales*, an ongoing collaboration with distinguished Japanese paper artist Kyoko Ibe. For more than 20 years, Thoron created cross-cultural exchanges with Russian and American theater artists; she adapted and directed *The Great Gatsby* in Russian at the Pushkin Theater in Moscow. As associate artistic director at American Place Theatre, Thoron co-founded Literature to Life, a highly successful theater literacy program now nationwide. She developed Tony Award–winning spoken-word poet Lemon Andersen's *Toast* at the Public Theater and *County of Kings*, which continues to play in venues around the world. elisethoron.com

Mary Birnbaum (Stage Director), whose stage direction of opera and theater *New York Times* critic Anthony Tommasini called “viscerally overwhelming” (*The Rape of Lucretia* at Juilliard) and “genuinely insightful ... vibrant” (*The Classical Style* at Carnegie Hall), works both internationally, from Taiwan (*Otello*) to Central America (*L'Elisir* and *Bohème* at the National Theatres of Costa Rica and Guatemala), Australia, and Israel, and across the US (Opera Philadelphia, Seattle Opera, Opera Columbus, Virginia Arts Festival [*Kept*], Ojai Festival, Boston Baroque). In *Opera Magazine*, George Loomis wrote that Birnbaum's “thoughtful direction [of *Eugene Onegin* at Juilliard] was rich with imaginative touches,” and the *Houston Press* termed her *Hansel and Gretel* a “stunner, perhaps Opera Houston's most perfect realization. [The Company] has found a director of real quality in Mary Birnbaum.” Birnbaum has been honored to work with such musical artists as

Stephen Wadsworth, Jeremy Denk, Matt Aucoin, Kristin Kuster, Susanna Phillips, Stuart Skelton, and Steven Stucky. Currently associate director of the post-graduate Artist Diploma in Opera Studies program at Juilliard, Birnbaum teaches and coaches acting for singers at Juilliard, Bard College, and in the Lindemann Young Artist Program at the Metropolitan Opera. A graduate of Harvard College, Birnbaum trained professionally in stage movement at L'Ecole Jacques Lecoq in Paris. She is a past nominee at the International Opera Awards, and her production of *La bohème* will open the Santa Fe Opera season in 2019.

Maija García (Choreographer) is a Cuban-American director and choreographer whose signature work is featured in Guthrie Theater's *West Side Story* directed by Joe Haj, Spike Lee's Netflix series *She's Gotta Have It*, and Amazon feature film *Chi-Raq*. García directed *Salsa, Mambo, Cha Cha Cha* in Havana, Cuba; Heather Henson and Ty Defoe's *CRANE* at the Lied Center in Nebraska; and *Legend of Yauna*, featuring Zap Mama, at BAM Fisher. Choreography credits include *Snow in Midsummer* at Oregon Shakespeare Festival, *Cuba Libre* by Carlos Lacámara at Artists Repertory Theatre, *Another Word for Beauty* by José Rivera at the Goodman Theatre, and *Fats Waller Dance Party* with Jason Moran and Meshell Ndegeocello at Harlem Stage, Kennedy Center, and international jazz festivals. García worked alongside Bill T. Jones to choreograph the Tony Award-winning musical *FELA!* on Broadway, becoming creative director of *FELA! World Tour* and *FELA! The Concert*. A graduate of California Institute of Integral Studies with a BA in Sustainable Development, García founded Organic Magnetism to generate urban folklore for the future, producing *Ghosts of Manhattan: 1512–2012, an interactive history* in Fort Tryon Park and *I Am NY: Juan Rodriguez* at El Museo del Barrio.

Constantine Kitsopoulos (Music Director/Conductor) has been general director of New York Grand Opera and Chatham Opera and music director of Festival of the Arts Boca. He has appeared as a guest conductor with the New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, Houston Symphony, Detroit Symphony, New Jersey Symphony, Nashville Symphony, Dallas Symphony, San Antonio Symphony, Louisiana Philharmonic, Fort Worth Symphony, San Diego Symphony, Toronto Symphony, Vancouver Symphony, and Calgary Philharmonic, among many others. Broadway credits include *Cyrano*, *An Inspector Calls*, *Swan Lake*, *Les Misérables*, Baz Luhrmann's production of *La bohème*, *Dracula*,

Coram Boy, *A Catered Affair*, *The Gershwins' Porgy and Bess*, and Rodgers & Hammerstein's *Cinderella*. His recordings include cast albums of Baz Luhrmann's production of *La bohème*, the first English language recording of Weill/Brecht's *Happy End*, *A Catered Affair*, and *The Gershwins' Porgy and Bess*. His compositions include *Temple* (co-composer) and *Holy Week* (libretto by Evangelia Kingsley). He has taught at Indiana University Opera Theater, New York University, his private conducting studio, and numerous master classes throughout the United States. He studied piano with Marienka Michna, Chandler Gregg, Edward Edson, and Sophia Rosoff and conducting with Semyon Bychkov, Gustav Meier, and his principal teacher, Vincent La Selva. Upcoming appearances include his debut with the Chicago Symphony and the Bernstein Mass with Indiana University Opera Theater. kitsopoulos.com

Enrique Acevedo (Hernan/Cortez) has performed Off-Broadway in *GIANT* (The Public Theater), *The Countess of Storyville* (Antonio, opposite Deborah Cox), *Zapata! The Musical* (Emiliano Zapata, Best Performance Award), *Zorba* (Encores! City Center), *Latin Heat*, and *Petunia*. European tour credits include *Grease* (Danny) and *Jesus Christ Superstar* (Judas), and he performed in the Asian tour of *The King and I* (Lun Tha). National tours include *Bombay Dreams* (Vikram u/s) and *West Side Story* (Bernardo). Regional theater credits include *In the Heights* (Kevin), *Evita* (Peron), *Miss Saigon* (John), *Man of La Mancha* (Pedro), *Camelot* (Paper Mill Playhouse), *The King and I* (the King), *Paint Your Wagon* (Julio), *Makandal* (Harlem Stages), and *Carmen La Cubana* (Théâtre du Châtelet, Paris).

Jen Anaya (Ondina), a New York-based art-maker, is honored to be telling this story. New work is Anaya's passion and they've been blessed to debut work on New York City stages (Joe's Pub, Signature Theater, A.R.T./New York Theaters) and all over the country as a singer, actor, writer, and cellist. They believe in art as a powerful tool for communication, awakening, healing, and change. Favorite roles include Maria in *West Side Story*, Frida 25 (and 19 others) in *Casa Blue: The Last Moments in the Life of Frida Kahlo*, Amy in *Can You Hear Me, Baby?*, a chor member of Marisa Michelson's Constellation Chor, and birth doula. Gratitude to the creative team, E & Z, my family, tribe, the freedom fighters who came before us, and those who follow. jenanaya.com

Eliza Bonet (Conception), a Cuban-American mezzo-soprano, made her debut at the Kennedy Center in the 2017–18 season as a member of Washington National Opera's Domingo-Cafritz Young Artist Program, presenting her role debut as Bradamante in Handel's *Alcina* last November. As comfortable performing musicals as she is opera, Bonet performed in the Kennedy Center's Leonard Bernstein at 100 celebration as Paquette in Bernstein's *Candide* and will be joining Atlanta Opera's production of *West Side Story* this November, both directed by Francesca Zambello. Other recent roles include a world premiere and CD recording of *Three-way* as The Domme, Angelina (*La Cenerentola*), Dinah (*Trouble in Tahiti*), Cherubino (*Le nozze di Figaro*), and Carmen (*La tragédie de Carmen*). Bonet returns to Washington National Opera for the 2018–19 season for *The Lion, Unicorn, and Me* by Jeanine Tesori and a world premiere of *Taking Up Serpents* by Kamala Sankaram.

Tislarm Bouie (Ramon) is from Brooklyn, NY. He graduated from the Professional Performing Arts School and received his BFA in Dance from the University of the Arts. He has performed with Ronald K. Brown's Evidence Dance Company, Philadanco's 2nd Company, Norwegian Cruise Line, Public Theater's production of *Blueprint Specials*, Gateway Playhouse's production of *Swing!*, and Alicia Keys. He has been featured in Macy's, Samsung, FIFA World Cup, and Champs commercials. He is grateful to be a part of this production. @tislarmbouie.

Gerardo Contino (Ernesto), born in Havana, Cuba, is a multi-talented singer and songwriter, classically trained and with years of experience in Cuban and American salsa, jazz, and big orchestra bands. Contino created Los Habaneros in 2012, which has gone on to become the "Best Band in Manhattan" (WNYC/NPR) and "Best Cuban Dance Band" (*NY Latin Culture Magazine*). His latest project is Afro-Latin Renaissance. Contino is also the lead Latin singer for the Max Weinberg Orchestra and lead vocalist for the Larry Harlow's Latin Legends Band. He has toured in Italy, France, Spain, Denmark, Germany, Switzerland, Venezuela, Mexico, Peru, and Canada. Contino is a recipient of the 2018, 2015, and 2014 Lower Manhattan Cultural Council grant for the Manhattan Community Arts Fund. He received his education in law at the University of Havana and his master's in law (LLM) at Cardozo School of Law.

Lauren Cox (Xiomara) is a performer, teacher, choreographer, and poet based in Harlem. She has a degree in Sociology and is master faculty at the year-round Jazz & Contemporary program for Joffrey Ballet School. Cox is a nationally ranked former rhythmic gymnast and has since studied extensively a plethora of dance styles, from Haitian folklore to jazz, street styles, salsa, samba, modern, and more. Cox's performance credits include Gwen Stefani, Alicia Keys, Pharrell Williams, LL Cool J, *Saturday Night Live*, *America's Got Talent*, *The View*, national commercials for Samsung, Apple, and NYU Langone, as well as the Off-Broadway hit *Seeing You* directed by Ryan Heffington and Randy Weiner, to name a few. Her choreography has been commissioned by Joffrey Ballet School, Harlem Arts Festival, Columbia University, Hunter College and more. Cox is in love with the history and healing powers of dance, and her highly acclaimed Ted Talk is a perfect example of her unique artistic expression. Laurencox.org

Tomás Cruz (Velasquez/Machado) is known for his "... gorgeous, mellifluous, pure tone" (*New York Classical Review*), as well as his stylistic flexibility. He has performed new operas and concert works by Steve Reich, Judd Greenstein, Missy Mazzoli, Anthony Braxton, Matthew Schickele, Pulitzer Prize-winner Du Yun, Petr Kotik, Matt Marks, and Toshi Reagon, among others. Other credits include the world tour of Philip Glass and Robert Wilson's opera *Einstein on the Beach*, *Saturday Night Live*, Damien Rice, Helga Davis's *The Love Show*, a cappella group Duwende, and experimental ensemble Ekméles. He has recorded for Nickelodeon (*Duwende*), Chris Cerrone, Matthew Sheens, and Yelena Eckemoff and has performed/recorded for live art works by Martin Creed, Andrea Galvani, Miguel Gutierrez, Amber Sloan, and Jane Benson. tomasvoice.com

Myriam Gadri (Graciela) was born in Switzerland and also raised in Togo (Africa) and London (UK). She is a dancer, performer, and model now living in New York. Gadri has performed on the *Today Show* numerous times, including the Summer Concert Series with Pitbull and Mark Anthony; the *Ugly Betty* season 4 launch party; *Fake Off* season 2 with DECA Crew on TrueTV; NY Knicks' "Latin" halftime show at Madison Square Garden; with Don Omar in the *Latin Billboard Awards* two years running, choreographed by Maria Torres; the International Indian Film Academy; Marc Jacobs's Decadence fragrance launch; the Latin Quarter Casino Show; and made an appearance on the *Saturday Night Live Christmas Special*

with Amy Adams. She has made numerous appearances infusing Latin and African dance styles with several dance companies. She made her US musical debut with *The Wiz* at Arkansas Repertory Theatre and performed in *In the Heights*, directed and choreographed by Luis Salgado, where she was the first woman to play the role of Graffiti Pete in the first US Spanish production, which won 10 Helen Hayes Awards in 2018. She toured with *The Hip Hop Nutcracker* where she played the Mother, had the honor to be in *Broadway Bares—Equity Fights Aids* in Sekou McMiller's piece, was assistant choreographer for Telemundo UpFront, and recently toured her own work in England. She is humbled to be on this journey with *Hatuey* to keep growing and honing her craft.

Abdiel Jacobsen (Orestes), a native of Côte d'Ivoire, has been a principal dancer of the Martha Graham Dance Company since 2011 and has performed many lead roles in Graham's iconic repertory, including *Errand into the Maze* with prima ballerina Diana Vishneva. He has performed works by Nacho Duato, Robert Wilson, Lar Lubovitch, Sidi Larbi Cherkaoui, Sonya Tayeh, Luca Veggetti, Andonis Foniadakis, Michelle Dorrance, Larry Keigwin, Doug Varone, Richard Move, and more. Jacobsen received a BFA in Dance from the University of the Arts and is also a professional competitive ballroom and Latin dance champion. He has been a guest artist with the Cecilia Marta Dance Company and the Gotham Chamber Opera. Jacobsen currently is a Fulbright Specialist of the US Department of State's Bureau of Educational and Cultural Affairs and World Learning.

Jennifer Jade Ledesna (Tinima), a sweet, seductive songstress and a multilingual New York City native, is an alumna of the New School Jazz Conservatory and of the "Famed" LaGuardia Arts. A true vaudevillian at heart, Equity actress, and vocal jet setter, Ledesna often performs at Aux Trois Mailletz in Paris. She has sung at Carnegie Hall with Bobby McFerrin in the Instant Opera! Young Artists Concert and in the world premiere tour of *Chapel/Chapter* with the electric Bill T. Jones/Arnie Zane Dance Company. She graced the stage once again last summer at Norway's International Silda Jazz Festival and tore down the house in Lausanne at the CHORUS Jazz Club in Switzerland.

Sandra Marante (Cachita) is honored to be a part of this beautiful story! She recently filmed her first costar television role on *Bull* (CBS). Favorite New York City

theater roles include Belle (*Beauty and the Beast*), Adina (*Elixir of Love*), and Lalume (*Kismet*). Regional credits include Daniela (*In the Heights*), Aldonza (*Man of La Mancha*), Josephine (*HMS Pinafore*), Cinderella (*Cinderella*), and Eponine (*Les Misérables*). Versatile in both opera and musical theater, Marante performed in both *Madama Butterfly* and *My Fair Lady* with Charlottesville Opera's 2015–16 season. She is a proud graduate of New World School of Arts (BM), Roosevelt University (MM), and University of Connecticut (PC). Love to Mom & Kam, this one is for you, Abuela. Para Siempre en mi corazón. sandramarantesoprano.com

Nicolette Mavroleon (Alicia/Kasike), soprano, has been acclaimed as a performer who “generates a special magic” (Brooklyn Discovery) in both opera and concert repertoire. This past season, she joined Pittsburgh Festival Opera as a Cadwallader Resident Artist, where she performed the role of Musetta in *La bohème*. She also made her Carnegie Hall debut as the soloist in Beethoven's Mass in C Major and Fauré's Requiem along with the New England Symphonic Ensemble. At the Juilliard School, she was most recently seen as Tina in Jonathan Dove's *Flight* and Nerone in Handel's *Agrippina*. She made her international debut performing Luis Bacalov's *Misa Tango*, a Spanish-language adaptation of the classic liturgical Mass to Argentinian tango rhythms, with the Sinfonietta Vorarlberg and the AmadeusChor of Küssnacht am Rigi, Switzerland.

Matthew Patrick Morris (Oscar) has performed on the West End in *Candide* (King Charles, Inquisitor); at Bouffes du Nord, Piccolo Teatro, and in the international tour of Peter Brook's *Une flûte enchantée* (Papageno, Molière Award Best Musical); and Off-Broadway in *La Périchole* at New York City Opera. He was in the national tour of *Scrooge the Musical* (Young Scrooge). Regional credits include *Crossing* by Matt Aucoin, directed by Diane Paulus at A.R.T. and BAM, and *Les Misérables* (Marius) and *Evita* (Che) at Amarillo Opera. Film credits include *The Producers!*, and he appeared on television in *Law & Order SVU*. He has been a soloist with the American, Boston, London, Memphis, and MDR Leipzig Symphony Orchestras. Morris holds a BM from the Juilliard School and an MM from Bard College Conservatory. He is training to be an Alexander teacher with Ann Rodiger at the Balance Arts Center. Morris would like to dedicate this performance to all of our ancestors and personally to KK. matthewpatrickmorris.com

Ethan Simpson (Vito/Behike) is quickly gaining international recognition for his incredible versatility as both a singer and actor with his “robust baritone voice and compelling stage presence” (*Chicago Tribune*). Simpson can be seen as César in the film *Bel Canto* alongside Academy Award winner Julianne Moore and Ken Watanabe, featuring vocals from Renée Fleming and directed by Paul Weitz. Recent engagements include Jauno in *West Side Story* with the Philadelphia Orchestra under the baton of the Metropolitan Opera’s Yannick Nézet-Séguin; Schaunard in *La bohème* with the Martina Arroyo Foundation in New York City; and the title roles of Count di Luna, Rigoletto, Don Giovanni, The Demon, and Gianni Schicchi, Albert in *Werther*, and Alberich in *Das Rheingold*, all as a resident artist with the Academy of Vocal Arts in Philadelphia. Simpson was a 2018 semi-finalist in the Metropolitan Opera National Council Auditions and holds a master’s degree in Voice Performance from Northwestern University.

Nathaniel Stampley (Hatuey/Lazaro) has appeared on Broadway in *CATS*, *The Color Purple* (original and revival), *The Lion King* (West End), and *The Gershwins’ Porgy and Bess*. Off-Broadway credits include *Big Love*, Signature Theatre; *Fiorello!*, *Lost in the Stars*, NY City Center’s Encores!; and *The First Noel*, Classical Theatre of Harlem. Regional credits include *LEMPICKA*, Williamstown Theatre Festival; *Man of La Mancha* (Jeff Award), *The Bridges of Madison County* (Jeff nomination), *Ragtime*, Marriott Theatre; *Pacific Overtures*, Chicago Shakespeare Theater; *Dreamgirls*, Milwaukee Repertory Theater; and *1776*, Milwaukee Opera Theatre. Concert appearances include *Candide*, Carnegie Hall; *West Side Story*, Bernstein’s Mass (Deutsche Grammophon), Philadelphia Orchestra; Atlanta Symphony Orchestra; Lyrics and Lyricists, 92Y; the Weill Music Institute’s Link Up with the Orchestra of St. Luke’s; and Elgin Symphony (Naxos). He is a Ten Chimneys Fellow and graduate of the University of Wisconsin-Madison. nathanielstampley.com

Jorell Williams (Hector/Priest) is an American operatic baritone with a wide variety of experience from standard repertoire to premiere pieces. Praised for his “magnificent, rich-toned” baritone (*The New York Times*), Williams begins the 2018–19 season with a return to Victory Hall Opera in the role of Mr. Gobineau in Gian Carlo Menotti’s *The Medium*, and reprises the role of Hannah-Before in a co-production of Laura Kaminsky’s critically acclaimed chamber opera *As One* with American Opera Projects and New York City Opera at Merkin Hall. He will also join

the Brooklyn Art Song Society for Aaron Copland's *Old American Songs* and the world premiere of David Ludwig's *Songs from the Bleeding Pine*.

Camellia Koo (Set Designer) is a Toronto-based set and costume designer for theater, opera, dance, and site-specific performance installations. Recent designs for opera include *Marilyn Forever* (Aventa Ensemble), *Les contes d'Hoffmann* (Edmonton Opera), *Maria Stuarda* (Pacific Opera Victoria), *The Lighthouse* (Boston Lyric Opera), *The Turn of the Screw* and *La bohème* (Against the Grain), *Dido and Aeneas* (Opera on the Avalon), *Don Giovanni* (University of Toronto), *Giiwedin* (Native Earth), and *The Shadow* (Tapestry New Opera). She was associate designer on productions of *The Magic Flute* (Budapest State Opera) and *Candide* (ENO/Châtelet/Hyogo PAC, Japan) for designer Michael Levine. Recent designs for theater include collaborations with numerous midsize to regional theater companies including Tarragon Theatre, Young People's Theatre, The Second City (Toronto and Chicago), Souleppper Theatre Company, and six seasons at the Shaw Festival. She is a graduate of Ryerson University and completed her MA in Scenography at Central Saint Martins College of Art and Design (UK) and the Hogeschool voor de Kunsten (Utrecht, The Netherlands). She is also an alumna of the Lincoln Center Theater's Director's Lab. Upcoming plans include designs for *Albert Herring* (University of Toronto), *Pelléas et Mélisande* (Against the Grain), *The Sea* (Shaw Festival), and *A God in Need of Help* (Tarragon Theatre).

Oana Botez (Costume Designer) is an international set/costume designer for film, theater, opera, and dance. She is a Princess Grace recipient and NEA/TCG Career Development Program recipient, has received the Barrymore Award and the Drammy Award, and was nominated for the Henry Hewes Design Award. Her designs have raised critical acclaim in New York's BAM Next Wave, Bard SummerScape/Richard B. Fisher Center, Baryshnikov Arts Center, the David H. Koch Theater/Lincoln Center, Big Apple Circus/Lincoln Center, and Classic Stage Company. Regional credits include the Wilma Theater, Jacob's Pillow Dance Festival, Hartford Stage Company, Long Wharf, Shakespeare Theatre Company (DC), Berkeley Rep ArtsEmerson, Broad Stage, MCA (Chicago, IL), ODC (San Francisco), the Walker Arts Center, Peak Performances, Lumberyard, Academy of Music, Old Globe Theatre, Curtis Institute of Music, and Cutler Majestic Theatre. Internationally, Botez has worked in Romania (Bucharest National Theatre,

Arad National Theatre), France (Théâtre National de Chaillot, Les Subsistances, Le Quartz), Turkey (International Festival of Contemporary Theater), Peru, Germany, Italy, Singapore, and United Kingdom. She has been teaching costume design at MIT. oanabotez.com

Devorah Kengmana (Lighting Designer) is a New York City–based lighting and projections designer. She holds an SB in Theatre Technology from MIT and an MFA in Lighting Design from University of Missouri-Kansas City. She has worked at the San Francisco Opera and was named the 2016 Lighting Design Fellow at Oregon Shakespeare Festival. She has assisted designers such as Jane Cox, Christopher Akerlind, Victor En Yu Tan, Japhy Weideman, Yi Zhao, Jake DeGroot, Rocco DiSanti, Oona Curley, and Alan Edwards. Her designs include *The Niceties* (Portland Stage Company), *OPIUM* (Spiegelworld Productions, Associate LD), *The Mecca Tales* (Voyage Theater Company, Crossroads Theatre Company), *Beyond the Oak Trees* (Crossroads Theatre Company, World Premiere), *A Christmas Carol* (Merrimack Repertory Theatre), *The Convert* (Central Square Theater), *Nectar* (Axial Theatre Company), *Clybourne Park* (Unicorn Theatre), and *Journey's End* (Kansas City Actors' Theatre).

Sam Lerner and **Brian Walters** (Sound Designers) previously worked together at the American Repertory Theater (A.R.T.) in Cambridge, MA, where Lerner remains the manager of the Sound Department. Walters is currently the head of audio on the Broadway production of *Waitress*. Notable shows on which they collaborated during their time at A.R.T. include *Waitress*; *Natasha, Pierre and the Great Comet of 1812*; and *Finding Neverland*. Lerner's recent sound design work includes *In the Body of the World* (MTC Stage I) and *Crossing: An American Opera* (BAM Howard Gilman Opera House).

Dave Bova (Hair, Wig, and Makeup Designer) Broadway designs include *M. Butterfly*, *Sunset Boulevard*, *Bandstand*, *Indecent*, *The Real Thing*, and *Violet*. Off-Broadway designs include *Be More Chill*, *Jerry Springer: The Opera*, *Little Miss Sunshine*, *Here Lies Love*, *Buried Child*, *Pericles*, *Booty Candy*, *My Name Is Asher Lev*, *The Good Person of Szechwan*, and *Romeo and Juliet*. Bova has worked at Steppenwolf Theatre, Goodman Theatre, Signature Theatre, Playwrights Horizons, Dallas Theater Center, Shakespeare Theatre of DC, Ford's

Theatre, The Public, Public Works, Seattle Rep, Two River Theater, Delaware Rep, Cleveland Playhouse, and Utah Shakespeare Festival. Opera credits include the Glimmerglass Festival 2016–18, Central City Opera 2012–15, Sarasota Opera 2015, Kansas Lyric Opera, Washington National Opera, and Santa Fe Opera.
davebovadesign.com

Arnold J. Mungiolli, CSA, (Casting) is delighted to be working with this esteemed Creative Team. He previously worked for Peak Performances on Robert Wilson's *Zinnias: The Life of Clementine Hunter* and Liz Lerman's *Healing War*. Shows in development include *The Wanderer*, *A Walk on the Moon*, and *Open Road*. Other credits include Bill T. Jones's *Fela!*; Disney's *High School Musical*, *The Lion King*, and *Aladdin*; Hal Prince/Susan Stroman's *Show Boat*; *Ragtime*; *Joseph and the Amazing Technicolor Dreamcoat* with Donny Osmond; *Sunset Boulevard* with Diahann Carroll; Hal Prince/Rob Marshall's *Kiss of the Spiderwoman* with Chita Rivera/Vanessa Williams; *Candide*; *Little House on the Prairie* starring Melissa Gilbert; 12.14 Foundation's *A Midsummer Night's Dream*; Trinity Rep; Actors Theatre of Louisville; Cleveland Playhouse; PCLO; and North Shore Music Theatre. Mungiolli has received two Artios Awards and a CSA Media Access Award.
www.mungiolitheatricals.com

John Miller (Music Coordinator) has worked on more than 120 Broadway shows, including *Summer: The Donna Summer Musical*; *Gettin' the Band Back Together*; *Beautiful: The Carole King Musical*; *Waitress*; *A Bronx Tale*; *Jersey Boys*; *Smokey Joe's Café*; *Once on this Island*; *Hello Dolly*; *Rock of Ages*; *Miss Saigon*; *Charlie and the Chocolate Factory*; *Indecent*; *Natasha, Pierre and the Great Comet of 1812*; *Something Rotten*; *Les Misérables*; *Pippin*; *Once*; *Newsies*; *Elf*; *Jesus Christ Superstar*; *Leap of Faith*; *On a Clear Day*; *Godspell*; *Follies*; *Porgy and Bess*; *Priscilla*; *Sister Act*; *Catch Me if You Can*; *Hairspray*; *Young Frankenstein*; and *The Producers*. He has performed as a studio musician (bass) for Michael Jackson; Madonna; Peter, Paul and Mary; Eric Clapton; Carly Simon; Pete Seeger; the New York Philharmonic; Leonard Cohen; Bette Midler; BB King; Mose Allison; Portishead; Billy Joel; Bob Dylan; Celine Dion; and Smashing Pumpkins. johnmillerbass.com

Julia Bumke (Dramaturg/Assistant Director) is a new-work dramaturg who is passionate about fostering composers, librettists, and playwrights at all stages of

their careers. She has collaborated on premieres and workshops with Opera Philadelphia, Lincoln Center Theater, the Eugene O'Neill Theater Center, Music-Theatre Group, the American Repertory Theater (A.R.T.), and the John Duffy Institute for New Opera, among others. Recent world-premiere dramaturgy includes David Hertzberg's *The Wake World* (Opera Philadelphia; winner, Best New Opera, Music Critics Association of North America); Kristin Kuster and Megan Levad's *Kept* (Virginia Arts Festival/M.T.G.); and Matthew Aucoin's *Crossing* (A.R.T., BAM Next Wave). She is the director of education at PlayPenn, where she curates playwriting training and opportunities for writers at all levels. She holds an MFA in Dramaturgy from A.R.T. Institute at Harvard and an AB from Princeton University.

Jessica L. Halem (Production Stage Manager) is thrilled to be a part of Montclair's Peak Performances season and to be working with this company on *Hatuey: Memory of Fire*. New York City credits include *Sleep No More*, *The Lost Supper*, and *Flight* at the McKittrick Hotel, and Edward Albee's *At Home at the Zoo* at Signature Theatre Company. She previously had the pleasure of serving as a stage manager for La Musica Lirica, an opera conservatory program based in Novafeltria, Italy. Halem is proud to be a new member of Actors' Equity Association.

Michael Posnick (Co-Producer) is Professor Emeritus, Manhattanville College, and adjunct professor at the Hunter College Theatre Department. He taught and directed at Yale, Hunter College, National Theatre Institute, O'Neill Theatre Center, and 25 years with the National Theatre of the Deaf. He served as artistic director of the Mosaic Theatre at the 92nd Street Y and directed theatrical and musical productions at Manhattan Theatre Club, Yale Repertory Theatre, the 92nd Street Y, Carnegie Hall, and the New York Philharmonic Orchestra. He served as theater consultant for the National Foundation for Jewish Culture and Melton Center of the Jewish Theological Seminary. He was co-editor of *Nine Contemporary Jewish Plays*. Posnick holds an MFA from Yale Drama School. He is on faculty at the School of Practical Philosophy. He is married to Eileen Penn Posnick, daughter of Asher Penn, author of the Yiddish poem *Hatuey*.

About the Company

Music-Theatre Group (MTG) (**Diane Wondisford**, Producing Director) is dedicated to helping artists turn creative inspiration into dramatically compelling works of art. MTG has created collaborations among composer, poets, writers, directors, choreographers, designers, and performers, working with them from the beginning and throughout the life of their projects to develop and produce thought-provoking works of music-theatre that blur the boundaries among music/theatre/opera. Seminal works include *Crossing* by Matthew Aucoin, Diane Paulus (dir.); *Dark Sisters* by Nico Muhly and Stephen Karam, Rebecca Taichman (dir.); *Death and the Powers* by Tod Machover, Robert Pinsky, Randy Weiner, Diane Paulus (dir.); *Arjuna's Dilemma* by Douglas Cuomo, Robin Guarino (dir.); *Running Man* by Diedre Murray, Cornelius Eady, Diane Paulus (dir.); *Marco Polo* by Tan Dun and Paul Griffiths, Martha Clarke (dir.); *Juan Darien* by Julie Taymor and Elliot Goldenthal; Eve Ensler's *Extraordinary Measures*, William Harper (music); M. Clarke's *Garden of Earthly Delights* and *Vienna: Lusthaus*, Richard Peaslee (music), text by Charles Mee; and *Dr. Selavy's Magic Theatre* by Stanley Silverman and Richard Foreman. MTG has collaborated with Opera Philadelphia and its Composer in Residence program, featuring Lembit Beecher, Missy Mazzoli, David Little, Andrew Norman, David Hertzberg, and Rene Orth. Recently *The Nefarious, Immoral, but Highly Profitable Enterprise of Mr. Burke & Mr. Hare* by Julian Grant and Mark Campbell, David Schweizer (dir.), commissioned and developed by MTG and produced by Boston Lyric Opera in November, 2017, was nominated for an International Opera Award for Best World Premiere. MTG artists and their works have been recognized with MacArthur Fellowships, OBIE Awards, and Tony nominations and as finalists for the Pulitzer Prize. We are deeply grateful to our partners in development: Sundance Theatre Institute, Rockefeller Brothers Foundation, National Yiddish Theatre Folksbiene, Opera de la Calle, and Peak Performances for the significant contributions they made to bring *Hatuey* to the stage.

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The **Office of Arts + Cultural Programming** (ACP) enhances the cultural, creative, and academic life of the Montclair State campus and the broader community. Its signature program, Peak Performances, features innovative works by international contemporary artists of exceptional merit, and by the next generation of great artists training at Montclair State University's College of the Arts. Through its Cultural Engagement program, ACP offers master classes, workshops, lectures, and discussions designed to deepen participants' understanding of the aesthetic, cultural, and social contexts of the performances presented.

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