# FRANCIS POULENC'S LES MAMELLES DE TIRÉSIAS AND KURT WEILL'S MAHAGONNY SONGSPIEL

Fortunato Depero

**April 25 - 27 2014 • San Francisco**

## OPERA PARALLÈLE

**San Francisco**

## OPERA PARALLÈLE

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Conductor
Founder

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**JACQUES DESJARDINS**
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**BRIAN STAUFENBIEL**
Resident Stage Director
Concept Designer

**ROMA OLVERA**
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Administrative Assistant

**FRÉDÉRIC BOULAY**
Director of Productions


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**San Francisco, CA 94102**

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**operaparallele.org**



**Graphic Design: Cheryl Ruby**


# NOTES FROM OPERA PARALLÈLE

### WHY THIS DOUBLE-BILL?

By pairing these short operas, written by two master-composers on texts by two of Europe's greatest early 20th century thinker/poets, we are able to explore and exploit the convergence of two esthetics. Both teams were rooted in completely different cultures and sociological backgrounds — Poulenc/Apollinaire from the bourgeois Parisian intellectualism and Weill/Brecht from radical German socialism. However, both operas tonight share a similar artistic purpose – reaching out to a broader audience; commenting on society; and writing music that integrates popular idioms such as folk music, jazz, vaudeville, and tuneful melodies. The outcome is an amalgamation of enlightened texts and ingenious melodies creeping over a bridge of smoky harmonies.

Enjoy the evening, let yourself be transported in our imaginary journey.

**— Nicole Paiement, Artistic Director and Conductor**

### WHY THIS CONCEPT?

Though esthetically Weil/Brecht's *Mahagonny Songspiel* and Poulenc/Apollinaire's *Les mamelles de Tirésias* are very different, they share a thread of social commentary. Apollinaire's surreal play and Brecht's application of new objectivism both comment deeply on the fabric of society, and use art as a means for social criticism.

By embedding *Mamelles* with the *Songspiel*, we have created a superimposed narrative that combines both operas, while still respecting the integrity of their stories. Our new "uber-narrative" continues Apollinaire and Brecht's tradition of creating art that intersects with social issues as well as, in the case of these operas, predict a possible future . . . The "Überstory": A Play within a Journey

**— Brian Staufenbiel, Resident Stage Director and Concept Designer**

### WHAT IS THE JOURNEY?

OP's amalgamated surreal double-bill of Kurt Weill's *Mahagonny Songspiel* and Francis Poulenc's *Les mamelles de Tirésias* is set in a future where overpopulation and global warming have depleted all the natural resources and made water the most scarce and valuable commodity. *Les mamelles de Tirésias,* foreshadows overpopulation and the need to feed vast amounts of children; this is premise of the Concept. It becomes the play inside the play.

Our protagonists are a traveling theater troupe, in the medieval theatre tradition (oral tradition of story telling) journeying through a harsh electrified desert in a boat on wheels, converted for desert travel, which is pulled by slaves. They are singing *Mahagonny Songspiel*, looking for water and desert people for whom to perform their cryptic play *Les mamelles de Tirésias* about the past excesses that brought about the world they now inhabit.

As the desert boat arrives on stage where people for the desert welcome them and their performance of *Mamelles*. As the play ends, the troupe moves on in search of another town, another place to tell their story.

# MAHAGONNY SONGSPIEL
AND
# LES MAMELLES DE TIRÉSIAS

**KURT WEILL, COMPOSER**
**BERTOLD BRECHT, LIBRETTIST**

**FRANCIS POULENC, COMPOSER**
**GUILLAUME APOLLINAIRE, PLAYWRIGHT**


**THIS PRODUCTION WAS FUNDED IN PART BY:**

**THE NATIONAL ENDOWMENT FOR THE ARTS**

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**THE CAROL FRANC BUCK FOUNDATION**


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| **NICOLE PAIEMENT** | **CONDUCTER** |
| **BRIAN STAUFENBIEL** | **DIRECTOR** |

## CAST

| | |
|---|---|
| THOMAS GLENN | *Charlie; Lacouf; Le journaliste; Le fils* |
| DANIEL CILLI | *Billy; Le directeur; Presto* |
| GABRIEL PREISSER | *Bobby; Le mari* |
| ALEKSEY BOGDANOV | *Jimmy; Le monsieur Barbu* |
| RACHEL SCHUTZ | *Jessie; Tirésias; La cartomancienne* |
| RENEE RAPIER | *Bessie; La marchande de journaux* |
| HADLEIGH ADAMS | *Le gendarme* |
| AMBER MARSH | *La grosse dame* |
| SUZANNE HAMSTRA | *Une dame* |

## ARTISTIC TEAM

| | |
|---|---|
| LAURA ANDERSON | *Stage Manager* |
| MATTHEW ANTAKY | *Lighting Designer* |
| FRÉDÉRIC BOULAY | *Projection Designer* |
| CHRISTINE CROOK | *Costume Designer* |
| DAVE DUNNING | *Set Designer* |
| DAVID MURAKAMI | *Media Designer* |
| KT NELSON | *Choreographer* |
| JEANNA PARHAM | *Wig & Makeup Designer* |


San Francisco Conservatory of Music

Opera Parallèle is an opera company in residence at the San Francisco Conservatory of Music. We thank them for their ongoing support.

# PERFORMERS AND ORCHESTRA





## ORPHAN IN KID GANG

Costume renderings: Christine Crook

## DANCERS

- Dudley Flores
- Vanessa Theissen

## SAN FRANCISCO GIRLS CHORUS

- Audrey Chandler
- Emma Dean
- Charlotte He
- Kathleen Isaza
- Elaine Jutamulia
- Allegra Kelly
- Sarah Ng
- Angela Panich
- Anushka Patnaik
- Elisabeth Rothenbuhler
- Caroline Sloan
- Kate Sowerwine
- Gabby Vulakh

## OP CHORUS AND RESOUND ENSEMBLE*

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- Kristina Blehm
- Anne Marie Borch *
- Alyssa Burdick
- Martin Case
- Ryan Connolly *
- Lacey Harms
- Sarah Lamb *
- Amber Marsh
- Greg
- Elliott Nguyen
- Ruth Nott *
- Siobhan Raupach
- Cliff Reilly *
- Suzanne Rivin
- John Roevekamp
- Kristen Schultz Oliver *
- Emily Speer *
- Julia Steiner

## SUPERNUMERARIES

- Michael Harvey
- Charlie Lichtman
- Alice Morison
- Michael Strickland

## ORCHESTRA

| | |
|---|---|
| Carmen Lemoine | Flute/Piccolo |
| Laura Reynolds | Oboe/English Horn |
| Paul Miller | Clarinet |
| Lara Mitofsky-Neuss | Clarinet /Bass Clarinet |
| Cory Wright | Alto Saxophone |
| Erin Irvine | Bassoon |
| Alex Rosenfeld | French Horn |
| John Freeman | Trumpet |
| Kai Takaara | Trumpet |
| Hall Goff | Trombone |
| Tiffany Bayly | Tuba |
| Nicholas Matthiesen | Percussion |
| Keisuke Nakagoshi | Piano |
| Carla Fabris | Harp |
| Roy Malan | Concertmaster |
| Stephanie Bibbo | Violin |
| Evan Buttemer | Viola |
| Adaiha Macadam-Somer | Cello |
| Stan Poplin | Contrabass |

## *MAHAGONNY SONGSPIEL*

Set in the future, the planet is a depleted of important natural resources due to overpopulation. In the oral tradition of storytelling, a theater troupe and a group of orphan children are traveling, performing a play that explains how the planet got to this hard place. The land is very dry and their boat is now on wheels. They are in quest of utopia where there is water. As they travel, the women lament the lack of whisky while the men gamble as they discuss the impoverishment of the people. Jimmy, now claiming to be God, questions the others before ordering them to hell. They respond that they cannot be sent to hell, since they are already there. The troupe encounters a nomadic tribe and stop to perform their surreal play *Les mamelles de Tirésias* that speaks of the past and its excesses – overpopulation

## *LES MAMELLES DE TIRÉSIAS*

**Prologue**

The Theatre Director announces that a play will be given, whose aim is to reform morals and to encourage all to procreate.

**Act 1**

Thérèse spiritedly denounces love and embraces feminism, refusing to submit to her husband and planning to become a soldier. She rids herself of her breasts. As a beard sprouts on her face, she announces to her husband that she is no longer his wife but will henceforth be known as Tirésias. After arguing in a café, two drunk friends Presto and Lacouf kill each other in a duel. Tirésias, dressed as a man, and her husband, dressed as a woman, lead the townspeople in the mourning. The investigating Gendarme flirts with the husband (believing him to be a woman) while the people of Zanzibar salute their new general Tirésias for not wanting to bear children. The husband then declares that he will bear them himself. A newspaper woman decries this as a hoax and Presto and Lacouf come back to life, while all the townspeople express both interest and skepticism by this change of sex.

**Act 2**

The play resumes with the cries of 40,049 babies borne in a single day by the husband. Interviewed by a journalist, the husband promptly throws him out when asked for money. The husband then creates a journalist son, who instantly tries to blackmail his own father. The Gendarme then threatens to arrest the husband for the sudden population increase. The husband responds that they can all be fed with ration cards from the Fortuneteller. The Fortuneteller appears and argues with the Gendarme and strangles him. She turns out to be Thérèse, back in female form. She and her husband reconcile, and the pair leads the townspeople in an ode to love, while instructing the audience to go out and make babies.

## RETURN TO *MAHAGONNY SONGSPIEL*

The traveling theater troupe resumes their cyclical journey, searching for water, searching for their next audience, continuing the tell the unending tale that brought them where they are . . . “another day, another play”.

Sketches: Mark Simmons

***OF THE SINNERS IN HELL***
*Here comes our Müllereisert*
*He died in America*
*His bride doesn’t know it yet*
*That’s why water there is none.*

— Bertold Brecht

# WEILL AND POULENC MID-CENTURY MODERNISTS

## COMPOSER NOTES: KURT WEILL (1900 - 1950)

From top: Kurt Weill, Bertolt Brecht, Lotte Lenya

Kurt Weill's *Mahagonny Songspiel* was first performed in Baden-Baden on July 17, 1927, featuring the composer's wife Lotte Lenya, in a staging by Bertolt Brecht who wrote the original texts.

The *Songspiel* is the first of Weill's two *Mahagonny* works — it served as the stepping stone to the full-scale opera *The Rise and Fall of the City Mahagonny* that followed three years later in 1930.

In *Mahagonny Songspiel* Weill and Brecht depict an urban community that was tearing itself apart as a result of the excessive pursuit of pleasure.

While living in Berlin Weill met his future wife, the singer Lotte Lenya, and the dramatist Bertolt Brecht who together helped shape the course of the composer's career. At 28 he had his first major international success with *Die Dreigroschenoper (The Threepenny Opera).*

The son of a cantor at Dessau Synagogue Weill left Germany for France in 1933. In 1935 he embarked on successful musical theater career in New York with his wife Lotte Lenya, the two becoming US citizens in 1943.

Kurt Weill who was born in Dessau, Germany March 2, 1900 died in New York City on April 3, 1950.

## PROGRAM NOTES: *MAHAGONNY SONGSPIEL* • 1927

This first collaboration between composer **Kurt Weill** and dramatist **Bertolt Brecht** would be received with controversy as well as secure their names in history. A new trend in music and theater was born: Let's direct the audience's attention to the true social problems of the day. The year: 1927. The context: The decadence of the late 1920's Berlin.

*Mahagonny Songspiel*, is a small-scale scenic cantata. It was based on five "Mahagonny Songs", texts that had been published in 1926 in Brecht's collection of poetry, *Devotions for the Home (Hauspostille)*, together with music by Weill. Brecht, however, would become immediately active in the creative process, contributing melodies of his own. To these five, a new poem *Poem on a Dead Man* was added. Two of the songs were English-language parodies written by Elisabeth Hauptmann, the *Alabama Song* and *Benares Song*. There is no dialogue or character development. The songs tell a skeletal story that would be expanded to that of Weill's and Brecht's experimental epic opera *The Rise and Fall of the City of Mahagonny (Aufstieg und Fall der Stadt Mahagonny),* only it is about a mythic, frontier-city in America. (1930)

*Mahagonny Songspiel* premiered at the new German chamber music festival at Baden-Baden on 17 July 1927. Brecht directed and **Lotte Lenya** played Jessie. Titles were projected at the start of each section. According to a sketch published years later, they read:
1. The great cities in our day are full of people who do not like it there.
2. So get away to Mahagonny, the gold town situated on the shores of consolation far from the rush of the world.
3. Here in Mahagonny life is lovely.
4. But even in Mahagonny there are moments of nausea, helplessness and despair.
5. The men of Mahagonny are heard replying to God's inquiries as to the cause of their sinful lives.
6. Lovely Mahagonny crumbles to nothing before your eyes.

The work caused a stir at the premiere, and would not be performed again in this form for another thirty years.

## COMPOSER NOTES: FRANCIS POULENC (1899-1963)

*Les mamelles de Tirésias (The Breasts of Tiresias)* (1947, Paris) was the first of three operas Poulenc was to compose. It was followed by *Dialogues des Carmélites (Dialogue of the Carmelites)* (1957, Milan) and *La voix humaine (The Human Voice)* (1959, Paris).

Francis Poulenc was born on January 7, 1899 in Paris and died there on January 30, 1963.

After World War I Poulenc, along with Georges Auric, Arthur Honegger, Darius Milhaud, Germaine Tailleferre and Louis Durey, formed the group know as Les Six which declared allegiance to no tradition, dedicating themselves to creating music suited for their times. They associated with artists of similar mind like Pablo Picasso and ballet impresario Serge Diaghilev of Les Ballets Russes and collaborated with writer and filmmaker Jean Cocteau.

For his first opera Poulenc returned to one of his earliest literary heroes Guillaume Apollinaire (1880-1918) who exercised the greatest influence over the composer following the First World War.

In his setting of Apollinaire's "drame surréaliste" *Les mamelles de Tirésias* of 1903, Poulenc created a surrealist opera that takes the insanity of world to absurd lengths. He described the work as an "Opera-bouffe in a prologue and two acts".

At the time of its 1947 premiere at the Opéra-Comique in Paris, Poulenc was criticized for setting such a cheerful piece in the difficult postwar period. As time went by the work found public acceptance.

Les Six, L: Francis Poulenc, Germaine Tailleferre, Louis Durey, Jean Cocteau, Darius Milhaud, Arthur Honegger. 1931

## PROGRAM NOTES: *LES MAMELLES DE TIRÉSIAS (THE BREASTS OF TIRESIAS)* • 1947

French composer **Francis Poulenc** wrote the libretto himself after a drame surréaliste written by **Guillaume Apollinaire** in 1903 and which caused an uproar at its first performance in Paris in 1917. Poulenc had already set to music *Le bestiaire ou le cortège d'Orphée (The bestiary or the procession of Orpheus),* poems written by Apollinaire in 1917. He had met the famed poet the year before. Poulenc did not finish the composition of *Les mamelles de Tirésias* until 1945, and since the poet had succumbed to the Spanish Flu in 1918, it is unlikely Poulenc had received any collaborative input from him for the opera.

The message in the prologue was that France desperately needed more children (the play was produced during World War I and the opera just after World War II, when a rise in the birth rate was important). The opera is unabashedly surrealistic with a fast-moving plot, and characters who verge upon or are fully part of, the theatre of the absurd. The setting of the opera is in Zanzibar, an imaginary town near Monte Carlo in 1912.

The story is triggered by a reversal of gender roles. Thérèse (the leading role) launches a movement by denouncing the reductive stereotype to which she feels society confines her. She changes her name to Tirésias, unbuttons her blouse, allowing her breasts to float away, and grows a beard. Her husband, in turn, decides to grow breasts and to bear babies, giving birth to 40,049 children in one day. The local people are at a loss on how to feed them — such a sudden surge in population put a great strain on the resources of Zanzibar.

Through the guise of farce, Poulenc and Apollinaire are sending a warning against the dangers of overpopulation and resource depletion. Poulenc considered this work to best represent him as a composer: "I do believe I prefer this work to everything else I wrote… If people want to form an idea of my complex musical personality, they will find me quite exactly myself in *Les mamelles de Tirésias*." – Francis Poulenc

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## A MESSAGE FROM THE PRESIDENT

There are many reasons that those of us who serve on the Board of Directors of Opera Parallèle look forward to our performances. Aside from the sheer joy they bring, they provide us an opportunity to engage with our audience, hear your comments and observe your response to opera productions like tonight's that have been years in the making. The consistently stellar work of our creative team, led by Nicole Paiement and Brian Staufenbiel, is inspirational to us and, hopefully, to you as well. It is so rewarding for us to hear your personal recollections of your favorites, be they *Wozzeck, Orphée, The Great Gatsby* or *Trouble in Tahiti*, to name a few.

As lovers of the kind of high quality cultural offering that OP provides, I know that you are already well aware that ticket sales are never enough to cover the costs of bringing these productions to the stage. We recognize and are grateful to our growing list of supporters who through their generous donations make what you are seeing tonight possible. If you are not yet on this very important list I encourage you to find out more about our OPUS Circle and Friends programs, attend our annual *Up Close & Parallèle* Gala or inquire about sponsorships of ongoing programs and upcoming productions.

OP took another step in its short but illustrious five-year history last September by engaging its first Executive Director, Tod Brody. Tod brings to us a potent blend of management skills and contemporary music scene experience. I encourage you to reach out to him, or to myself and other members of the Board, with questions about our productions, our plans and our dreams to find out more about how you can play a role in helping us bring them to the stage.

But for tonight, I simply hope you enjoy the performance!

Robert Ripps
President

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# THE CAST

**HADLEIGH ADAMS (BARITONE) LE GENDARME:** Is a current Adler Fellow at the San Francisco Opera. He made his US debut in San Francisco Opera's 2013 Production of *les Contes d'Hoffman* in the roles of Luther and Schlémil. He studied at London's Guildhall School of Music & Drama under Janice Chapman, and has performed as a soloist at the Royal National Theatre, London, The Barbican Theatre, Wigmore Hall, and St. Martin in the Fields.

**ALEKSEY BOGDANOV, (BARITONE) JIMMY; LE MONSIEUR BARBU:** Performed Escamillo in *Carmen*, (Glimmerglass Festival, Opera Theatre of Saint Louis, and Atlanta Opera); Belcore in *L'elisir d'amore* & *Don Giovanni* (Washington National Opera); made his Canadian debut as Eugene Onegin with Edmonton Opera. Future engagements include Sharpless in *Madama Butterfly* & Samuel Griffiths in Tobias Picker's *An American Tragedy* (Glimmerglass Festival); Escamillo in *Carmen* (Washington National Opera).

**DANIEL CILLI (BARITONE) BILLY; PRESTO; LE DIRECTEUR:** Has appearances in 2013/14 that will include: Dandini in *La Cenerentola* with Livermore Valley Opera; the premiere of *Oxford Companions* by Giancarlo Aquilanti with Stanford University; *Beethoven's 9th* at Spokane Symphony; and Javert in *Les misérables* with Utah Festival Opera. Mr. Cilli performed the title role Carlo Gesualdo in the premiere reading of *Gesualdo, Prince of Madness* by Dante De Silva for Opera Parallèle's graphic opera project.

**THOMAS GLENN (TENOR) CHARLIE; LACOUF; LE JOURNALISTE; LE FILS:** Has performed at the San Francisco Opera, The Metropolitan Opera, The Lyric Opera of Chicago, Netherlands Opera and The English National Opera among others. He frequently performs with the Atlanta Symphon, The Cleveland Orchestra, the National Arts Centre Orchestra of Canada, San Francisco Symphony, and others. In 2012 he won a Grammy Award for his participation in the Metropolitan Opera production of *Doctor Atomic*.

**GABRIEL PREISSER (BARITONE) BOBBY; LE MARI:** Was recently praised by the New York Times for his performance in the Pulitzer Prize winning *Silent Night* with Opera Philadelphia. Highlights include Figaro in *Il Barbiere di Siviglia* with Kentucky Opera, Danilo in *The Merry Widow* with Utah Festival Opera, Belco Albert in *Werther* with Minnesota Opera, Prince Ottokar in *Der Freischütz* with Des Moines Metro Opera, and Falke in *Die Fledermaus* with El Paso Opera.

**RENEE RAPIER (MEZZO-SOPRANO) BETTY; LA MARCHANDE DE JOURNAUX:** Is a recent Adler Fellow where she sang Meg Page in *Falstaff* as well as roles in *Rigoletto, Mefistofele,* and Picker's *Dolores Claiborne*. She made her debut at the Los Angeles Opera in 2011 singing Stephano in *Romeo et Juliette.* Upcoming engagements include appearances at the Los Angeles Opera, the Ravinia Festival, Wolf Trap Opera, and Opera Theatre of St. Louis.

**RACHEL SCHUTZ (SOPRANO) JESSIE; TIRÉSIAS; LA CARTOMANCIENNE:** Is active both in the opera house and on the concert stage, having performed extensively around the United States, Europe and Asia. Notable appearances include the Ravinia Festival, Carnegie Hall's Zankel Hall, Santa Fe Opera, Tanglewood Music Center, the Ojai Festival, and the Hawaii Symphony Orchestra, and Stockton Opera. Ms. Schutz is also an avid supporter of new music and has worked with many composers.

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# PRODUCTION TEAM AND ARTISTIC SUPPORT

### NICOLE PAIEMENT, CONDUCTOR

Nicole Paiement (Artistic Director and Conductor) founded Opera Parallèle with the primary intent of promoting contemporary opera. Paiement has since gained an international reputation as a conductor of contemporary music and opera. Her numerous recordings include many world premiere works and she has toured extensively in the US and Asia. Paiement is an active guest conductor. In 2013 she conducted a new production of Maxwell Davies' opera, The Lighthouse for Dallas Opera and recently returned to Dallas this past February to conduct Machover's Death and the Powers. In December of 2014, she will appear as guest conductor with the Washington National Opera and return to the Dallas Opera in January 2015. Paiement is the Artistic Director of the BluePrint Project at the San Francisco Conservatory of Music – where she holds the Jean and Josette Deléage Distinguished New Music Chair. She is also on faculty at the University of California, Santa Cruz.

### BRIAN STAUFENBIEL, DIRECTOR

Brian Staufenbiel (Resident Stage Director and Concept Designer), has helmed the direction and design of Opera Parallèle's productions since 2007 and is an active cross-disciplinary director and designer in the Bay Area and abroad. As a guest director, Staufenbiel has worked on productions both around the Bay Area and internationally. These include his recent staging of Schönberg's Pierrot Lunaire; the world premiere of Allen Shearer's The Dawn Makers; the Korean premiere of David Jones' Bardos; and the Australian premiere of Hi Kyung Kim's Rituel III. Staufenbiel recently designed and directed the world premiere of the staged version of Angel Heart, performed in both the San Francisco Area and New York City. Staufenbiel recently shared a residency at Banff with Composer Luna Pearl Woolf to create an original theater piece for Percussion, Violin and Cello to be premiered this May in Montréal. Staufenbiel is also the director of the opera program at the University of California, Santa Cruz.

### LAURA ANDERSON, STAGE MANAGER

Laura Anderson holds a doctorate in opera studies from the University of Minnesota. In addition to Opera Parallèle, recent projects include productions with Rork Music, the San Francisco Conservatory of Music and TEDx Berkeley. Anderson was the production stage manager for the live performance portion of the Emmy-nominated Twin Cities Public Television documentary, Parables, featuring the opera of the same name by Robert Aldridge and Herschel Garfein.

### MATTHEW ANTAKY, LIGHTING DESIGNER

Matthew Antaky has created and collaborated on installation, scenic and lighting designs for all of the performing arts including Dance, Opera, Theater, and Music for nearly 30 years. Design credits, other than Opera Parallèle, include Utah Opera, Opera Pacific, Festival Opera, Dallas Symphony, the San Francisco World Music Festival, Opera San Jose, the Cabrillo Music Festival and The Oakland Symphony. He is an eight-time nominee (1999 –2013) and four-time recipient of the Isadora Duncan Award.

### FRÉDÉRIC BOULAY, PROJECTION DESIGNER

Frédéric Boulay has worked in symphony, theatre, dance and circus as director of production, project manager, technical director, and rigger in more than two hundred fifty productions in France and the United States since 1989. Recently, he has worked with Opera Parallèle, Festival Opera, Birmingham Opera, Santa Barbara Opera, Lamplighters Music Theatre, Oakland East Bay Symphony, World Music Festival, and Cirque du Soleil. He holds an MBA from the University of Utah.

### CHRISTINE CROOK, COSTUME DESIGNER

Christine Crook began designing costumes for Opera Parallèle in 2011. Crook's designs are also seen all over the Bay Area with companies like Magic Theatre, Marin Theatre Company, Cal Shakes, Shotgun Players, Encore Theatre, Aurora Theatre, Boxcar Theatre, San Francisco Playhouse, UC Berkeley, Center Repertory, Just Theater, Festival Opera, and Berkeley Playhouse. Outside of the bay she designed costumes for Lucia di Lammermoor with LA Opera for their 2013/14 season.

### DAVE DUNNING, SET DESIGNER

Dave Dunning is the head of Legend Theatrical design. He has been involved in the theater community throughout California, providing lighting design as well as scenic design and construction for a number of dramatic, and dance productions such as Twelfth Night, the West Coast premiere of Grace and Glory, Mendocino Music Festival's award-winning *Dame Edna: The Royal Tour.* Dunning designed the sets for Opera Parallèle's productions of Young Caesar and Orphée.

### DAVID MURAKAMI, MEDIA DESIGNER

David Murakami is an award winning film director, writer, and theatrical multi-media designer working towards integrating innovative technologies with traditional performance on stage. He has designed experimental set-pieces ranging from the classic works of Henrik Ibsen, to the vaudeville reunion of the Flying Karamazov Brothers, to the science fiction of Ray Bradbury, and has directed diverse actors ranging from university students to members of the Royal Shakespeare Company.

### KEISUKE NAKAGOSHI, RESIDENT PIANIST

Keisuke Nakagoshi, resident pianist, has performed on concert stages across the United States, including the Kennedy Center, Carnegie Hall, the Hollywood Bowl, and Davies Hall. He recently made a solo debut with San Francisco Symphony on Ingvar Lidholm's Poesis with Herbert Blomstedt conducting. Since 2009, he is a member of ZOFO – a professional piano-four-hands ensemble, recognized for their artistry and innovative programming. Nakagoshi is also Pianist-in-Residence at the San Francisco Conservatory of Music.

### KT NELSON, CHOREOGRAPHER

KT Nelson, choreographer, is ODC/Dance Co-Artistic Director. She joined ODC/Dance in 1976 and has choreographed over 60 works. In 1986, Nelson choreographed and directed the company's first full-length family ballet, The Velveteen Rabbit, which has since been performed annually in the Bay Area as well as toured nationwide, reaching an audience of over 350,000. Nelson has been awarded the Isadora Duncan award four times.

### JEANNA PARHAM, WIG AND MAKEUP DESIGNER

Jeanna Parham began her career in San Jose where she designed for many South Bay theaters. Since moving to San Francisco, in addition to Opera Parallèle, she has been creating designs for the American Conservatory Theater; Opera San Jose; TheatreWorks; Broadway by the Bay; and the University of California Santa Cruz Opera Theater. In the fall of 2014 Ms. Parham will be the Head of the Wig and Makeup Department for the San Francisco Opera.

## PRODUCTION & ARTISTIC SUPPORT

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|---|---|
| Nicole Paiement | Artistic Director and Conductor |
| Brian Staufenbiel | Stage Director and Concept Designer |
| Frédéric Boulay | Projection Designer, Director of Productions |
| Laura Anderson | Stage Manager |
| KT Nelson | Choreographer |
| Dave Dunning | Set Designer |
| Matthew Antaky | Lighting Designer |
| Christine Crook | Costume Designer |
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| Elizabeth Avakian | San Francisco Girls Chorus Conductor |
| Ryan Connolly | ReSound Ensemble Conductor |
| William Long | Supertitles Operator, Music Intern |
| Saskia Lee | Stage Management Intern |
| Renee Varnas | Assistant Stage Manager |

## ARTISTIC SUPPORT

| | |
|---|---|
| Karen Ames | Communications Consultant |
| Steve DiBartolomeo | Production Photographer |
| Cheryl Ruby | Graphic Designer |

## LES MAMELLES DE TIRÉSIAS

## LE DIRECTEUR