

# KURT WEILL & MAXWELL ANDERSON

# LOST IN THE STARS

Presented by  
**Center for the Art of Performance at UCLA**  
and  
**Los Angeles Chamber Orchestra**  
featuring  
**SITI Company and LACO**

Directed by **Anne Bogart**  
Conducted by **Jeffrey Kahane**

**Sat, Jan 28 at 8pm**  
**Sun, Jan 29 at 7pm**  
**Royce Hall**

**RUNNING TIME**

Approximately 2 hours and 30 minutes  
Including Intermission

**PRE-PERFORMANCE PANEL**

Saturday at 7-7:30pm  
Sunday at 6-6:30pm

**MEDIA SPONSOR**



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chamber

# LOST IN THE STARS

Anne Bogart - Director  
Jeffrey Kahane - Conductor  
Nephelie Andonyadis\*\* - Costume Designer  
Brian H Scott\*\* - Lighting & Scenic Designer  
David Roussève - Choreographer  
Darlene Miyakawa\* - Production Stage Manager  
J. Ed Araiza - Dramaturg  
Kim Kerfoot - Assistant Director  
Jonathon Heyward - Assistant Conductor & Julius Rudel/Kurt Weill Conducting Fellow  
Lena Sands - Assistant Costume Designer  
Cressa Amundsen - Rehearsal Assistant  
Leta Tremblay - SDCF Observer  
Michelle Preston - Executive Director SITI Company  
Scott Harrison - Executive Director Los Angeles Chamber Orchestra  
Jennifer Kessler - Producer of *Lift Every Voice*

## Principal singers

Meloney Collins - Linda  
Justin Hopkins - Stephen Kumalo  
Lauren Michelle - Irina  
Issachah Savage - Chorus Leader  
Joel Baptiste Muepo - Alex, Ensemble

## Actors

Zuri Adele\* - Grace Kumalo, Mrs. Mkize, Rose, Dancer  
Will Bond\* - James Jarvis, Factory Foreman, White Man  
Larry Powell\* - Young Man, John Kumalo, Matthew Kumalo  
Samuel Stricklen\* - Absalom Kumalo, Answerer  
Stephen Duff Webber\* - Arthur Jarvis, Mark Eland, Burton

## Ensemble

Gertrude Bradley<sup>A</sup> - Soprano, *Village Woman 2*  
Joyce Hudgies<sup>A</sup> - Soprano, *Village Woman*  
Liya Khaimova - Soprano, *Parkwold Woman*  
Briana Lee<sup>L</sup> - Soprano  
Meredith Pyle<sup>L</sup> - Soprano, *Johannesburg Woman 4*  
Yolanda Mitchell West<sup>A</sup> - Soprano  
Lesili Beard<sup>L</sup> - Mezzo, *Village Woman 5*  
Hope Carr<sup>L</sup> - Mezzo, *Hlabeni the Taxi Driver, Sutti, Village Woman 4*  
Abbe Drake - Mezzo  
Jessica-Elizabeth<sup>A</sup> - Mezzo  
Sara Mann Eusebio<sup>L</sup> - Mezzo, *Johannesburg Woman 1*  
Erinn Horton<sup>A</sup> - Mezzo, *Nita*  
Marlaina Owens<sup>A</sup> - Mezzo, *Johannesburg Woman 2*  
Abdiel Gonzalez<sup>L</sup> - Tenor, *Johannesburg Man 1*  
Christopher Hunter - Tenor, *Stationmaster, Guard, Officer, Judge*  
Charles Lane<sup>L</sup> - Tenor, *Village Man, McRae*  
David Saul Lee<sup>A</sup> - Tenor, *William*  
Michael Miersma<sup>L</sup> - Tenor, *Parkwold Man*  
Daniel J. Ozan<sup>A</sup> - Tenor  
Jonah Verdon - Tenor, *Edward Jarvis*  
William R. Washington<sup>A</sup> - Tenor, *Bartender, Servant*  
David Samuel Childs - Bass, *Johannesburg Man 2*  
Dominic Delzompo - Bass  
Shon Fuller<sup>A</sup> - Bass, *Paulus, Dancer*  
Angelo Johnson<sup>A</sup> - Bass, *Johannes Parfuri*  
Ralph Pettiford<sup>A</sup> - Bass  
Mark Edward Smith<sup>L</sup> - Bass

## Los Angeles Chamber Orchestra (LACO)

Jeffrey Kahane, music director

### viola

Victoria Miskolczy - acting principal  
Diana Wade - acting associate principal  
Carole Castillo  
Colleen Sugata

### cello

Andrew Shulman - principal  
Armen Ksajikian - associate principal  
Giovanna Clayton  
Tina Soule

### bass

Geoffrey Osika - acting principal  
Stephanie Payne - acting associate principal

### woodwind/brass/percussion

Joachim Thomsen - principal flute  
Claire Brazeau - principal oboe  
Joshua Ranz - principal clarinet  
Helen Goode-Castro - 2nd clarinet  
Patrick Posey - acting principal saxophone (alto)  
Greg Huckins - alto saxophone/clarinet/bass clarinet  
Damon Zick - tenor saxophone  
David Washburn - principal trumpet  
JoAnn Turovsky - principal harp  
Alan Steinberger - acting principal piano/accordion  
Wade Culbreath - principal timpani

### LACO production staff

Robert Dolan - librarian  
Ryan Sweeney - personnel manager  
Kate Kammeyer - orchestra manager and director of community programs  
Serge Liberovsky - operations & community programs manager  
Taylor Lockwood - production assistant  
Michael Paraskevas - production assistant  
Eric Lifland - *Lift Every Voice* intern

\*Member of Actors' Equity Association, the union of professional actors and stage managers of the United States.

\*\*Member of the United Scenic Artists Union (USA).

<sup>A</sup>Member of Albert McNeil Jubilee Singers; Artistic Director, Dr. Diane White-Clayton

<sup>L</sup>Member of Los Robles Master Chorale; Artistic Director, Lesley Leighton

Anne Bogart & SITI Company are CAP UCLA Fellows. The Fellows Program is dedicated to celebrating masters of their craft through multi-year presentation commitments. CAP UCLA Fellows program is supported in part by Susan Bay Nimoy and Leonard Nimoy.

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This performance is funded in part by the Kurt Weill Foundation for Music, Inc., New York, NY

## MESSAGE FROM THE CENTER

### KRISTY EDMUNDS, EXECUTIVE AND ARTIST DIRECTOR

Over a casual discussion with Jeffrey Kahane in 2015, he mentioned his "dream" of staging Weill's *Lost in the Stars* as the concluding production of LACO's *Lift Every Voice*. I am not sure if Jeff knew of my acute response-impulse when I see the potential of converting a sliver of possibility into a full-blown reality. I suspect that he did, and our discussion rapidly migrated into the practicalities of how and when. If we were going to take a run at it, we had little time, and huge gaps to tend. From my curatorial perspective, a major one was that he had not approached anyone to direct it. To his surprise, I was elated. "Do you know the work of Anne Bogart!?"

There are few theater artists who can collaborate across virtually every art form, and fewer still, that can unify distinct professional practices into glorious wholeness. Anne Bogart and SITl Company are distinguished Fellows within CAP UCLA and I knew immediately that if she and Jeffrey had a melding of their artistic minds, there would be no going back. I would be on the hook for good, and that is probably an aspect of why I suggested they meet. These are the moments where one's professional loyalty to the causes of great artists locks you in with an ebullient optimism. To my delight, when Anne was building the creative team, she named David Roussève as choreographer—a perfect storm of goodness.

It's a vital feeling state that can temporarily aid you in the process of avoiding all rational thought before plunging headlong into the consuming responsibility of securing the budget. Scott Harrison, newly appointed in the LACO leadership seat did not flinch once, threw in robustly, and brought enormous care and diligence to the myriad details of bringing this to life.

Vivid from the onset was that neither CAP UCLA nor LACO would be able to produce a production of this scale and complexity on our own. Together we had a realistic chance to shore up our separate vulnerabilities through combining distinct strengths. Our mutual investment was key, and so too our transparency in communication at every level. The artists' management and creative collaborators added crucial knowledge that we also relied on. We ALL conjoined our budgets, drew our lines in the economic sand, took up the logical aspects of where we each could contribute needed expertise, divided up the responsibilities, generated schedules, linked organizational arms and set to work.

To the Board of LACO, I would like to thank you for your early and fervent commitment and trust in this partnership. To the Board of CAP UCLA, I cannot thank you enough for passionately advocating and supporting such a unique endeavor.

Most importantly: nowhere is the enduring value of this project more meaningful than in the shared collaboration of the cast, crew, designers and creative leadership. What you will experience tonight is not only a masterpiece of Kurt Weill, but the masterful commitment of distinct and distinguished artists who came together to give voice to a play. While that is the calling of their craft, they have done so with an integrity of purpose that extends beyond profession to create a community.

May the world follow your beautiful example.

## PROGRAM NOTES

### ANNE BOGART, DIRECTOR

*Lost in the Stars* gathers together an assortment of communities into one creative process and onto the stage of Royce Hall. Jeffrey Kahane, the music director and conductor of Los Angeles Chamber Orchestra since 1997, brings his top-level music ensemble and his political and musical passions to this 1949 Kurt Weill and Maxwell Anderson tour de force. New York's SITl Company brings skilled, passionate actors and designers to the production. Four world-class opera singers, Justin Hopkins, Lauren Michelle, Issachah Savage and Meloney Collins, join their spectacular talents to this great hybrid of musical theater, opera and theater. The chorus of *Lost in the Stars* is made up of two remarkable Los Angeles ensembles: the Albert McNeil Jubilee Singers and Los Robles Master Chorale, as well as a number of professional L.A.-based singers.

On the first night of rehearsal three weeks ago, the basement studio of Royce Hall was overflowing with energy and a wide range of expectations. I proposed to the assembled company that besides consummate musicality and clear storytelling, our primary job would be to transform from disparate groups into one thriving and functioning community. Ultimately, I suggested, the audience will experience how we behave together, what kind of social system we have forged from our different backgrounds. Our job would be to become a successful pluralistic society in the space of three weeks of rehearsal and tech. Pluralism suggests and offers a diversity of different ideas and people and also an environment where we tolerate each other's beliefs even when they do not match our own.

What distinguishes the theater from other art forms is that the subject of the theater, the question that it always addresses, is about how human beings might co-exist successfully. A theatrical production proposes different ways that people can get along with one another, both in the fiction of the dramatic action and in the way that the performers inhabit the stage together. Every production is a live demonstration of people functioning or not functioning together, sharing heat or not sharing heat.

I believe that I speak for the entire company of *Lost in the Stars* in expressing our delight and gratitude in being together and sharing this remarkable story in the midst of our current political moment.

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### JEFFREY KAHANE, CONDUCTOR

Over the course of three weeks in January, 2017, in an artistic and community initiative that may be without parallel in L.A. history, Los Angeles Chamber Orchestra presents *Lift Every Voice*, a partnership with artist and educational institutions across Los Angeles to explore and celebrate speaking out against injustice and oppression through the legacies of Kurt Weill, Rabbi Joachim Prinz and Dr. Martin Luther King, Jr.

Although it would appear that Joachim Prinz and Kurt Weill never met, their remarkably parallel journeys as German-Jewish refugees from Nazi Germany, where they were both among the most prominent figures in Berlin, brought them to America. Both men became outspoken advocates for civil rights and against racial and religious intolerance, and each in his own way left an indelible mark on the cultural and spiritual history of the United States.

Rabbi Prinz became a friend and associate of Dr. King, and was the last person to speak to the crowd from the steps of the Lincoln Memorial just moments before Dr. King gave his famous "I have a dream" speech to roughly a quarter of a million people.

Weill's final masterpiece, *Lost in the Stars*, which was composed just before his death in 1950 as a "Broadway opera," was one of the most important events of the 1949 Broadway season, audaciously taking as its subject the brutal repression and suffering of black South Africans under apartheid at a time when much of America was still in the grip of severe segregation.

*Lift Every Voice* began with LACO joining the Inner City Youth Orchestra of Los Angeles in its annual Martin Luther King, Jr. Day celebration at West Angeles Church, with a chorus comprised of ICYOLA, members of the Leo Baeck Temple, and the USC Thornton School of Music Chamber Singers. Speeches from reverends, city officials, students, rabbis and Muslim leaders reminded the 1,000 in attendance to speak out against oppression, to use peaceful demonstration as a vehicle for social change and to embrace love in lieu of hatred. The evening ended with the entire audience holding hands and singing along while the orchestra played *We Shall Overcome*.

*Lift Every Voice* continued with a chamber music evening on the works of Kurt Weill as part of USC's Visions and Voices; a film screening at the Academy of Motion Picture Arts and Sciences on the music of composers who lost their lives in the Terezin/Theresienstadt concentration camp; a LACO subscription series featuring Daniel Hope performing Bruce Adolphe's *I Will Not Remain Silent* and Storm Large singing Kurt Weill's *Seven Deadly Sins*; and a Symposium with the UCLA Center for Jewish Studies featuring a panel of distinguished scholars on the lives and legacies of Kurt Weill and Rabbi Prinz.

The culminating event of *Lift Every Voice*, with Los Angeles Chamber Orchestra in the orchestra pit, are this weekend's performances of Weill's final masterpiece, the opera/musical *Lost in the Stars*, a profoundly moving musical drama set in South Africa under apartheid. Weill and his librettist Maxwell Anderson adapted Alan Paton's great novel *Cry, the Beloved Country* for the Broadway stage in 1949. The work, which was widely acknowledged as one of the most important works of that Broadway season and a landmark in the history of American musical theater, ran for nearly 300 performances on Broadway. For various reasons, the national tour of the show was cancelled part-way through. In what surely must have been a bitter pill for the creators, the cast and the African-American audience members, in several of the fourteen cities where the show did play, black audience members had to sit in segregated balconies and black cast members could not stay in the same hotel as the white actors.

One of the very few places outside of New York where the work was seen in 1950, after its Broadway run, was here in Los Angeles, where it was presented as part of the Los Angeles Civic Light Opera's season. This weekend will be the first time that the work has been professionally performed in Los Angeles since that time.

It has been a life-changing experience for me, as I know it has for the entire cast, to work with the amazing Anne Bogart. When Anne and I first met at her apartment in New York in 2015 to discuss a possible collaboration on *Lost in the Stars*, it was evident



Alan Paton with Kurt Weill and Maxwell Anderson. Courtesy of the Weill-Lenya Research Center, Kurt Weill Foundation for Music, New York.

from the first couple of minutes of our conversation that we shared not only a deep love for the music and the story, but also a strikingly similar vision of what a new production might look and feel like. Most important, we, along with the entire cast, share the conviction that after almost 70 years, notwithstanding the immense progress that has been made in America with respect to civil rights, the ethical and spiritual imperatives that Weill and Anderson articulate in the piece are every bit as relevant as they were in 1949.

Finally, a word about the music itself. There has been a long-standing debate in the musicological world as to the question of whether or not there are "two Weills," "multiple Weills" or simply one Weill. Some of Weill's harsher critics have suggested that not only did he "re-invent" himself completely as an artist when he came to America and began to write for the American musical theater, but that in leaving behind his past as a leading light of the European avant-garde, he sold his artistic soul in exchange for commercial success. Having now spent a good part of the last three years deeply immersed in Weill's music from the earliest surviving post-Romantic works dating from his late teens, through his acerbic early modernist period, all the way to his great works composed for the Broadway stage, I am convinced that there is a direct and clear through-line from the early *Sonata for Cello and Piano* and the *String Quartet op. 8*, which were performed on our Visions and Voices chamber music evening last week at USC, to his very last work, *Lost in the Stars*.

Whether due to an unconscious jealousy of his enormous success or a peculiar form of intellectual and emotional tone-deafness, or for whatever reason, I think Weill's most famous critics are wildly off the mark in their assessment of the work he created in America.

Weill was presented with a tremendous challenge from the outset when he was told by the producers of *Lost in the Stars* that he could use no more than 12 musicians in the pit. He met the challenge with extraordinary ingenuity, first by eliminating violins from the orchestra, and by having each of the woodwind players play three different instruments at different times, which we are not doing in these performances. I have also, with the endorsement of the Kurt Weill Foundation, taken the liberty of doubling the number of strings that were used in the original production (only two violas, two cellos and one double bass) which took place in a theater roughly a quarter of the size of Royce Hall.

The music of *Lost in the Stars* demonstrates the staggering range of Weill's ability to cross stylistic boundaries with ease: it

is difficult to think of anyone other than Leonard Bernstein who had a comparable facility in this way. The amazing diversity of the kinds of music that appear in the show — which ranges from the scorching jazz of “Who’ll Buy” to Stephen Kumalo’s operatic soliloquy, “O, Tixo, Tixo,” clearly influenced by Puccini, whom Weill greatly admired, to the searing oratorio-like music of “Cry, the Beloved Country” — is itself a metaphor for Weill’s embrace of the human family.

Kurt Weill, in my estimation, emerges as one of the towering figures of 20th century music, not only because he created some of the most enduring, beloved and seemingly indestructible songs of all time, but because his artistic integrity was wedded to a ferocious commitment to liberty and justice for all.

We are thrilled to be partnering with SITI Company and CAP UCLA to bring this brand-new production to life.

#### KURT WEILL FOUNDATION MISSION STATEMENT

The Kurt Weill Foundation for Music, Inc. administers, promotes, and perpetuates the legacies of Kurt Weill and Lotte Lenya. It encourages broad dissemination and appreciation of Weill’s music through support of performances, productions, recordings, and scholarship, and it fosters understanding of Weill’s and Lenya’s lives and work within diverse cultural contexts. Building upon the legacies of both, it nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media. [www.kwf.org](http://www.kwf.org)

Justin Hopkins (Stephen Kumalo) and Lauren Michelle (Irina), are both winners of the Lotte Lenya Competition, a program of the Kurt Weill Foundation.

#### SYNOPSIS

The black priest Stephen Kumalo travels from his home in Ndotsheni to Johannesburg to retrieve his sister Gertrude, said to be involved in shameful behavior, and to check on his son, Absalom, who left home to work in the mines nearly a year ago. In Johannesburg, Stephen is greeted warmly by his white friend Arthur Jarvis, to the dismay of Arthur’s father, James, who believes in the separation of the races. Stephen begins to search for Absalom and learns that his son has fallen in with a bad crowd.

Meanwhile, Absalom and his friends plan a robbery. Absalom’s companions pressure him to bring a gun. He is reluctant, but he sees the scheme as the only way out of an impoverished life in Shanty Town — not only for himself, but also for his lover, Irina, and their unborn child. Arriving to rob a house they believe to be empty, the young men are surprised by Arthur Jarvis, whom Absalom inadvertently kills.

Absalom and his friends are taken into custody for the crime. Absalom’s accomplices have agreed among themselves to lie, but Absalom insists on telling the truth, despite the fact that there is no proof of his involvement. Stephen’s brother, John, also urges Absalom to lie, but he will not be shaken. Stephen visits James Jarvis to ask that he intercede for Absalom, but Jarvis refuses.

At the trial, Absalom’s friends deny involvement in the robbery and murder. Absalom tells the truth and is sentenced to death. Stephen, disgraced and despairing, resigns his pastorate, against the pleading of his congregation. As he awaits the hour of his son’s

death, James Jarvis comes to call. He has realized that his grief and Kumalo’s grief are the same. The two fathers forgive each other and then keep vigil together.

#### TIMELINE

“And some cry for the cutting up of South Africa without delay into separate areas, where white can live without black, and black without white...” In Alan Paton’s *Cry, the Beloved Country*, the author, writing in 1946, gave these words to the fictional character Stephen Kumalo, but they were born of Paton’s very real fears about the future of South Africa. Mere months after the novel’s publication, apartheid, or “separateness,” became the law of the land. As the situation in South Africa worsened, Paton’s prophetic story quickly captured the imagination of worldwide audiences, both in its original form and in adaptations for stage and screen; Paton continued to work for the abolition of discriminatory policies for the rest of his life.

**1903** Alan Stewart Paton is born in Pietermaritzburg, Natal, South Africa, to James Paton, a Scottish immigrant, and Eunice Warder James, the daughter of English immigrants.

**1935** Paton is appointed principal of the Diepkloof Reformatory for Young Offenders; after touring prisons and reformatories in other countries, he introduces a number of progressive reforms.

**1945** The Natives (Urban Areas) Consolidation Act is passed, outlining strict qualifications for Black South Africans to reside in metropolitan areas.

**1946** Paton begins work on *Cry, the Beloved Country* as he embarks on a tour of correctional institutions in Sweden, Norway, England and the United States.

**1948** Alan Paton’s *Cry, the Beloved Country* is published. Four months later, the separatist National Party comes into power in South Africa and officially launches the system of apartheid, severely restricting the freedom of Black South Africans. Paton resigns his post in Diepkloof and devotes himself to writing; between 1948 and 1989 he will publish 19 books.

**1949** Kurt Weill and Maxwell Anderson’s *Lost in the Stars* opens on Broadway, where it runs for 286 performances.

**1950** The Population Registration Act classifies every South African into a racial “population group” and requires identity cards for all persons over the age of 18. The Group Areas Act assigns residential and business sections in urban areas by race, excluding non-whites from living in the most developed areas. The sweeping Suppression of Communism Act has the effect of allowing the government to shut down opposition to any government policy.

**1951** *Cry, the Beloved Country* is made into a motion picture, and is the first major film shot in the racially divided South Africa; authorities are told that the black actors Sidney Poitier and Canada Lee are servants of the director. The Bantu Authorities Act creates separate government structures for blacks and whites, paving the way for the Bantu Homelands Citizenship Act of 1970.

**1952** The Black (Natives) Laws Amendment Act requires all black people over the age of 16 to carry passes; most are prohibited from spending more than 72 hours in urban areas.

**1953** Paton helps found the Liberal Party of South Africa; four years later, he becomes the Party's President. The Reservation of Separate Amenities Act segregates public premises, vehicles and services. Schools are segregated by the Bantu Education Act.

**1958** Diepkloof Reformatory is closed; the 800 boys in residence are dispersed and put to work on white farms.

**1960** Paton is honored with the Freedom Award in New York City. "To live at the center of the contemporary maelstrom; to see it for what it is and to challenge the passions of those who struggle in it beside him with the voice of reason — with, if he will forgive me, the enduring reasons of love; to offer the quiet sanity of the heart in a city yammering with the crazy slogans of fear; to do all this at the cost of tranquility and the risk of harm, as a service to a government that does not know it needs it...is to deserve far more of history than we can give our guest tonight." (Archibald MacLeish)

When Paton returns to South Africa his passport is confiscated; it is not returned for ten years.

**1962** Nelson Mandela is arrested and sentenced to life imprisonment for conspiracy to overthrow the state.

**1964** Alan Paton appears at Nelson Mandela's treason trial to plead for a mitigated sentence and is accused of being a communist.

**1970** The Bantu Homelands Citizenship Act declares black South Africans as citizens of tribal "homelands," denying their South African citizenship rights.

**1988** Alan Paton dies.

**1994** Citizens of all races are allowed to take part in general elections in South Africa. Nelson Mandela is inaugurated as President of South Africa.

**1995** A second film version of *Cry, the Beloved Country*, starring James Earl Jones and Richard Harris, is released.

**2003** A stage version of *Cry, the Beloved Country* by the South African playwright Roy Sargeant is staged at the National Arts Festival in Grahamstown, Eastern Cape, and at the Artscape Theatre in Cape Town.

**2011** *Lost in the Stars*, in a coproduction by Cape Town Opera and The Glimmerglass Festival, is presented at Artscape Theatre in Cape Town.

—Synopsis and timeline courtesy of Kelley Rourke for the Glimmerglass Festival

## PROGRAM NOTES

### LOST IN THE STARS AND THE QUEST FOR AMERICAN OPERA

Shortly after Kurt Weill arrived in New York in 1935, George and Ira Gershwin invited him to the dress rehearsal of *Porgy and Bess*. "It's a great country where such a work can be written — and performed," Weill told a reporter, in obvious reference to his own

situation as a refugee from Nazi Germany, where performances of his works, including *The Threepenny Opera*, had been banned. Weill opined that "if there will ever be anything like an American opera, it is bound to come out of Broadway. I'm all in favor of the Metropolitan — as a museum, but not to start a movement of an American musical theater."

For the remainder of his all-too-brief career in America, *Porgy* epitomized for Weill the kind of American opera he hoped to create. Faulting *Porgy* only for "its tendency to tell everything in music," Weill served as unofficial advisor for its successful 1942 Broadway revival, which replaced much of the recitative with spoken dialogue and managed a run of 286 performances and an 18-month national tour. Teaming up with Moss Hart to convince Ira Gershwin to return to Broadway for the first time after his brother's death, Weill had established his own box-office credentials with *Lady in the Dark* (1941). In 1943, the long-running *One Touch of Venus* (starring Mary Martin) followed close on the heels of the landmark *Oklahoma!*. Then rave reviews for Weill's "Broadway opera" *Street Scene* invited favorable critical comparisons not only with *Porgy* but with *Carousel*, the latest of Weill's leap-frog competitions with Richard Rodgers, his chief Broadway rival in the 1940s.

In 1949, *Lost in the Stars* would again circle back to Gershwin's model. The original *Porgy*, Todd Duncan, headed the predominantly African-American cast, which also included the original Crown, Warren Coleman. Having been unavailable to direct *Street Scene*, Rouben Mamoulian — the director not only of both the original *Porgy and Bess*, but also *Oklahoma!* and *Carousel* — staged the production with such authority that he could claim to be almost a co-creator of *Lost in the Stars*.

Opening on October 30, 1949, Weill and Maxwell Anderson's "musical tragedy" launched a season of "opera on Broadway" that included premieres of Blitzstein's *Regina*, Menotti's *The Consul*, and Britten's *The Rape of Lucretia*. In fact, between the 1942 revival of *Porgy and Bess* and the failure in 1958 of Menotti's *Maria Golovin*, 18 Broadway productions would either explicitly present themselves as operas or be deemed such by critics. Forged in a commercial crucible under fire from the ruthless judgment of a Broadway audience, these operas enjoyed a fate quite different from the 20 operas by American composers that the Metropolitan Opera had produced prior to 1958: the New York City Opera subsequently took 13 of these "Broadway operas" (including both *Lost in the Stars* and *Street Scene*) into its repertory. None of the Met's meager American repertory endured.

Felled by a heart attack at age 50, Weill was survived by his last stage work on Broadway by just three months; *Lost in the Stars* achieved an initial run of 286 performances (compared to the 16 performances over four seasons of the most successful American opera at the Met). The audacity of producing on Broadway in 1949 an indictment of apartheid as a metaphor for the racial injustice of "separate but equal" segregation in the United States is perhaps best evinced by two related events: cancellation of the national tour of *Lost in the Stars* because African-American cast members were not allowed to stay in the same hotels as whites, and the long overdue breach of the barrier against African-American singers at the Met — five years after *Lost in the Stars* had closed on Broadway. In contrast to *Porgy and Bess*, *Lost in*

the *Stars* confronted a controversial socio-political issue head-on, more directly even than *South Pacific*, which had opened on Broadway the previous season.

"For years I've wanted to write something which would illuminate the tragedy of our own Negroes," Weill's friend, neighbor, and preferred collaborator Maxwell Anderson had written to the South African novelist Alan Paton in March, 1948 in an effort to secure dramatization rights of *Cry, the Beloved Country*. "I think you have said as much as can be said both for your country and ours." Initially Anderson and Weill envisioned that the principal roles would be entirely spoken, and only the Chorus and its Leader would sing: "to translate your novel into stage form without dulling its edge or losing its poetry would only be possible if a chorus — a sort of Greek chorus — were used to tie together the great number of scenes, and to comment on the action as you comment in the philosophic and descriptive passages."

But a year later, individual songs for Kumalo and a few of the other black characters had been added, including a trio of decade-old "trunk songs" from a show entitled *Ulysses Africanus*, originally written with Paul Robeson in mind: "The Little Grey House," "Lover Man" (revised as "Trouble Man"), and the title song, "Lost in the Stars," which both Walter Huston and Frank Sinatra had already recorded. Positioned as the finale to Act I, the latter song achieved titular status for the show because the film rights to *Cry, the Beloved Country* had already been sold, and the Playwrights' Producing Company hoped to shelter the musical tragedy's own movie possibilities under a title unrelated to the novel's. Although Paton otherwise admired Weill's score for the play, he objected strenuously to the existentialist despair of the title song, in which the "God who's gone away" misrepresented both his own and Stephen Kumalo's religious beliefs.

After Duncan had accepted the leading role, Mamoulian pushed the authors to expand the score further in two contrasting directions. "Here is a chance for Kurt's score to rise to a high operatic level. Let's have a sweeping powerful aria, deeply emotional and of tragic dimensions, which should conclude with the cry of a loving, bleeding heart, biblical in stature. O Tixo, Tixo, help me!" Still later in the rehearsal process the director asked for a very different sort of 11 o'clock number for Alex, Kumalo's young nephew: "every laugh, chuckle, or smile that can be honestly brought into our play will be like a drink of water in the desert." Herbert Coleman's rendition of "Big Mole" would stop the show nightly, a much-needed break from the nearly unbearable tension of the final two scenes.

Thus, by opening night the score of the musical tragedy unfolded poly-stylistically on three distinct levels: the "operatic" utterances of Stephen and, to a lesser extent, Irina; the "popular" Broadway idioms of "Thousands of Miles" and "Who'll Buy;" the "tribal" numbers of the Leader and the Chorus, often with lyrics lifted almost verbatim from the novel and with music suffused by "exotic" pentatonic inflections.

Critics debated the proper designation for this dramaturgical counterpoint of styles and genres. In a review titled "Opera on Broadway," the music critic of the *Times* deemed it "the best thing Weill has done for the theater" but expressed reservations about the "Broadway touches." Weill countered, "The real success of the

piece to me is the fact that the non-specialist audience accepted a lot of very serious, tragic, quite un-Broadway-ish music of operatic dimensions, together with some songs written in a more familiar style." Virgil Thomson declared *Lost in the Stars* a "masterpiece of musical application to dramatic narrative," its score for a violinless chamber ensemble "Weill's finest work of orchestral craft," and its composer "a master of musico-dramatic design." "This music does all the right things at all the right times. Its layout is perfection. It is a play with musical numbers, a Singspiel."

Thomson's observation implicitly invoked Weill's other lifelong inspiration for creating hybrid, genre-busting stage works: Mozart's *The Magic Flute*. In 1937, Weill had observed that "*The Magic Flute* was written on commission and in collaboration with a commercial theatre impresario; it is an ideal example of the union of popular music and the highest degree of artistic power." If, then, Weill's final work for Broadway took its bearing from the complementary models of *Porgy and Bess* and *The Magic Flute*, what made his own voice so distinctive? During an intermission feature for "Opera News on the Air" in December 1949, host Boris Goldovsky asked the composer what it was that makes Weill Weill? "I seem to have a very strong reaction to the suffering of underprivileged people, of the oppressed, the persecuted," Weill answered. "In the music I wrote for *Lost in the Stars*, I can see in retrospect that when the music involved human suffering, it is, for better or worse, pure Weill."

—Kim. H. Kowalke, President and CEO of the Kurt Weill Foundation for Music

## ABOUT THE ARTISTS

**KURT WEILL** (1900–1950) began his career in the early 1920s, after a musical childhood and several years of study in Berlin. By the time his first opera, *The Protagonist* (Georg Kaiser), was performed in April 1926, he was an established young German composer. But he had already decided to devote himself to the musical theater, and his works with Bertolt Brecht soon made him famous all over Europe. He fled the new Nazi leadership in March 1933 and continued his indefatigable efforts, first in Paris (1933–35), then in the U.S. until his death. Certain common threads tie together his career: a concern for social justice, an aggressive pursuit of highly regarded playwrights and lyricists as collaborators, and the ability to adapt to audience tastes no matter where he found himself. His most important works: the *Violin Concerto* (1925), *The Threepenny Opera* (Bertolt Brecht, 1928), *Rise and Fall of the City of Mahagonny* (Brecht, 1930), *The Pledge* (Caspar Neher, 1932), *The Seven Deadly Sins* (Brecht, 1933), *Lady in the Dark* (Moss Hart and Ira Gershwin, 1941), *Street Scene* (Elmer Rice and Langston Hughes, 1947), and *Lost in the Stars* (Maxwell Anderson, 1949). He died of heart failure in 1950, shortly after he and Anderson began work on a musical adaptation of *Huckleberry Finn*, leaving behind a large catalogue of works and a reputation that continues to grow as more of his music is performed. Weill was raised in a religious Jewish family in Dessau, Germany. Although he was not observant, he composed a number of "Jewish" works, from a vast score to *The Eternal Road* (1937, Franz Werfel) to a setting of the Kiddush. He married actress Lotte Lenya in 1926; they maintained a close relationship throughout his life despite their divorce in 1933 (they remarried in 1937).

**MAXWELL ANDERSON** (1888–1959) was born in Atlantic, Pennsylvania, and educated at the University of North Dakota and Stanford University. He was a schoolteacher and journalist until 1924, when his play, written in collaboration with Laurence Stallings, *What Price Glory?* was successfully produced in New York City. Anderson, noted for the wide-ranging dramatic style of his 30 produced plays, wrote several historical dramas in blank verse, including *Elizabeth The Queen* (1930), *Mary of Scotland* (1933), and *Anne of the Thousand Days* (1947). He also wrote *Saturday's Children* (1927) and *The Bad Seed* (1954), as well as the librettos for several musicals, including *Knickerbocker Holiday* (1938) and *Lost in the Stars* (1949), both with music by Kurt Weill. Anderson was awarded the Pulitzer Prize in drama for *Both Your Houses* (1933). His verse play *Winterset* (1935), inspired by the 1920s murder trial of two anarchists, known as the Sacco-Vanzetti case, is considered a classic.

**ANNE BOGART** (Director) is one of the three Co-Artistic Director of SITl Company, which she founded with Japanese director Tadashi Suzuki in 1992. She is a Professor at Columbia University where she runs the Graduate Directing Program. Works with SITl include: *the theater is a blank page*; *Persians*; *Steel Hammer*; *A Rite*; *Café Variations*; *Trojan Women*; *American Document*; *Antigone*; *Under Construction*; *Freshwater*; *Who Do You Think You Are*; *Radio Macbeth*; *Hotel Cassiopeia*; *Death and the Ploughman*; *La Dispute*; *Score*; *bobrauschenbergamerica*; *Room*; *War of the Worlds*; *Cabin Pressure*; *War of the Worlds – The Radio Play*; *Alice's Adventures*; *Culture of Desire*; *Bob*; *Going, Going, Gone*; *Small Lives/Big Dreams*; *The Medium*; Noel Coward's *Hay Fever* and *Private Lives*; August Strindberg's *Miss Julie*; and Charles Mee's *Orestes*. She is the author of five books: *A Director Prepares*; *The Viewpoints Book*; *And Then, You Act*; *Conversations with Anne*; and *What's the Story*.

Equally at home at the keyboard or on the podium, **JEFFREY KAHANE** (Conductor) has established an international reputation as a truly versatile artist, recognized around the world for his mastery of diverse repertoire ranging from Bach and Mozart to Gershwin and John Adams. Now in his 20th season as music director of LACO, he previously served as music director of the Colorado and Santa Rosa symphonies. He has garnered tremendous critical acclaim for his innovative programming and commitment to education and community involvement and received multiple ASCAP Awards for Adventurous Programming for his work in both Los Angeles and Denver. He is a Professor of Keyboard Studies at USC Thornton School of Music, artistic director of the Green Music Center Chamber Fest in Sonoma, CA, and music director of the Sarasota Music Festival, FL.

## PERFORMERS

The **ALBERT MCNEIL JUBILEE SINGERS** have garnered international acclaim and focused worldwide attention on the vast body of folk music termed "African-American." Since it was founded in 1968, they have performed in more than 70 countries, participating in 18 sold-out European tours, 12 tours of the United States and Canada, tours of the Middle and Far East, Africa and South America. They are among the most honored singing ensembles in the world. The chorus, led by Founder-Director Albert McNeil, was selected three times to serve the U.S. State Department and USIS Cultural Exchange Program; has sung

for Pope John Paul II; headlined the First Choral Festival in Jaffe, Israel; performed with the Mormon Tabernacle Choir in a national broadcast on CBS Radio and Television; appeared with the Los Angeles Master Chorale, the Dale Warland Singers, Chanticleer, the Vancouver Chamber Choir; and featured on the NPR series *Beverly Sills Presents*, and The Smithsonian's series *Wade in the Water*, among its extensive credits.

### ZURI ADELE (Actor)

This is Zuri Adele's inaugural production with SITl Company, and she is so excited to bring this timely story to life on the campus of her graduate alma mater. Regional theater credits include *Ready Steady Yeti, Go* (Ojai Playwrights' Conference), *The Mountaintop* and *Two Trains Running* (u/s, Kenny Leon's True Colors Theatre), *Metamorphoses* (u/s, Georgia Shakespeare), and *What I Learned in Paris* (u/s, Alliance Theater). At UCLA, she played Ursula in the United States premiere of Magda Fertacz' *Trash Story*, Vindici in Lisa Wolpe's gender-swapped production of *The Revenger's Tragedy*, and Josephine Baker in the world premiere of *La Perle Noire*. Television credits include *Under the Dome* (CBS). Zuri studied drama at Spelman College and the British American Drama Academy before completing her MFA in Acting at UCLA's School of Theater, Film, and Television. Zuri extends her gratitude to Anne Bogart and J. Ed Araiza for placing these characters in her care, and to her incredible family for supporting her.

### WILL BOND (Actor)

Mr. Bond is a founding member of SITl Company. He most recently performed the Company's *Bob* at the Venice Biennale, and last summer performed in the 40th Anniversary Toga International Arts Festival as Cornwall in Tadashi Suzuki's *The Tale of Lear*. He has performed internationally in SITl's *Orestes*, *The Medium*, *Small Lives/Big Dreams*, *Culture of Desire*, *War of the Worlds*, *Cabin Pressure*, *bobrauschenbergamerica*, *Death and the Ploughman*, *Radio Macbeth*, *Who Do You Think You Are*, *Antigone*, and *Persians*. He has toured in Tadashi Suzuki's *Dionysus* and Robert Wilson's *Persephone*. Recently Will toured with the SITl & Bill T. Jones/Arnie Zane Dance Company collaboration *A Rite*, commissioned for the 100th anniversary of Stravinsky's *Rite Of Spring*. Original works include *History of the World from the very Beginning* with Christian Frederickson & Brian H Scott, *I'll Crane For You* solo dance work commissioned from Deborah Hay, *The Perfect Human V.1* and *Option Delete* with Marianne Kim. Will was awarded a prestigious 2013 EMPAC Dance MOVIES Commission for the short film *Lost & Found* with Marianne Kim and Brian H Scott premiering at RPI in January 2015. He is published in the 2013 Routledge Companion to Stanislavsky.

**MELONEY COLLINS** (Soprano) has been a professional actor and singer for over twenty years. Collins fosters a great love for theatre, but her passion for jazz and ease in front of a band catapulted her into singing lead for many big bands including the Long Beach Municipal Band under the direction of Larry Curtis. Collins is the official vocalist for the Side Street Strutters, a seven-piece jazz ensemble that has been together for over 30 years. They have been featured at the Sacramento Music, Monterey Jazz and Sun Valley Jazz and Music festivals. In 2013, they completed a 60-city tour of North America for the *Live On Stage* series. Immediately following the tour, Collins recorded and released her debut jazz album, *A Little Jazz Now & Then*, with her own 18-piece orchestra, followed by her second album *Mel Collins Live in Laguna*. In July of 2016, Collins headlined the Mammoth Jazz Festival with her own

eight-piece band. Her jazz quartet StandardMel is the resident jazz group for Club 33 Disneyland's Le Salon Nouveau.

**JUSTIN HOPKINS** (Bass-baritone) is a young performer increasing in demand both nationally and internationally. He has been featured in such venues as Carnegie and Queen Elizabeth halls and Théâtre Royal de la Monnaie. A versatile artist, Hopkins has performed operatic roles ranging from Mozart to Philip Glass, as well as concert repertoire including Britten's War Requiem and Mendelssohn's Elijah. He has performed under the batons of such distinguished conductors as Keith Lockhart, Charles Dutoit and Valery Gergiev with the Philadelphia, BBC Concert and Verbier Festival orchestras, as well as the Boston Pops. He took 2nd place in the 2012 Lotte Lenya Competition.

**LOS ROBLES MASTER CHORALE** Celebrating a rich legacy and hailed for its remarkable sound, striking versatility, and commitment to commissioning new choral works, the 105-voice Ventura County-based Los Robles Master Chorale harnesses the power of music to enrich the lives of people of all ages. With repertoire ranging from early music and great choral masterworks to folk, contemporary and world music, LRMC presents its own concert series each season and performs with leading music organizations across the Southland in such iconic venues as Walt Disney Concert Hall, Hollywood Bowl and Royce Hall. The chorale has appeared with the Los Angeles Philharmonic, New West Symphony and Ventura Symphony, among others.

**LAUREN MICHELLE** (Soprano) is a prize winner of The 2015 BBC Cardiff Singer of the World Competition. Originally from Los Angeles, she has appeared internationally as Musetta in *La Bohème* in Tel Aviv, Helena in *A Midsummer Night's Dream* at The Banff Center and Papagena in *The Magic Flute* at Teatro Malibran in Italy. She made her US debut to critical acclaim in the role of Irina with Washington National Opera's *Lost in the Stars* and recently performed with The Chicago Symphony Orchestra under the Baton of Bobby McFerrin at The Ravinia Festival. This season, she returns to Carnegie Hall as a soloist, and will make her debut with Opera Theater of Saint Louis, Welsh National Opera and Royal Opera House.

**JOEL BAPTISTE MUEPO** (Alex, Ensemble) is nine years old and the youngest of four boys to the parents of Laurent, Jr. and Fanisha Muepo who resides in Windsor Hills, California. Presently, he is in the fourth grade at Windsor Hills Math Science Aerospace Magnet Elementary School where he is in the Gifted and Talented Education program. Joel loves performing arts and receives his training in Tap Dance, African Dance, and Hapkido Korean Martial Arts at the Lula Washington Dance Theatre. Currently, he is actively involved in the Children's Church Ministry in Long Beach, California as a member of Church One Ministries.

**LARRY POWELL** (Actor)

Larry Powell was last seen as Rodney in the world premiere of Theresa Rebeck's new play *Seared* at San Francisco Playhouse. Before that he played Homer in the West Coast Premiere of Suzan-Lori Parks' *Father Comes Home From The Wars*. He also originated the role of Associate Pastor Joshua in Lucas Hnath's *The Christians* (Humana Festival, Playwrights Horizons, Mark Taper Forum). Other Credits: MLK Jr. in *The Mountaintop* (Actors Theatre of Louisville & L.A. Theatre Works), *While I Yet Live* (Primary Stages), *The Brothers Size* (Actors Theatre of Louisville), *Goddess* (O'Neill

National Music Theater Conference), *The Brothers Size* (Everyman Theatre), *Marcus; Or The Secret of Sweet* (City Theatre), *Brokeology* (Lincoln Center Theater, Kansas City Rep). Four seasons at the Obie Award-winning Fire This Time Festival. *Bronzeville* (Robey Theatre Company, NAACP Award nomination). Upcoming Films: *The Browsing Effect* and *Mother's Milk*. Larry is also a published playwright. Education: Carnegie Mellon University School of Drama.

**ISSACHAH SAVAGE** (Tenor) is garnering acclaim as a "heldentenor par excellence" with "trumpet-like, clear, open-throated, powerful" singing (San Francisco Examiner). He is the winner of the 2014 Seattle International Wagner Competition, earning the main prize, audience favorite prize, orchestra favorite prize among other accolades. Savage made his Metropolitan Opera debut as Don Riccardo in Verdi's *Ernani* under James Levine and sang the title role of *Rienzi* with the National Philharmonic at Strathmore Hall. He has performed at Austin Lyric Opera and with the San Antonio Symphony, the Los Angeles Master Chorale, Boston Philharmonic, and Orchestre National de Bordeaux-Aquitaine and at the Aspen Music Festival.

**SAMUEL STRICKLEN** (Actor)

Broadway: *Superior Donuts* (u/s). Off-Broadway: *Creation: A Clown Show*. Regional theater credits include: *Six Degrees of Separation* (The Old Globe), *Current Nobody* (La Jolla Playhouse), *Under Construction* (Actors Theatre of Louisville) and *Clybourne Park* (Premiere Stages). TV & Film credits include: *The Mysteries of Laura*, *Law & Order*, *The Good Wife*, *Six Degrees*, *As the World Turns*, *Mozart in The Jungle* and *The Visit*. MFA in acting from the University of California, San Diego.

**STEPHEN DUFF WEBBER** (Actor)

Mr. Webber has performed with SITI all over the world since 1994 in *Persians*; *Steel Hammer*; *A Rite*; *Café Variations*; *American Document*; *Antigone*; *Radio Macbeth* (Macbeth); *Hotel Cassiopeia*; *Under Construction*; *Freshwater*; *Death and the Ploughman*; *War of the Worlds* (Orson Welles); *bobrauschenbergamerica*; *systems/ layers* (with Rachel's); *La Dispute*; *A Midsummer Night's Dream*; *Cabin Pressure*; *Going, Going, Gone*; *Culture of Desire*; *The Medium*; *Private Lives*; *Hay Fever*; *War of the Worlds – The Radio Play* (Orson Welles) and *Short Stories*. New York: *Death and the Ploughman* (Classic Stage Company), *War of the Worlds*, *Hotel Cassiopeia*, *A Rite* (BAM), *Culture of Desire* (New York Theatre Workshop), *Trojan Women 2.0* (En Garde Arts), *Freshwater* (Women's Project Theater), *The Golden Dragon* (Play Company), *Radio Macbeth* (The Public Theater), *American Document* (Joyce Theater), *Antigone* (New York Live Arts) and *War of the Worlds – The Radio Play* (Joe's Pub). Regional: American Repertory Theater, Actors Theatre of Louisville (*Betrayal*, *Glengarry Glen Ross*), Milwaukee Repertory Theater, San Jose Repertory Theatre, Magic Theatre, Portland Stage Company, Alabama Shakespeare Festival, Court Theatre and Stage West.

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**PRODUCTION**

**CRESSA AMUNDSEN** (Rehearsal Assistant)

Cressa Amundsen is a recent transplant to LA from New York City and is thrilled to have her first local project be with SITI & CAP UCLA. Stage Management credits include: *Aging Magician*, *Song from the Uproar*, *Dog Days* (Beth Morrison Projects); *Angel's Bone*,

*Kansas City Choir Boy* (Prototype Festival); *The Marriage of Figaro* (Opera Memphis); *La Traviata*, *The Mikado* (Chautauqua Opera Company); *Ross & Rachel*, *Butterfly*, *Cuddles*, *One Hand Clapping*, *The Tailor of Inverness*, *Blink* (Brits Off Broadway @ 59E59); *Invisible Thread*, *Lips Together Teeth Apart* (Second Stage Theatre); *John & Jen* (Keen Company); *The Road to Where* (Weston Playhouse Theatre Company); as well as Production Management at the Public Theater. BFA from The New School. Love and gratitude to Erin.

**NEPHELIE ANDONYADIS** (Costume Designer)

Nephelie Andonyadis is a costume and scenic designer whose work has been seen at venues including The Getty Villa (*Persians* with SITI Company, directed by Anne Bogart) South Coast Repertory (*Motherf\*\*ker with the Hat*, *Charlotte's Web*, *Midsummer Night's Dream*, *Safe in Hell* and many others), Cornerstone Theater Company (*California the Tempest*, *Bliss Point*, *Plumas Negras*, *Café Vida*, *Los Illegals* and others), Playmaker's Repertory, Center Theatre Group, Oregon Shakespeare Festival, Intersection for the Arts, The Odyssey Theatre Ensemble, Portland Center Stage, Great Lakes Theatre Festival, Guthrie Lab, Court Theatre, The Acting Company, Bloomsburg Theatre Ensemble, Shakespeare Santa Cruz, Idaho Shakespeare Festival, Berkshire Theatre Festival. She is a graduate of the Yale School of Drama, recipient of the TCG/NEA design fellowship, member of Cornerstone Theater Company ensemble and a Professor of Theatre Arts at the University of Redlands.

**J. ED ARAIZA** (Dramaturg)

Mr. Araiza is a member of SITI Company, with whom he continues to perform, train and teach. Other theater credits include productions at Yale Rep, Mixed Blood Theatre, Hartford Stage, Arena Stage, A Contemporary Theatre, South Coast Rep, LATC, The Los Angeles Opera and the Getty Villa. He first worked with Anne Bogart in a production of *Picnic* at Actors Theatre of Louisville, where he performed in 8 productions. As a playwright J.Ed has had 7 original plays produced and has dramaturged 3 adaptations. At UCLA he co-conceived, created and directed *Los Atlantis*, a multi-media, interactive collaboration with UCLA Film, Computer Sciences and Theatre. Most recently he directed *Kärlek + Svek = Sant* an adaptation of his original play *MEDEAstories* at TEAK in Helsinki, Finland and also directed *Three Sisters* at UCLA. He is a Professor and Head of Graduate Acting at UCLA School of Theater, Film and Television.

**JONATHAN HEYWARD** (Assistant Conductor) serves as assistant conductor of the Hallé Orchestra. His two-year appointment, which began in 2016-17, involves assisting music director Sir Mark Elder and other visiting artists, acting as music director of the Hallé Youth Orchestra and conducting concerts with the Hallé. In 2013, he became the youngest ever semi-finalist at the Blue Danube International Opera Conducting Competition and, two years later, won the 54th International Competition for Young Conductors in Besançon. In upcoming seasons, he conducts the Orchestre National de Bordeaux-Aquitaine; the St. Petersburg, Basel and Prague symphony orchestras; the Orchestre de l'Opéra de Rouen and the Philharmonie Zuidnederland.

**KIM KERFOOT** (Assistant Director)

Kim Kerfoot is a South African director and a co-founder of the Instant Arts Collective. In 2011 Kim was awarded an Emerging Theatre Director's Bursary to stage Athol Fugard's *Statements After an Arrest Under the Immorality Act*. The production transferred to The Fugard Theatre in early 2012 on Mr. Fugard's recommendation,

and was also a part of the critically acclaimed Assembly South African Season on the Edinburgh Fringe 2012. In March 2013 Kim received the Rosalie van der Gucht Prize for Best New Director for *Statements*. His subsequent direction of Fugard's *Master Harold and the Boys* at The Fugard Theatre was equally well received. As part of his ongoing creative partnership with Jason Potgieter, Kim directed Potgieter's *The Things You Left Behind* at the Intimate Theatre in December 2010, January 2012, and again at the South African National Arts Festival in July 2013 where it won one of only six Standard Bank Silver Ovation Awards. His production of Jon Keevy's *Get Kraken!* also won a Standard Bank Ovation Award and was commended for innovation in physical theatre. Kim was a member of the Director's Lab at Lincoln Center in 2014. Most recently he directed a stage adaptation of Charlotte Perkins Gilman's *The Yellow Wallpaper* in Cape Town, and Felicia King's new play *Orientalism* in New York. Kim is currently pursuing his MFA in Directing at Columbia University.

**JENNIFER KESSLER** (Producer)

A former French horn player from Los Angeles and based in Brooklyn, Jennifer Kessler has worked with arts organizations across the U.S. and internationally to develop community, education, and artistic programs with a focus on social justice. As producer of *Lift Every Voice* with Los Angeles Chamber Orchestra, Jennifer has brought together artists and partners including UCLA, USC, the Inner City Youth Orchestra of Los Angeles, and SITI Company for a festival on speaking out against injustice and oppression. Previous projects include managing young musician programs at Carnegie Hall with world-renowned artists; coordinating a national El Sistema festival through the Los Angeles Philharmonic; designing an orchestral fellowship for musicians of color through the Inner City Youth Orchestra of LA and LACO; and, as the former Director of Education for Orchestra of St. Luke's in NYC, producing orchestral concerts for thousands of NYC families in partnership with Dance Theatre of Harlem and launching a daily after school music intervention program.

**DARLENE MIYAKAWA** (Production Stage Manager)

Darlene Miyakawa has been an active card holder of both AEA and AGMA. She has recently jumped back into the field as a freelance Stage Manager after 10 seasons with Long Beach Opera as the Director of Production in conjunction with time spent as the Interim Director of Production at Opera Memphis, Interim Production Manager at Opera Santa Barbara, and Production Manager for Festival Opera's off-site pieces. Some recent stage management credits include: New York City Opera, Opera Memphis, LA Philharmonic, South Coast Repertory, Pasadena Playhouse, Playwrights' Arena, Kingsmen Shakespeare, LA Opera, and the Getty Villa (where she first met Anne Bogart and SITI Company.) Toi, toi, toi LITS Tutti!

**DAVID ROUSSÈVE** (Choreographer)

A choreographer/writer/director/performer, Roussève is a magna cum laude grad of Princeton and a Guggenheim Fellow. His dance/theater company REALITY has performed throughout the UK, Europe, S. America, and the U.S including three commissions for the Brooklyn Academy of Music's Next Wave Festival. Commissions include Houston Ballet, Ballet Hispanico, Cleo Parker Robinson, Dancing Wheels, Atlanta Ballet, and Ilkhom Theater Co. of Tashkent, Uzbekistan. He created three short films, the most recent screening at festivals in 11 countries and receiving 10 awards including 4 for "Best Film". Other awards include a

"Bessie", Creative Capital Fellowship, 3 Horton Awards, CalArts/Alpert Award, and 7 consecutive NEA fellowships. David was published in collections by Bantam Press and Routledge Press, was twice a Fellow in Sundance Institute's Screenwriter Lab, and just completed a feature screenplay based on his dance/theater work *Stardust*. At UCLA Roussève is Professor of Choreography in World Arts and Cultures/Dance Department and Interim Dean for the School of the Arts and Architecture.

**LENA SANDS** (Assistant Costume Designer)

Lena Sands is a costume designer, puppet artist and scenographer for live performance, installation and film. Her work supports the unsettling of dramatic space and the wringing out of shared cultural routines. She was nominated for an Ovation Award, for her work on Nancy Keystone's epic play *AMERYKA*. Her designs have performed at venues including REDCAT, East West Players, Los Angeles Theater Center and Son of Semele in Los Angeles; Juilliard, the Women's Interart Center and the Irish Art Center in New York; the Nantucket Film Festival; Curtis Institute of Music in Philadelphia; and the Edinburgh Fringe Festival; and with Critical Mass Theater Company, The Equus Projects, Watts Village Theater

**LOS ANGELES CHAMBER ORCHESTRA (LACO)**, proclaimed "America's finest chamber orchestra" by Public Radio International, has established itself among the world's top musical ensembles. Since 1997, LACO has performed under the baton of acclaimed conductor and pianist Jeffrey Kahane, hailed by critics as "visionary" and a conductor with "effortless musicality and extraordinary communicative gifts." Under Kahane's leadership, the Orchestra maintains its status as a preeminent interpreter of historical masterworks and a champion of contemporary composers. Learn more at [www.laco.org](http://www.laco.org).

**SITI COMPANY** was built on the bedrock of ensemble. We believe that through the practice of collaboration, a group of artists working together over time can have a significant impact upon both contemporary theater and the world at large. Through our performances, educational programs, and collaborations with other artists and thinkers, SITI Company will continue to challenge the status quo, train to achieve artistic excellence in every aspect of our work, and offer new ways of seeing and of being as both artists and as global citizens. SITI Company is committed to providing a gymnasium-for-the-soul where the interaction of art, artists, audiences and ideas inspire the possibility for change, optimism and hope.

Founded in 1992 by Anne Bogart, Tadashi Suzuki, and a group of likeminded artists, SITI Company began as an agreement to redefine and revitalize contemporary theater in the United States through an emphasis on international cultural exchange, training and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI expanded to encompass a year-round Season inclusive of touring, the creation of new work and running a Conservatory program for 9 months of the year to cultivate the next generation of independent theater artists. Based in New York City, SITI Continues to operate its international training program during its summer season in Saratoga. The Company is known nationally and internationally as a top-level artistic collective that generates groundbreaking theater.

Company, and Cornerstone Theater Company. Up next: *The Bumps*, a play about pregnancy and the productivity of waiting, in residence at the Los Angeles Skirball Center with performances Feb. 3-4, 2017. MFA CalArts.

**BRIAN H SCOTT** (Lighting & Scenic Designer)

Brian H Scott hails from New York City. Brian is a SITI Company member and has designed lighting for *Café Variations*, *Trojan Women (After Euripides)*, *Antigone*, *American Document* in collaboration with the Martha Graham Dance Company, *Under Construction*, *Who Do You Think You Are*, *Hotel Cassiopeia*, *Death and the Ploughman*, *bobrauschenbergamerica* (Henry Hewes Design Award 2004), *War of the Worlds – The Radio Play*, *Macbeth*, and a dance collaboration with the musical groups Rachel's and systems/layers. Additionally, he has had the pleasure of assisting Mimi Jordan Sherin on *Bob*; *Cabin Pressure*; *War of the Worlds*; *The Medium*; *Small Live/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Private Lives*; *Alice's Adventures*; *Culture of Desire*; and *The Adding Machine*. With Christopher Akerlind on SITI productions: *Room*, *Score* and *A Midsummer Night's Dream*.

In addition to Co-Artistic Directors Anne Bogart, Leon Ingulsrud and Ellen Lauren, SITI Company is comprised of eight actors, four designers and a playwright. The company represents a change in thinking about the relationships between artists and institutions. Offering performances from our varied repertoire, and workshops in the unique theater training we champion, SITI Company is dedicated to establishing long lasting relationships with theater presenters and their communities around the world.

**SITI Company** is: Akiko Aizawa, J. Ed Araiza, Anne Bogart, Will Bond, Gian-Murray Gianino, Leon Ingulsrud, Ellen Lauren, Kelly Maurer, Charles L. Mee, Jr., Tom Nelis, Barney O'Hanlon, Neil Patel, James Schuette, Brian H Scott, Megan Wanlass, Stephen Duff Webber and Darron L West

**SITI Company Board of Directors:** Anne Bogart, Barbara Cummings (Vice-Chair), Rena Chelouche Fogel, Josh Fox, Jennifer Greenfield, Christopher L. Healy, Kim Ima (Secretary), Alexandra Kennedy-Scott, Leon Ingulsrud, Kevin Kuhlke, Ellen Lauren, Charles L. Mee, Jr., Ruth Nightengale (Chair), William Wagner (Treasurer) and Stephen Duff Webber

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**SITI Company Staff:** Michelle Preston, Executive Director; Megan Hanley, Education Manager; Alexandra Lalonde, Development & Communications Manager; Ellen Mezzera, Company Manager; Vanessa Sparling, General Manager; Jeremy Pickard, Space Intern

**SITI Company Consultants:** Blake Zidell & Associates, Public Relations; Christopher L. Healy, Attorney; Al Foote III, Web Programmer; Schall & Ashenfarb, Certified Public Accountants, LLC, Auditor

## Center for the Art of Performance at UCLA (CAP UCLA)

### DIRECTOR'S OFFICE

Executive and Artistic Director - Kristy Edmunds  
Deputy Director and Program Manager - Fred Frumberg  
Assistant to the Director - Yuko Saegusa  
Artist Liaison - Zarina Rico

### PRODUCTION & EVENT OPERATIONS

Director of Operations - Steve Keeley  
Patron Services Manager - Ron Jarvis  
Venue Manager - Lorrie Snyder  
Production Manager - Bozkurt "bozzy" Karasu  
Custodian Supervisor - Steve Jarnagin  
House Manager - Ernie Ybarra  
Production Stage Manager - Kevin Pong  
Event & Crew Coordinator - Don Kidd  
House Electrician - Jessica Wodinsky  
Master Carpenter - Ron Greene  
Audio/Video Supervisor - John Coleman  
House Electrician - Antony Gutierrez  
House Crew - Robert Ory  
House Crew - Katie Baker  
House Crew - Patrick Traylor  
House Usher - Pia Shekerjian  
Custodian - Elsie Conroy  
Custodian - Chancy Dawson

### FINANCIAL MANAGEMENT

Manager of Finance and Accounts - Stephanie Tarvyd  
Finance Analyst - Jodi Klein

### HUMAN RESOURCES

Human Resources Manager - Bernie Macapinlac  
Human Resources Assistant - Erah Lulu

### MARKETING & COMMUNICATIONS

Communications Manager - Holly Wallace  
Integrated Marketing Specialist - Phinn Sriployrung

### DEVELOPMENT

Development Manager - Alexander Barrera  
Development Assistant - Christina Garcia  
Artist Circle Box Office Liaison - Monica Contreras

### EDUCATION

Director of Education & Special Initiatives - Meryl Friedman  
Education Program Coordinator - Theresa Willis Peters  
Student Arts Coordinator - Theo Bonner-Perkins

### TICKETING

Assistant Director Central Ticket Office - Gerardo Galeano  
Box Office Manager - Annabel Flores

### RENTAL EVENTS

Rental Events Manager - John Henson  
Associate Rental Events Coordinator - Christina Montaña

### COMING UP AT CAP UCLA

**Helen Macdonald** - Thu, Feb 2  
**Jonah Bokaer:** *Rules Of The Game* - Fri, Feb 10  
**Black Arm Band:** *Dirtsong* - Wed, Feb 15  
**Bamberg Symphony**  
with Christoph Eschenbach and Ray Chen - Fri, Feb 17  
**Estonian Chamber Choir** - Sat, Feb 18



**westside  
connections:  
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**thu feb 23 @ 7:30 pm**  
**Santa Monica**

Jeffrey Kahane  
Music Director

Music and the intersection of place, time and personal history.

Featuring chamber music by Elgar and a discussion led by NPR's Renée Montagne.

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