



KALLISTI

SUSAN NARUCKI, ARTISTIC DIRECTOR

THE THREEPENNY MUSIC BY KURT WEILL TEXT BY BERTOLT BRECHT OPERA

MAY 6, 8, 9 @ 7PM | CONRAD PREBYS MUSIC CENTER
MAY 10 @ 2PM | EXPERIMENTAL THEATER

KYLE RUFF YEAGER, DIRECTOR
BLAIR, MUSIC DIRECTOR



UC SAN DIEGO
DEPARTMENT OF MUSIC

UC San Diego
Division of Arts & Humanities



kallisti
presents

The Threepenny Opera

Book and Lyrics by Bertolt Brecht • Music by Kurt Weill
English Adaptation by Marc Blitzstein (1954)

Cast

(in order of appearance)

Jonathan Nussman	Mack 1
Cortez L. Johnson	Mack 2
Kirsten Wiest	Polly Peachum
Ruff Yaeger	Mr. Peachum
Susan Narucki	Mrs. Peachum
Charlie Gange	Tiger Brown
Julia Karis	Lucy Brown
Hillary Jean Young	Jenny
Peter Armado	Bob
Josalyn Dietrich	Coaxer
Ryan Dietrich	Filch
Vincent Fung	Walt Dreary/Messenger
Zachary Gomez	Jake
Anne Grabow	Molly
Taylor Henderson	Matt
Wilfred Paloma	Betty
Kirstin Rower	Rev. Kimball/Smith
Gabrielle Zepeda	Dolly

Creative Team

Susan Narucki	Producer
Ruff Yaeger	Director
Kyle Adam Blair	Musical Director
Michael Mizerany	Choreographer
Kristen Flores	Set Design
Alina Bokovikova	Costume Design
Sherrice Mojgani	Lighting/Projection Design

Orchestra

Kyle Adam Blair	Conductor, Keyboards
Steven Leffue	Clarinet, Alto Saxophone
Ariana Warren	Clarinet, Tenor Saxophone
Stephanie Richards	Trumpet 1
Rachel Allen	Trumpet 2
Eric Starr	Trombone
Pablo Gomez Cano	Banjo, Guitar
Fiona Digney	Percussion

Production Staff

Victoria Harris	Stage Manager	Jessica C. Flores	Production Manager
Mikhaila Powers	Assistant Stage Manager	Dirk Sutro	Arts Communication Manager, Div. of Arts & Humanities
Chad Goss	Recording Engineer	Antonio Estrada	Public Events Manager
Chenyu Wang	Light Board Operator	Isaac Valenzuela	Assistant Events Manager
Gigi Yip and Brian Covarrubias	Spotlight Operators	Chelsea Largoza	Audience Services Manager
Kimberly Vazquez	Box Office Lead	Jennifer Bewerse	Graphics Design
Ine Vanoveren	Assistant to Producer	Yvonne Wu	Program RA
Brooke Rector	Assistant to Costume Designer		

The Threepenny Opera is presented through special arrangement with R & H Theatricals: www.rnh.com



Musical Numbers

Part One

Overture	
Ballad of Mack the Knife	Mack 1
Morning Anthem	Mr. Peachum
Instead Of Song	Mr. Peachum and Mrs. Peachum
Wedding Song	Walt, Bob, Jake and Matt
Bilbao Song	Polly Peachum
Army Song	Mack 1, Tiger Brown, Walt, Bob, Jake and Matt
Love Song	Mack 1 and Polly
Ballad of Dependency	Mrs. Peachum
The World is Mean.....	Mr. Peachum, Polly Peachum and Mrs. Peachum
Melodrama and Polly's Song	Mack 1 and Polly
Ballad of Dependency - Reprise	Mrs. Peachum
Pirate Jenny	Jenny
Tango Ballad	Mack 1 and Jenny

Intermission

Part Two

Ballad of the Easy Life.....	Mack 1
Barbara Song.....	Lucy Brown
Jealousy Duet	Lucy and Polly
How to Survive	Mack 1, Mrs. Peachum and Ensemble
Useless Song	Mr. Peachum
Useless Song - Reprise	Ensemble
Solomon Song	Jenny
Call from the Grave #1	Mack 1
Call from the Grave #2	Mack 1
Death Message	Mack 1
Passage to the Gallows	
Threepenny Finale - The Mounted Messenger.....	
.....Ensemble, Messenger, Mack 1, Polly, Mrs. Peachum, Mr. Peachum	
Ballad of Mack the Knife - Reprise	
.....Mack 1, Walt, Mrs. Peachum, Jenny, Mr. Peachum, Betty, Coaxer, Dolly, Molly and Smith	

Tonight's performance will last two hours and thirty minutes with one intermission.



FROM THE PRODUCER

We have chosen *The Threepenny Opera*, an iconic work of Kurt Weill and Bertolt Brecht as our sixth *kallisti* opera production. Although *The Threepenny Opera* had its premiere in Berlin, Germany in 1928, its source material is drawn from John Gay's *The Beggar's Opera*, an English ballad opera written two centuries early. We perform the work in the English adaptation by Marc Blitzstein, (himself a distinguished composer of works of music theater) first performed at Brandeis University in 1952, led by American conductor Leonard Bernstein.

Why does *The Threepenny Opera* continue to capture our imagination? The assembled characters seem to be, by and large, corrupt and without redeeming qualities. Mack the Knife is a superstar—a ruthless criminal and lady-killer (no pun intended) who nevertheless elicits our sympathy when he is about to be hanged. The story also revolves around Macheath's relationship with the corrupt police commissioner Tiger Brown, and his "marriage" to Polly Peachum, daughter of a successful couple whose business rests on skimming sizable percentages of the earnings of the poorest of the poor. We complete the picture with gang members, whores, and beggars—each contributing to a web of complicated (and compromised) relationships. Even the women in the piece are conflicted—Jenny, Mack's longtime lover, betrays him, bribed by Mrs. Peachum. Only Polly Peachum and Lucy Brown seem to remain true believers in Mack, despite the fact that he lies to them both. But through Weill's evocative, jazz influenced score and Brecht's revolutionary Epic Theatre, *The Threepenny Opera* becomes more than the sum of its parts and bursts into effervescent life—full of dark humor, a predecessor of the musical theater genre and, ultimately, a series of questions for those of us who perform it and those who come to see it.

Although the libretto references London of the Victorian Era, Brecht and Weill confronted the turbulence of Germany in the late 1920's through their work. The world of our production of *The Threepenny Opera* is the America of the near future. What questions are we asking with this production? Mack scolds his gang, "Art isn't nice," after they refer to Polly's song (in our production the Bilbao Song, from Weill's *Happy End*) as comic, light entertainment. Peachum tells his beggars that "the powerful of the world can create poverty, but they can't stand to look at it." Jenny, a whore, fantasizes about having the power to extinguish those who mock her ("Pirate Jenny"). So many situations presented in *The Threepenny Opera* might resonate with our time. If there is a glimmer of hope for all of us, we hear it in the final chorale:

*Track down injustice not too much; it hounds us
But it will perish in its own great cold.
Bethink what wave of dark and cold surrounds us
Within this mortal coil since days of old.*

The production you see this evening has brought together a remarkable group of people: faculty, graduate students, alumni and current undergraduate students from UC San Diego's Department of Music, wonderful young actors from Southern California and well beyond, a number of professional musicians from our region, and a dedicated and distinguished team of creative professionals. Our production is a labor of love that would never have been possible without a shared vision and extraordinary commitment, and to all, my heartfelt thanks.

*Happy endings, nice and tidy,
It's a rule I learned in school.
Get your money every Friday,
Happy endings are the rule.*

*So divide up those in darkness
From the ones who walk in light
Light' em up boys, there's your picture.
Drop the shadows out of sight.*

— Susan Narucki

kallisti

Established by soprano Susan Narucki at the Department of Music, University of California, San Diego in 2009, *kallisti* brings singers from the graduate program in Contemporary Music Performance and distinguished guest artists together in exceptional collaborations. Now in its sixth season, *kallisti* has presented a wide range of repertoire, ranging from world premiere operas to 20/21st century vocal chamber music.

In 2012, *kallisti* presented the San Diego premiere of Viktor Ullman's 1943 chamber opera *Der Kaiser von Atlantis* in a critically acclaimed production. The opera has been viewed over 2700 times worldwide on Vimeo in the past three years. In 2013, *kallisti* had the privilege of presenting the world premiere of leading American composer Anthony Davis' opera *Lear on the Second Floor*. With libretto by Alan Havis, the opera tells the story of Nora Lear, a brilliant scientist, who succumbs to early onset Alzheimer's.

CAST

Peter Armado (Bob) is honored to be a part of this extraordinary production! Credits include *Rent* (Gordon, The Man, u/s Roger), *Next to Normal* (Voices, u/s Henry), *Legally Blonde* (Padamadan, Carlos), and *Spring Awakening* (Hanschen). Peter performs regularly at Martinis Above Fourth as part of Leigh Scarritt Productions' *Stars of the Future* cabarets.

Josalyn Dietrich (Coaxer) is thrilled to be a part of this show. This is her first performance at UCSD after performing around San Diego community colleges and community theatres. Some favorite shows include *You're a Good Man, Charlie Brown* at Grossmont College, *Rent* at Southwestern College, *Legally Blonde* and *Young Frankenstein* in the community. Thanks to friends and family for being so supportive. Enjoy the show!

Ryan Dietrich (Filch) is thrilled to be a part of this brilliant production! Previous credits include *Hairspray* (Edna Turnblad) *Songs For A New World* (Man 1), *Rent* (Mark Cohen), and the San Diego Repertory Theater's production of *In The Heights*. Thank you to my entire support team of family, friends, and mentors. I could not have done this without you!

Bass-baritone **Vincent Fung** (Walt Dreary/Messenger), a 2014 alumnus of UC San Diego, currently serves as bass section leader with the San Diego Master Chorale and the Village Community Presbyterian Church (Rancho Santa Fe). Performing in Carnegie Hall under the batons of John Rutter and David Chase formed an integral part of his experience with the La Jolla Symphony Chorus, City Oratorio (San Francisco), school chamber choirs, and in the church choirs of the Newman Center Catholic Community at UCSD and St. Thomas More Catholic Church (San Francisco). He has performed as a soloist in Handel's *Messiah*, Faure's Requiem, Mozart's Requiem, Mozart's *Missa brevis*, Bach's Christmas Oratorio, Haydn's *Creation*, and Handel's *Israel in Egypt*. Vincent has appeared as Claquesous in *Les Misérables in Concert*, the Chief of Police in Menotti's *Amelia Goes to the Ball*, and as Pooh-bah in Gilbert and Sullivan's *The Hot Mikado*. He studied voice under Phil Larson while attending UC San Diego and currently studies with Enrique Toral.

Charlie Gange (Tiger Brown) is thrilled to work at UCSD and take this "epic" journey with such great people! Credits include: *Sondheim on Sondheim* – Moonlight; *bare* (Jason) – Diversionary; *Next to Normal* (Gabe) – Flat Seven; *The Who's Tommy* (Tommy), *Sweeney Todd* (Anthony) – Torrey Pines HS; the west coast premiere of *Spring Awakening* (Melchior) – ACT San Diego; *Campus Superstar* (Top 3); *La Jolla Playhouse Gala* (Singer). Will graduate Bachelor of Music this Fall at SDSU. Thanks to Ruff, Michael, Kyle, and Susan. Special thanks to family, friends, and my love. Catch Charlie next in *Return to the Forbidden Planet* this summer at New Village Arts.

CAST

Zachary Gomez (Jake) is currently finishing his general education course at Southwestern Community College. He is transferring to Point Loma Nazarene University in the Fall. He has been performing on stage since he was a toddler, in church choirs and productions. Since then he continued into middle school productions at Chula Vista Middle School where he was on an inter-district transfer to be a part of the SCPA program where he was cast as a “knight” in *Robin Hood*. Zachary has had a few solos while being involved in show choir and has played an ensemble role, “The Baker” in *Cinderella* and two lead roles in his high school theatrical career, “Danny” in *After Hours* and “Perchik” in *Fiddler on the Roof*. He was part of the ensemble cast of *RENT* at SWC. In this production of *The Threepenny Opera* he will be playing the role of Constable and a member of the gang, Jake Crookfinger.

Anne Grabow (Molly) is a German musician and artist with a background in costume design, painting and video art. She studied in Hannover, Germany and Lisbon, Portugal. She performed as a singer and guitarist in Berlin’s nightlife. She has given recitals of cabaret songs from the last century, written by prestigious composers as Friedrich Holländer, Walter Kollo, Georg Kreisler, and she performed her own compositions. Before moving to San Diego in July 2014 she recorded her second album of original songs in cooperation with the french guitarist Nicolas Pannetier. Their duo “Hallo!” is cabaret pop for adults.

Taylor Henderson (Matt) is ecstatic to be working with such a talented ensemble for *The Threepenny Opera*. A native of Las Vegas, Taylor is glad to call San Diego her new home; California credits include Gary Coleman (*Avenue Q*), Joanne Jefferson (*Rent*), Bettina Barnes (*Psycho Beach Party*) and Betty Blast (*Footloose*). Endless thanks to Ruff and his thoughts and vision for this story, and as always, friends and family near and far for their continued support. Inspire! Aspire!

Cortez L. Johnson (Mack 2) studied theatre at Southern Illinois University of Carbondale and is known for his performances stretching from the Caribbean to Europe and across Africa. He was last seen at San Diego Repertory Theatre in *Honky* (PBS’s *On Stage In America*). Other theatre credits include *Preemptive/Seven* (World Tour); Mayan Hall Theatre: *The Bombitty of Errors*; McLeod Theatre: *A Raisin in the Sun*; *Antigone*; Hollywood Fringe Festival: *God Damn Tim Tebow*. This is Cortez’s first performance at UCSD, and he’s excited about such an opportunity. Cortez would like to thank God, his family and our theatre community for their love and devotion. (And the change in their pocketbooks.)

Grammy Award winning soprano **Susan Narucki** (Mrs. Peachum) has earned international acclaim for over two decades. She has appeared with the Cleveland Orchestra, Los Angeles Philharmonic, Netherlands Opera, San Francisco Symphony, MET Chamber Ensemble, on the Great Performers Series at Lincoln Center and Carnegie Hall with conductors such as Boulez, Levine, Salonen, Tilson Thomas, de Leeuw and Knussen. A dedicated advocate of new music, Ms. Narucki has enjoyed close collaborations with many of the leading composers of our time. She has earned major grants from the Creative Capital Foundation, the MAP Fund/Doris Duke Charitable Foundation and the National Endowment for the Arts for her ground-breaking music/theater projects. Her most recent, *Cuatro Corridos*, is a chamber opera which addresses human trafficking across the U.S. Mexican border. Ms. Narucki serves as Professor of Music and Associate Chair of the Department of Music at UC San Diego where she leads the ensemble *kallisti*.

Jonathan Nussman (Mack 1) is a specialist in contemporary music and opera, and has premiered numerous works by composers in the San Diego and Boston areas, and around the world. Appearances include Cape Cod Opera, Opera Boston, Guerilla Opera, Juventas New Music Ensemble, Intermezzo, Boston Modern Orchestra Project and Longwood Opera as well as featured appearances with the Cambridge Symphony Orchestra and the soundSCAPE New Music Festival in Maccagno, Italy. Notable roles in his repertoire include Papageno (*Die*

Zauberflöte), Count Almaviva (*Le Nozze di Figaro*), Larry Foreman (*The Cradle Will Rock*), John Brooke (*Little Women*) and Sid (*Albert Herring*). As a performer of contemporary works, he has premiered new pieces by such composers as Nicholas Vines, Andy Vores, Marti Epstein, Brian Hulse, John Bavicchi and Pulitzer-prize nominee Harold Farberman. Originally from Charlotte, North Carolina, Jonathan is now pursuing a doctoral degree in vocal performance at UC San Diego, where he studies under Philip Larson.

Wilfed Paloma (Betty): Last sighted in *Songs for a New World* as Man 1 at OnStage Playhouse. Past stage credits include *Rent* as Angel Dumott Schunard at the Mayan Hall Theatre, *In the Heights* at the Saville Theatre (Usnavi), *Sheila* at the OB Playhouse (Stephen), *Mistletoe*, *Music and Mayhem* (Man1), *Carnival!* (Roustabout) & *Chicago* (Featured Ensemble) at the Coronado Playhouse, and principal dancer in San Diego City College's centennial concert *Dancing on the Fine Edge* (2014). Other credits: entertainer at Barona Casino & stage persona "Rich Sol" with the Boylesque Tomcats (all-male burlesque).

Kirstin Rower (Rev. Kimball/Smith) is a fourth-year undergraduate Theatre major/Music minor. UCSD credits: *Too Many Birthday Cakes*, *A Midsummer Night's Dream*, *Two People's Names*, *Sweeney Todd*, and *Lumping in Fargo*.

Soprano **Kirsten Ashley Wiest** (Polly Peachum) is "a new music natural" committed to the continuous evolution of classical vocal music. Her "wonted skill and poise" has captured the attention of many composers, resulting in several world premiere performances and close collaborations. She has worked with composers Ben Johnston, Jeffrey Holmes, Denis Kolokol, Ellen Reid, and Christopher Rountree, among many others. Kirsten has sung as a soloist with three time Grammy-nominated PARTCH ensemble, wild Up new music collective, La Jolla Symphony and Chorus, UCLA John Cage Symposium, CalArts New Century Players Ensemble, and Chapman University's New Music Ensemble. She has also performed with Bang on a Can, The Industry - LA's home for experimental opera, red fish blue fish, San Diego Pro Arte Voices, the Metroplex Opera Company in Dallas, and the Texas 'Lone Star' Ambassadors of Music. Currently a DMA student at UCSD under the instruction of Grammy award-winning soprano Susan Narucki, Kirsten holds an MFA from California Institute of the Arts and a BM cum laude from Chapman University's Conservatory of Music, where she was awarded the New Music Award for her outstanding commitment to the performance of contemporary works.

Ruff Yeager (Mr. Peachum). Regional: *Love's Labour's Lost*, *Anything Goes* – Utah Shakespeare Festival; *The Threepenny Opera*, *Romance*, *King Lear*, *A Christmas Carol* - San Diego Repertory Theatre. San Diego: *Trouble in Mind* – Moxie Theatre; *I Hate Hamlet* (San Diego Theatre Critics Circle Nomination for Outstanding Actor in a Leading Role), *Much Ado About Nothing* – Intrepid Shakespeare Company; *Passion*, *Grey Gardens*, *Wonder Wounded Heroes* – Ion Theatre; *Lear on the 2nd Floor* – Kallisti Vocal Ensemble, UCSD; *The Man Who Came to Dinner* – Coronado Playhouse; *The Dream Play*, *Berzerkergang*, *The Frankenstein Project 2.0*, *Phaedra in Delirium* – Sledgehammer Theatre. www.ruffyeager.com

Soprano **Hillary Jean Young** (Jenny) was born in Grand Forks, BC. As a homeschooler, she developed an interest in music and voice at a young age, beginning her post-secondary studies at the age of 16 in the studio of Joanne Hounsell at Camosun College. Hillary completed her undergraduate degree in Voice Performance at the University of British Columbia in May 2012. Hillary has received several prestigious scholarships and awards, such as the Roberto and Mary Wood Scholarship, the Joseph and Melitta Kandler Scholarship for Advanced Study in Music, and the Catherine Cooke Topping Memorial Medal in Music. Hillary has participated in several summer vocal programs, including the Vancouver International Song Institute, the Centre for Opera Studies in Sulmona, Italy, and UBC Opera's own tours to Ontario and the Czech Republic. With UBC Opera Ensemble Hillary has performed

CAST

roles such as Cis in Britten's *Albert Herring*, First Wood Sprite in Dvořak's *Rusalka*, the title role in Janáček's *Přihody lišky Bystroušky*, and La Modista in Rota's *Il cappello di paglia di Firenze*. From the studio of Nancy Hermiston, Hillary completed her MMus in Opera in May 2014. Commended for her interpretation of 20th and 21st century music, Hillary is now pursuing a Doctor of Musical Arts in Contemporary Music Performance on full scholarship at the University of California San Diego under the tutelage of Susan Narucki.

Gabrielle Zepeda (Dolly) has a critically acclaimed headliner at Martini's Above Fourth Table & Stage since 2013. She has also performed in *Celebrity Sonnets* at The Old Globe with Leigh Scarritt Productions. Some previous roles include Serena in *Legally Blonde the Musical*, a soloist for Shakespeare on Broadway and The San Diego Shakespeare Society, Gayle in *Almost, Maine*, and Cinderella in *Into the Woods*. Gabrielle has been training with Leigh Scarritt for the past three years and will be graduating from Mount Carmel High School this June.

CREATIVE TEAM

Ruff Yeager (Director) is an adjunct instructor at Southwestern College where he has directed *RENT*, *Balm in Gilead*, *The Laramie Project*, *Night of the Iguana*, *Macbeth* and many others. For Sledgehammer Theatre: *[sic]*, *Bronze*; for Vox Nova Theatre Company: *The Tutor*, *Arrow to the Heart*, *The Waves*; for Compass Theatre: *American Buffalo*, *Medea*, *Come Back to the 5-and Dime*, *Jimmy Dean*, *Jimmy Dean*; for Diversionary Theatre: *She-Rantulas from Outer Space – in 3D!*, *Bent*, *Friends of Dorothy*; for Coronado Playhouse: *The Man Who Came to Dinner*. Awards: San Diego Theatre Critics Circle Award for Outstanding New Play; KPBS/Patte awards for Outstanding Direction, Outstanding Acting Ensemble, Outstanding Original Music for a Play; finalist in the Disney/ASCAP Musical Theatre Workshop, directed by Stephen Schwartz.

Kyle Adam Blair (Musical Director) is an active pianist, vocal coach, and music director in the San Diego area, specializing in the performance of American contemporary music. His focuses include the performance of new works in collaboration with composers and the performance of works from the middle-to-late 20th century. During the 2012 Wagner New Play Festival at La Jolla Playhouse, Blair directed the musical components for the premiere of *Casagemas*, a play-opera hybrid devised by Sharif Abu-Hamdeh and Jon Peloso. As a collaborative pianist, Blair was recently named a New Music Fellow for SongFest 2014 at The Colburn School (Los Angeles), where he collaborated with soprano Tiffany DuMouchelle and other vocalists, performing in numerous concerts and master classes with noted performers Lucy Shelton, Susanne Mentzner, Lisa Saffer, D'Anna Fortunato, Sanford Sylvan, Rudolf Piernay, and pianists Craig Rutenberg, Lisa Stepanova, Lucas Wong, and Kathleen Tagg. His other collaborations have included two concerts with Bang-On-A-Can All-Stars at Walt Disney Concert Hall and the Conrad Prebys Music Center, numerous appearances with the La Jolla Symphony under the direction of Steven Schick, and premieres of solo and chamber works of San Diego composers Xavier Beteta, Hunjoo Jung, and Jon Forshee. He has also collaborated with noted American composers Steve Reich, Christian Wolff, and Stuart Saunders Smith. He commissioned and premiered Smith's longest piano work to-date, the four-movement *Palm Sunday* in 2014. He is also currently pursuing a Doctor of Musical Arts degree in Contemporary Music Performance at UC San Diego under the mentorship of Aleck Karis.

Michael Mizerany (Choreographer) is the artistic director for Compulsion Dance & Theater. He moved to San Diego to join Malashock Dance and served as its Associate Artistic Director until 2013. Michael also conceived and directs the popular dance series *Hot Guys Dancing*, conceived and directed *Malashock/RAW* from 2010-2013 and *Sweat!* for San Diego Dance Theatre (SDDT). He has choreographed extensively, including *Altar Boyz*, (Noah Longton Productions), *Dooley*, *Divine Sister*, *Miss Kitty's Wild West Revue*, *Scrooge In Rouge*, *Thrill Me*, and *Bare: A Pop*

Opera. (Diversionsary Theatre), *Chicago: A Speakeasy Cabaret*, *Grey Gardens* and *Ass, or A Midsummer Night's Fever* (Ion Theatre), *Carnival!* and *Suds* (The Coronado Playhouse), *Spring Awakening* (Cygnet Theatre), *The Full Monty* (New Village Arts), *Trolley Dances* (SDDT) and *Rent* (Southwestern College). Michael has been the recipient of numerous awards and honors including the LA Stage Scene "Scenic" Award for Outstanding Choreography for *Altar Boyz* and *Bare: A Pop Opera*, The Blue Ribbon Choreography Award for *Suds* and the Bravo San Diego Award for Outstanding Choreographer of 2012. He was nominated for a Craig Noel Theater Award for Outstanding Choreography for *Dooley* (2010) and *Altar Boyz* (2011) and, this year, is a double nominee for *Spring Awakening* and *Bare: A Pop Opera*. Also, his 10-minute play, *20 Minutes and Counting*, received a staged reading at San Diego's Old Globe Theatre in September. Upcoming choreographic projects include *West Side Story* at J*Company and *A New Brain* at Diversionsary Theatre. <http://mizerdance.wix.com/michaelmizerany>

Alina Bokovikova (Costume Designer). She had designed more than 50 different productions including three operas *La Traviata*, *Agrippina*, *The Magic Flute*. She is proud to be a resident designer at North Coast Repertory Theatre, where her recent credits include *Freud's Last Session*, *Fallen Angels* (2014 Craig Noel Award nomination), *School for Lies*. (2014 Craig Noel Award nomination). Her design for this show will be presented at "Costume Design at the Turn of the Century" exhibit at Bakhrushin Museum in Moscow, Russia in July 2015. Other favorite works are *Bird Lady* (Link Theatre, Chicago) *A Doll's House* (The Old Globe Theatre), *A Raisin in a Sun* (MOXIE Theatre), *Camino Real* (Patté Award). Ms. Bokovikova has an M.F.A. in Costume Design from UC San Diego and a Masters Degree in Education from Russia. She is teaching at UC San Diego, Fashion Institute of Design & Merchandising and Grossmont College.

Sherrice Mojgani (Lighting Designer) Recent designs include *Jade Heart*, *Mud Blue Sky*, *Skinless*, *Freedom of Speech* (Moxie Theatre) *Steal Heaven*, *HONKY*, *The Mountaintop*, *Clybourne Park* (San Diego REP), *The Nutcracker*, *To Kill a Mockingbird* (New Village Arts). Sherrice holds a BA in Theater Arts from UC Santa Cruz and an MFA in Lighting Design from UC San Diego. sherrice.weebly.com

Kristen E. Flores (Scenic Designer) is local base Set Designer and is very pleased to be working on this production of *The Threepenny Opera*. Past design credits include *Grease* at San Diego School of Creative and Performing Arts, *The Last Days of Judas Iscariot* at Triad Productions, *Water and Power* with Culture Clash, *Big the Musical* at Encore Youth Theater, *Ragnarok and Red Planet Respite* at Circle Circle Dot Dot and *Josephine Tonight*, with Director Dr. Floyd Gaffney. She has also designing the set for Kuumba Festival for last ten years, San Diego's longest running and premier celebration of African-American expression, culture, and heritage on the west coast. Miss Flores received The Carol Corolla Fellowship for Emerging Artists in 2008 as Scenic Charge Artists. She was the Scenic Charge Artist for the San Diego Repertory Theatre for the 10 years. Now is the Prop Master for The White Theatre at The Old Globe.

Victoria Harris (Stage Manager) is a third-year student studying Theatre and Business. UC San Diego credits: *King Lear* (PSM, The Players) and UNPF Showcase B 2014 (PSM), *Gruesome Playground Injuries* (PSM), *Three Sisters* (ASM), *The Marriage of Bette and Boo* (ASM). Other credits include Production Stage Manager for the San Diego Ballet's *Nutcracker*, Lighting Designer and Stage Manager for Royal Dance's Winter and Summer Recitals, and Lighting Designer for *Culture Shock San Diego*.



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Department of Music, Rand Steiger, Chair
The Division of Arts and Humanities, Cristina Della Colletta, Dean
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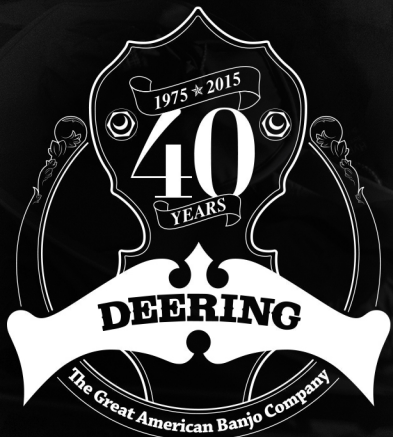
WED@7: Takae Ohnishi and Che-Yen Chen
May 13, 7pm

WED@7: David Borgo presents Kronomorfc and KaiBorg
May 20, 7pm

Ojai Music Festival Preview with Steven Schick
May 26, 7pm

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