

MASTER CLASS



THEATER
Latté Da
THEATER MUSICALLY™

OCTOBER 8 — NOVEMBER 2, 2014
MacPHAIL CENTER FOR MUSIC/ANTONELLO HALL



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Theater Latté Da presents

MASTER CLASS

By **TERRENCE McNALLY**

Directed by **PETER ROTHSTEIN****

Music Direction by **ANDREW BOURGOIN**

WITH MUSIC BY

Giacomo Puccini, Giuseppe Verdi and Vincenzo Bellini

FEATURING

**Andrew Bourgoin, Benjamin Dutcher, Kira Lace Hawkins,
Kelsey Stark D'Emilio, Paul Von Stoetzel and Sally Wingert***

**Member of SDC, the Stage Directors and Choreographers Society,
a national theatrical labor union

*Member of Actors' Equity Association, the Union of Professional Actors

***Master Class* will be performed with one intermission**

Opening Night: Saturday, October 11, 2014

ASL Interpreted and Audio Described Performance: Thursday, October 23

Director's Dialogue with Peter Rothstein: Sunday, October 12

(featuring Minnesota Opera Artistic Director Dale Johnson)

Post-show Discussions: Thursdays, October 16, 23 and 30;

Sundays, October 19 and 26

Highlights:

October 16 – Antonia Felix (*New York Times* bestselling author/ Hamline University)

October 19 – Julie Amacher (Minnesota Public Radio)

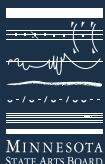
October 23 – Victoria Vargas (MacPhail Center for Music)

October 26 – Janis Hardy (MacPhail Center for Music)

Master Class is presented by special arrangement with
Dramatists Play Service, Inc., New York

Master Class was produced on Broadway by Robert Whitehead,
Lewis Allen and Spring Sirkin.

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whatsoever is strictly prohibited. As a courtesy to the performers and other
patrons, please check to see that all cell phones, pagers, watches and
other noise-making devices are turned off.



This activity is made possible by
the voters of Minnesota through
a Minnesota State Arts Board
Operating Support grant, thanks
to a legislative appropriation
from the arts and cultural
heritage fund.

CAST AND CREATIVE TEAM



MARIA CALLAS DURING HER FINAL TOUR IN AMSTERDAM IN 1973

MASTER CLASS

By Terrence McNally

Presented at MacPhail Center for Music/Antonello Hall

CAST

in order of appearance

Maria Callas	Sally Wingert*
Manny Weinstock.....	Andrew Bourgoin
Stagehand	Paul Von Stoetzel
Sophie DePalma.....	Kira Lace Hawkins
Sharon Graham	Kelsey Stark D'Emilio
Anthony Candolino.....	Benjamin Dutcher

THE CREATIVE TEAM

Director.....	Peter Rothstein**
Music Director.....	Andrew Bourgoin
Costume Designer.....	Willene Mangham
Wig Designer.....	Robert Dunn
Vocal Consultant.....	Janis Hardy
Stage Manager.....	Kristy Goebel*
Production Manager.....	Dylan Wright
Assistant Director	Ken Rosen

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**Member of SDC, the Stage Directors and Choreographers Society, a national theatrical labor union

MASTER CLASS: THE COMPOSERS

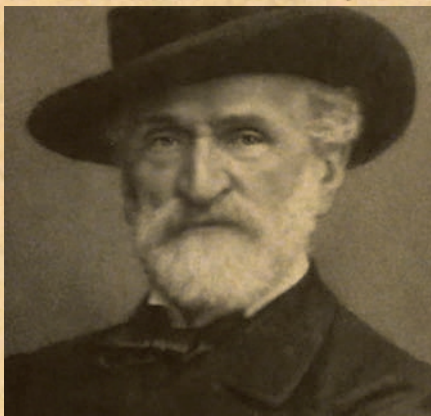


Vincenzo Salvatore Carmelo Francesco Bellini

November 3, 1801 – September 23, 1835

Vincenzo Bellini was an Italian opera composer known for his long-flowing melodic lines for which he was named “the Swan of Catania.” Many years later, in 1898, Giuseppe Verdi “praised the broad curves of Bellini’s melody: ‘there are extremely long melodies as no-one else had ever made before.’”

In considering which of his operas can be seen to be his greatest successes over the almost two hundred years since his death, *Il pirata* laid much of the groundwork in 1827, achieving very early recognition in comparison to Donizetti’s having written thirty operas before his major 1830 triumph with *Anna Bolena*. Both *I Capuleti ed i Montecchi* at La Fenice in 1830 and *La sonnambula* in Milan in 1831 reached new triumphal heights, although initially *Norma*, given at La Scala in 1831 did not fare as well until later performances elsewhere. “The genuine triumph” of *I puritani* in January 1835 in Paris capped a significant career. Certainly, *Capuleti*, *La sonnambula*, *Norma*, and *I puritani* are regularly performed today.



Giuseppe Fortunino Francesco Verdi

October 9 or 10, 1813 – January 27, 1901

Giuseppe Verdi was an Italian Romantic composer primarily known for his operas. He is considered, together with Richard Wagner, the preeminent opera composer of the nineteenth century. Verdi dominated the Italian opera scene after the eras of Bellini, Donizetti and Rossini. His works are frequently performed in opera houses throughout the world and, transcending the boundaries of the genre, some of his themes have long since taken root in popular culture, as “La donna è mobile” from *Rigoletto*, “Libiamo ne’ lieti calici” (The Drinking Song) from *La traviata*, “Va, pensiero” (The Chorus of the Hebrew Slaves) from *Nabucco*, the “Coro di zingari” (Anvil Chorus) from *Il trovatore* and the “Grand March” from *Aida*.

Moved by the death of compatriot Alessandro Manzoni, Verdi wrote *Messa da Requiem* in 1874 in Manzoni’s honour, a work now regarded as a masterpiece of the oratorio tradition and a testimony to his capacity outside the field of opera. Visionary and politically engaged, he remains – alongside Garibaldi and Cavour – an emblematic figure of the reunification process of the Italian peninsula (the *Risorgimento*).



Giacomo Puccini

December 22, 1858 – November 29, 1924

Giacomo Puccini was an Italian composer whose operas are among the important operas played as standards. Puccini has been called “the greatest composer of Italian opera after Verdi.” While his early work was rooted in traditional late-19th-century romantic Italian opera, he successfully developed his work in the realistic *verismo* style.

Puccini’s career as a composer is almost entirely coincident in time with the *verismo* movement. Only his *Le Villi* and *Edgar* preceded *Cavalleria rusticana*. At least two of Puccini’s operas, *Tosca* and *Il tabarro*, are generally considered to be *verismo* operas. While some view Puccini as essentially a *verismo* composer, others, although acknowledging that he took part in the movement to some degree, do not view him as a “pure” *verismo* composer. In addition, critics differ as to the degree to which particular operas by Puccini are, or are not, properly described as *verismo* operas. For example, Puccini scholar Mosco Carner places only two of Puccini’s operas other than *Tosca* and *Il tabarro* within the *verismo* school: *Madama Butterfly*, and *La fanciulla del West*.

Today, Puccini is by far the most-performed composer among his Italian contemporaries, and the same was true during his lifetime. One contemporary English author, writing in 1897 wrote “[Puccini] is undoubtedly the most fully equipped of the younger Italian composers, and his future career will be watched with some interest.”

MARIA CALLAS

MARIA CALLAS IN A SPEECH TO THE STUDENTS OF JUILLIARD SCHOOL, MARCH 16, 1972:

“I am not good with words, but there is one thing I would ask of you: that our efforts not be wasted, that you do not forget what little I have given you. Take it and apply it to other scores, so that your phrasing, your diction, your knowledge, and your courage will be stronger—especially your courage. Do not think singing is an easy career. It is a lifetime’s work; it does not stop here. As future colleagues, you must carry on. Fight bad tradition; remember, we are servants to those better than us—the composers. They believe; we must believe.

Of course, by helping the composer we help ourselves. But this takes courage—the courage to say no to easy applause, to fireworks for their own sake. You must know what you want to do in life, you must decide, for we cannot do everything. Everyone seems in a hurry today—too much so, I think. Conductors frequently do not have the time to know what these scores are about. You must show them in a nice way what is necessary for the composer and why. This is what I have always tried to do, and what I have wanted to instill in you who will follow.

Whether I continue singing or not doesn’t matter. What matters is that you use whatever you have learned wisely. Think of the expression of the words, of good diction, and of your own deep feelings. The only thanks I ask is that you sing properly and honestly. If you do this, I will feel repaid.”

Maria Callas



MARIA CALLAS CHRONOLOGY

1923 December 2 Maria Anna Sophie Cecilia Kalogeropoulos is born in New York. Her parents, George and Evangelia Kalogeropoulos had emigrated from Greece to Long Island, New York in August 1923.

1929 George Kalogeropoulos sets up a pharmacy in a Greek quarter of Manhattan and changes the family name to Callas.

1932 Maria is given her first piano lessons. Later in life she is able to study all her roles at the piano without the help of a “repetiteur.”

1937 The Callas parents separate. Evangelia returns to Greece with her two daughters and changes the family name back to Kalogeropoulos.

1938 Maria Kalogeropoulos is admitted to the National Conservatoire in Athens despite being younger than the minimum

age requirement of 16, and begins her studies under Maria Trivella.

April 11 Appears with fellow students in first public recital.

1939 April 2 Maria makes her stage debut as Santuzza in a student production of *Cavalleria Rusticana* and wins the Conservatoire’s prize.

Elvira de Hidalgo becomes Maria’s teacher at the Conservatoire and concentrates on coloratura training.

1940 October 21 First engagement with the Lyric Theatre company, singing songs in Shakespeare’s *Merchant of Venice* at the Royal Theatre in Athens.

1941 January 21 Makes her professional operatic debut as Beatrice in *Boccaccio* at the Palas Cinema with the Lyric Theatre company with whom she will sing in *Tosca*,

Tiefland, *Cavalleria Rusticana*, *Fidelio* and *Der Bettelstudent* during the next four years.

1942 August 27 Sings *Tosca* for the first time in Greek at an open-air performance at the Park Summer Theatre Kaftmonos Square.

1944 The occupying forces lose control over Greece and the British fleet arrives in Piraeus. Maria Kalogeropoulos decides to return to the U.S.

1945 August 3 Gives a “farewell” concert in Athens, her first solo recital, to raise money for her journey to the U.S.

September Returns to New York and takes up the name of Callas again.

December Auditions for the Metropolitan Opera, but fails to secure an engagement.

1946 Tries unsuccessfully to find work, but continues strenuous vocal practice to perfect her technique. Meets agent Eddie

MARIA CALLAS

Bagarozy. Accepts engagement to sing in *Turandot* in Chicago in January 1947 with a cast of celebrated European singers in a new company to be founded by Bagarozy and Ottavio Scotto, an Italian impresario.

1947 January The Chicago company goes bankrupt a few days before its scheduled opening performance. Nicola Rossi Lemeni, the Italian bass, is also a member of the company and introduces Callas to Giovanni Zanatello, who is in the U.S. to find singers for the 1947 Verona Opera Festival of which he is the Artistic Director. He engages Callas to sing in *La Gioconda*.

June 27 Callas arrives in Naples and goes the next day to Verona to begin rehearsals for *La Gioconda*. A few days later she meets Giovanni Battista Meneghini, a wealthy Italian industrialist and opera lover.

August 2 Makes her Italian debut in the Arena at Verona as *La Gioconda* conducted by Tullio Serafin.

December 30 Sings *Isolde* in Italian under Serafin at La Fenice in Venice and this leads to further engagements in Italy, mainly in *Turandot*.

1948 November 30 In Florence, Callas sings *Norma* for the first time- an opera she will eventually perform more than any other during her career.

1949 January 19 Having just sung her first Brunhilde in *Die Walkure* 11 days earlier. Callas, at the insistence of Serafin, replaces the indisposed Margherita Carosio as Elvira in *I Puritani* at La Fenice. This is the turning point in Callas's career and the start of her involvement in rehabilitation of the Italian bel canto repertoire.

April 21 Marries Meneghini in Verona and sails that night for Argentina to sing at the "Teatro Colon" in Buenos Aires.

Helped by Meneghini as both husband and manager, Callas develops her career in Italy and abroad during the next two years.

1951 December 7 Callas opens the seasons at La Scala, Milan in *I Vespri Siciliani* to great acclaim. During the next seven years La Scala will be the scene of her greatest triumphs in a wide range of roles.

1952 July 29 Callas signs a recording contract with EMI and in August makes a test recording of "Non mi dir" from *Don Giovanni*.

1953 February First commercial recording for EMI as *Lucia di Lammermoor* recorded

in Florence. Later in the year Callas begins a series of complete opera recordings at La Scala starting with *I Puritani* and *Cavalleria Rusticana* with Serafin, and famous *Tosca* conducted by Victor de Sabata.

1954 In a short space of time Callas loses 30 kilos and her figure changes dramatically. She records a further four complete operas at La Scala and her first two recital discs in London.

November She returns to the U.S. to sing *Norma*, *La Traviata* and *Lucia di Lammermoor* in Chicago.

December She opens the season at La Scala in *La Vestale*, working for the first time with theatre and film director Luchino Visconti.

1956 October 29 Sings for the first time at the Metropolitan in New York in *Norma*, followed by *Tosca* and *Lucia*.

1957 Elsa Maxwell, the American society hostess, introduces, the Meneghinis to the Greek shipping magnate Aristotle Onassis at a party in Venice.

1958 January 2 Claiming illness, Callas walks out after the first act of a gala performance of *Norma* in Rome attended by the President of Italy and all Rome society. She is harshly criticized in the media.

May At La Scala during performances of *Il Pirata* she quarrels with the general director Antonio Ghiringhelli, and decides not to appear again at La Scala while he remains in charge.

November 6 Rudolf Bing director of the Metropolitan Opera, fires Callas after failing to reach agreement on performances for the next season.

December 19 She makes a sensational debut in Paris in a gala concert at the Paris Opera. Celebrities in the audience include Onassis who begins to take interest in Callas.

1959 By this time Callas has fewer professional engagements. She and Meneghini are invited for a cruise in July on the Christina, Onassis's yacht, with several other guests including Churchill. By the end of the cruise Callas and Onassis are lovers and the Meneghini marriage is over.

1960/1961 Callas gives up the stage altogether and devotes herself to the international high life with Onassis. By 1962 she is performing only a few concerts.

1964 January Zeffirelli persuades Callas to return to opera at Covent Garden in a memorable new production of *Tosca* that is

highly praised on all counts.

May Callas appears in Paris in *Norma*, directed by Zeffirelli, in a spectacular staging that is to be her last new production. Despite some vocal problems, the performances are successful overall.

1965 February She sings nine performances of *Tosca* in Paris.

March She makes a triumphant return to the Metropolitan in New York in two performances of *Tosca*.

May She undertakes a further series of five performances of *Norma* in Paris.

July She is scheduled to sing four performances of *Tosca* at Covent Garden. She is advised on medical grounds to withdraw but she decides to sing just one, choosing the Royal Gala on July 5. This is the final operatic performance of her career.

1966 Callas relinquishes her American citizenship and takes Greek nationality. Thereby technically annulling her marriage to Meneghini. She expects Onassis to marry her but he does not.

1968 October 20 Onassis marries Jacqueline Kennedy, widow of assassinated U.S. president John F. Kennedy, after having cooled his relationship with Callas.

1969 June-July Callas plays *Medea* in non-operatic film of the play by Euripides directed by Pier Paolo Pasolini. It is not a commercial success.

1971/1972 Callas gives a series of master classes at the Juilliard School of Music in New York. She meets up again with her old colleague, the tenor Giuseppe di Stefano, and the two become close friends.

1973 Di Stefano persuades Maria Callas to undertake an extensive international recitals tour with him to raise money for medical treatment for his daughter. The tour, a personal triumph but an artistic failure, begins in Hamburg on October 25 and continues into 1974.

1974 November 11 The final concert of the tour with Di Stefano takes place in Sapporo, Japan. This is Callas's last public performance. The liaison with Di Stefano finishes.

1975 Onassis dies, following a gall bladder operation. Callas is by now a virtual recluse in Paris.

1977 September 16 Callas, died in Paris - but the cause of her death still remains unclear.

THE COMPANY



ANDREW BOURGOIN

(MUSIC DIRECTOR/MANNY)

has over 30 musicals to his credit as a music director, pianist, and coach. Twin Cities collaborations include Theater Latté Da, Hennepin Theatre Trust, Ordway Center for the Performing Arts, Cretin-Derham Hall, among others. Regionally, he's served as a music director for Northern Michigan University, associate conductor for the College Light Opera Company, and casting adviser for Creative Development International. Andrew's been an assistant conductor and touring pianist to both the St. Olaf Choir and Manitou Singers, appeared as a soloist with the St. Olaf Orchestra, and music directed in the St. Olaf Lyric Theater Season. He holds a Bachelor of Music in Performance from St. Olaf College.



BENJAMIN DUTCHER

(ANTHONY CANDOLINO),

a native of St. Paul, is extremely excited to be working with Theater Latté Da for the first time. He is in his final year of his undergraduate degree in vocal performance at the University of Minnesota. Previous credits include the title role in *Don Giovanni* and "Kruschina" in *The Bartered Bride* with the University of Minnesota, as well as "Guglielmo" in *Così fan tutte* and "Cinderella's Prince/The Wolf" in *Into the Woods* with the University of Redlands. Benjamin just finished his professional operatic debut, singing "Bello" in the Minnesota Opera's production of *La fanciulla del West*.

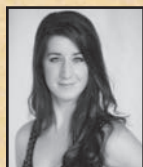


KIRA LACE HAWKINS

(SOPHIE DePALMA) is thrilled

to return to Theater Latté Da, where she last appeared as Sally Bowles in *Cabaret*. Other Minneapolis credits include Frank Theatre's *Threepenny Opera* (Lucy Brown), Bedlam Theatre, Lyric Arts, Minnetonka Theatre and Bloomington Civic Theatre, among others. Kira often appears with Wagon Wheel Theatre in Warsaw, IN, where favorite credits include *Mary Poppins* (Mary Poppins), *Hello, Dolly!* (Dolly Levi), *Oliver!* (Nancy), and *Blithe*

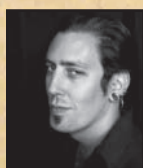
Spirit (Elvira). Kira holds a B.A. in Music and Theater from St. Olaf College and a Master of Fine Arts in Acting from Penn State University).



KELSEY STARK D'EMILIO

(SHARON GRAHAM) recently

received her master's degree from Westminster Choir College, studying with Laura Brooks Rice, where she was an active participant in the opera department, with roles including Antonia (*Les contes d'Hoffmann*), Helena (*A Midsummer Night's Dream*), Alcina (*Alcina*), and Pamina (*Die Zauberflöte*). Additional roles have included Donna Anna (*Don Giovanni*), Fiordiligi (*Così fan tutte*) and Arminda (*La finta giardiniera*). Mrs. Stark D'Emilio completed her B.M. in voice performance at Oberlin Conservatory in 2011, where she studied with Salvatore Champagne. She was recently featured with Opera Slavica, singing the title role in Tchaikovsky's *Iolanta*. She is a two-time CoOPERative Fellow, as well as a former participant in Songfest, Oberlin in Italy, and Opera in the Ozarks. Mrs. Stark D'Emilio is a student of Ruth Falcon.



PAUL VON STOETZEL

(STAGEHAND) is the

proprietor of Killing Joke Films and has directed over 20 short films, music videos and 2 feature documentaries. His first feature narrative film, *A Method*, is currently travelling the film festival circuit. Besides film he has directed over 30 plays in the Twin Cities including the recent Clive Barker play, *Crazyface*. Paul is intensely honored and humbled to be working for the first time with Theater Latté Da and would like to thank everyone who made this opportunity possible.



SALLY WINGERT

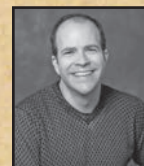
(MARIA CALLAS) is returning

to Theater Latté Da where she was last seen as Fräulein Schneider in *Cabaret*. Her work with Peter Rothstein includes *Family Secrets* and *Woman Before a Glass* (both for the

Minnesota Jewish Theater), *Doubt* for Ten Thousand Things and *Private Lives* and *Other Desert Cities* most recently at the Guthrie. Sally has performed at the Guthrie in over 80 productions since 1985. She has worked locally at Mixed Blood, The Jungle Theater and many others. She appeared on Broadway and London in *La Bête* and has also worked at Yale Rep, The McCarter Theater, and ART in Boston. Most recently she appeared in *HENRY V* at Chicago's Shakespeare Theater and spent a week at The O'Neil Center this summer developing new work. She is the recipient of a 2014 McKnight Artist Fellowship.

TERRENCE McNALLY (PLAYWRIGHT)

was awarded the Dramatists Guild Lifetime Achievement Award in 2011. He is the winner of Tony Awards for his plays *Love! Valour! Compassion!* and *Master Class* and his books for the musicals *Ragtime* and *Kiss of the Spiderwoman*. His other plays include *Frankie and Johnny in the Clair de Lune*; *Lips Together, Teeth Apart*; *Corpus Christi*; *A Perfect Ganesh*; *The Ritz*; *It's Only a Play*; *Some Men*; *Golden Age*; *Deuce*; *The Lisbon Traviata*; *Bad Habits*; *The Stendhal Syndrome*; *Dedication or the Stuff of Dreams*; *Next*; *Unusual Acts of Devotion*; *Sweet Eros*; *Witness*; *Where Has Tommy Flowers Gone?* and his first play... *And Things That Go Bump in the Night*. He has written the books for the musicals *The Full Monty*, *A Man of No Importance*, *The Visit* and *The Rink*. He lives in Manhattan with his spouse, Tom Kirdahy.



PETER ROTHSTEIN

(DIRECTOR) has directed 53

mainstage productions for Theater Latté Da, including 8 world premieres. Other recent collaborations include the Guthrie Theater, The Children's Theatre Company, Minnesota Opera, Illusion Theatre, Ten Thousand Things and Seattle's 5th Avenue Theater. He is the creator of *All Is Calm: The Christmas Truce of 1914*, and *Steerage Song*, a new musical created in collaboration with Dan Chouinard. Peter has been named one of Minnesota's Artists of the Year by the *Star Tribune*, Theater Artist of the Year by *Lavender*, and the Best Director by *City*

THE COMPANY

Pages. He has been awarded grants and fellowships from the National Endowment for the Arts, Theatre Communications Group, the Minnesota State Arts Board and the McKnight Foundation. He holds a B.A. in Music and Theater from St. John's University and a Master of Fine Arts in Directing from the University of Wisconsin-Madison. Peter-Rothstein.com



SEENA HODGES (SENIOR DIRECTOR-MARKETING AND DEVELOPMENT) has worked in the theatrical industry as a producer, marketing director, publicist and audience development associate. Seena is currently the Senior Director-Marketing & Development for Theater Latté Da after serving as the Director of External Relations for seven months. She is the former Communications Manager for the Guthrie Theater and previously worked at New York press agency Boneau/Bryan-Brown, developing audiences and creating media opportunities for several Broadway shows including: *Fences* (with Denzel Washington and Viola Davis), *The Scottsboro Boys*, *Anything Goes*, *High*, *The People in the Picture*, *House of Blue Leaves* and *The Book of Mormon*. Seena also served as marketing director for the 2010 Fringe NYC and 2011 GLAAD Media Award-winning play *when last we flew* by Harrison David Rivers. Seena is a graduate of the Theatre Management and Producing MFA Program at Columbia University where she was a Dean's Fellow.



NICOLE A. GREEN (SENIOR DIRECTOR - FINANCE AND OPERATIONS) is an effective business leader who loves supporting organization development that drives increased production and improved service quality. Nicole is a graduate of North Carolina Agricultural and Technical State University where she obtained a Bachelor of Science degree in Accounting. While in college, Nicole accepted an internship with Cargill's Value Investment Group in Minneapolis in 1995. She was subsequently recruited by KPMG Minneapolis after graduation. Nicole has thoroughly enjoyed her career experiences working successfully

as both an external and internal auditor. Nicole has provided excellent service and leadership to large corporate clients in addition to leading global non-profits and small community organizations including St. Paul Companies, Children's Home Society of Minnesota, Ernst & Young, United Health Group, the National Marrow Donor Program, and Turning Point, Inc. among others.

WILLENE MANGHAM (COSTUME DESIGNER), a recently retired professor of the College of St Benedict/St John's University, designed costumes for more than 100 productions during her 29 year tenure as the resident costume designer for the theater program. In the Twin Cities her work has been seen in *Song of Extinction* at Theater Latté Da and at Ten Thousand Things.

JANIS HARDY (VOCAL CONSULTANT) a Minnesota native, joins MacPhail's faculty after retiring from St. Olaf College where, as an Associate Professor of Voice, she taught for 32 years. During her tenure there, she established (with her colleague, James McKeel) the Lyric Theatre Season of the Music Department, as well as its outreach program. She directed operas and Broadway Revues, Advanced Acting for the Lyric Stage Class and as a tutor in the Paracollege, gave countless private lessons and soloed with the St. Olaf Orchestra and Choir. Ms. Hardy is the founder and Artistic Director of the Plymouth Playshop, a lyric theatre summer camp for children. At MacPhail, her lessons include a strong emphasis in Italian bel canto, technique in opera and art song repertoire, along with the healthy belt technique for Broadway song literature.

KRISTY GOEBEL (STAGE MANAGER) is excited to be taking on her first show as Stage Manager with Theater Latté Da! She has worked all over the world with Royal Caribbean Cruise Lines as a Stage and Production Manager including on Broadway's *Hairspray*, in the mountains of Virginia as a Stage Manager for Barter Theatre, most recently on *Ring of Fire: The Music of Johnny Cash* as well as stage managing and directing all over the Twin Cities at various theatres including Park Square and The History Theatre and Mixed Blood. Kristy is a proud member

of Actors' Equity. Thanks to all the continuous support and encouragement from family and friends, you don't know how much it is appreciated.

DYLAN WRIGHT (PRODUCTION MANAGER) serves as Production Manager for the Mill City Summer Opera, successfully producing *Tosca* last season. He has previously worked as Production Manager for Illusion Theater, managing the mainstage season, the new works series: *Fresh Ink*, and several tours, including *My Antonia* and *Bill W. and Dr. Bob*. Dylan graduated from Hamline University with a BA in Theatre Arts.

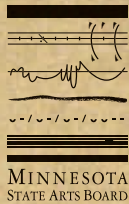
KEN ROSEN (ASSISTANT DIRECTOR) has appeared in Theater Latté Da's productions of *Company* and *Knock!* Ken was a member of the original cast of *Tony n' Tina's Wedding* at Hey City Theater, performed in *The Magic Flute* with Minnesota Opera and was in local commercials for the Mall of America and Turtle Lake Casino. He has also performed for three seasons at the Barn Theater, including supporting roles in productions of *Sweeney Todd: The Demon Barber of Fleet Street*, *The Music Man* and *City of Angels* starring Tom Wopat. Ken is very grateful for this opportunity to be a part of another inspired Theater Latté Da production.

MACPHAIL CENTER FOR MUSIC is a non-profit organization committed to transforming lives and communities through exceptional music learning and has a 107-year history of excellence, promoting life-long learning and building long-term relationships between students and teachers. Each year, MacPhail serves more than 11,000 students of all ages and abilities at locations in Minneapolis, White Bear Lake, Chanhassen, Apple Valley and Live Online as well as 80 community partnerships throughout Minnesota. MacPhail provides access to music learning by breaking down geographic, socio-economic and perception barriers the prevent people from experiencing the joy of music making and learning. Learn more at www.macphail.org.

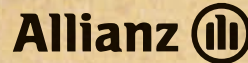
THEATER LATTÉ DA DONORS

Theater Latté Da is grateful to the following individuals and institutions that have invested in the artistic, educational and outreach programs that further our mission. Funders are listed for the 12 months ending September 26, 2014. We hope you will consider joining them. Please call our office at 612.339.3003 or visit LatteDa.org for more information or to contribute.

INSTITUTIONAL SUPPORT



This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund.



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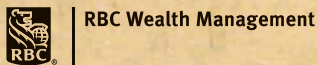


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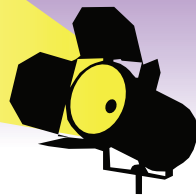
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ABOUT THEATER LATTÉ DA



TYLER MICHAELS AND THE CAST OF *CABARET*, PHOTO BY JAMES DETMAR

THEATER Latté Da

Founded in 1998 by Peter Rothstein and Denise Prosek, Theater Latté Da is entering its 17th year of combining music and story to illuminate the breadth of the human experience. Peter and Denise began their successful collaboration in 1994 by privately producing five original cabarets to showcase Twin Cities talent. They discovered that by placing equal emphasis on music and storytelling, they could weave tapestries of engaging, challenging and often surprising narratives that resonated with people on many levels. Theater Latté Da officially incorporated as a non-profit organization in 1998 and to this day remains committed to a rigorous experimentation with music and story that expands the art form and speaks to a contemporary audience challenging us to think deeply about the world in which we live.

In 1998, Theater Latté Da began performing at the intimate 120-seat Loring Playhouse. By 2007, Theater Latté Da Productions were playing to sold-out houses. At this time, we began searching for spaces with different performance configurations to meet the unique needs of our productions. Since 2007, Theater Latté Da has produced shows at the Guthrie Theater, Ordway, Pantages Theatre, Southern Theater, History Theatre, Fitzgerald Theater, the Rarig Center Stoll Thrust Theatre and The Lab Theater. Theater Latté Da is now emerging as a leader in the musical theater art form, having produced over 50 mainstage productions including 9 world premieres, 9 area premieres and dozens of productions celebrated for their bold re-imagination.

Our Mission

Theater Latté Da seeks to create new connections between story, music, artist, and audience by exploring and expanding the art of musical theater.

Our Values

We believe in work that is bold and collaborative; we act with integrity and gratitude.

BOLD We make bold choices in support of our mission and vision, both on and off stage. By illuminating the unseen, giving voice to the unheard, and empathizing with the unknown, we open eyes, ears and hearts.

COLLABORATIVE We believe musical theater to be the most collaborative of art forms, incorporating music, drama, poetry, dance and design. We are inspired and strengthened through inclusive partnerships with artists, organizations and our diverse community, and embody a collaborative spirit in all we do.

INTEGRITY We hold ourselves to the highest standards of artistic and fiscal integrity. We are committed to honesty, equality and transparency in all aspects of our administration and art.

GRATITUDE We are grateful for our artists, audiences, donors, board and staff. We recognize that each individual plays an important role in this organization's success, and we actively seek out opportunities to acknowledge each person's contribution.

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