



**FBN
PRODUCTIONS**



THE THREE LITTLE PIGS



Music by W. A. Mozart

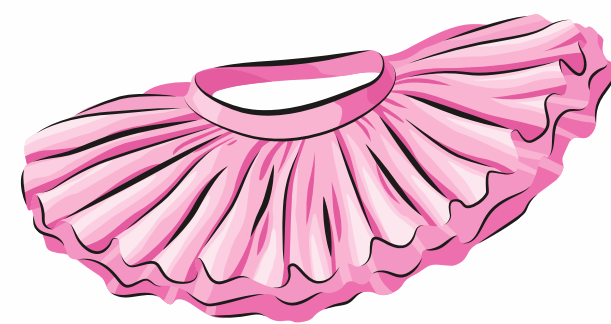
Story by John Davies

A Study Guide



GOING TO THE OPERA: WHAT TO EXPECT

An opera, like a play, is a dramatic form of theatre that includes scenery, props and costumes.



In opera, the actors are trained singers who sing their lines instead of speaking them.

Frequently an instrument or collection of instruments accompanies the singers.



Operas tell all sorts of stories - Some are tragedies, which are dramatic and sad, but many of them are comedies, which are funny!

The music in an opera always reflects the type of story that is being told.



Opera combines many things to make it a unique whole: the voice, instrumental music, the visual arts (costumes, scenery, lighting, and more) and DRAMA! This combination of elements transports you to a magical land!

VOICE PARTS



Soprano: The highest singing voice, usually a female singer, but sometimes also a young boy. The soprano voice is often marked by her bright, sparkling sound. The soprano is often the heroine of the story. Despina Pig is a soprano!



Mezzo-soprano or **Mezzo:** Middle-range female voice. The sound is often warmer and richer than the soprano. Composers occasionally wrote male roles for mezzos. In these cases, the role is sung by a woman who is dressed in men's clothing. These roles are referred to as pants or "breeches" roles. In the opera, you will see one prominent example of a pants roles: Cherubino! The mezzo often portrays older female characters, such as mothers, villainesses, or servants.

Contralto or **Alto:** The lowest female singing voice. A true contralto is a very rare voice type, used for older female characters.

Tenor: The highest male singing voice in most operas. Like the soprano, the tenor is distinctive for their ability to deliver thrilling high notes. Tenors in opera frequently take the leading male role; they are said to always get the girl. A tenor role you will hear in the opera is Don Giovanni.

Baritone: A middle-range male voice. The baritone is marked by the rich, warm, resonant quality of their voice. The baritone may portray a variety of characters spanning from the tenor's rival, husbands, fathers, villains, or even the hero himself. In *Red Song Bird*, Mr. Deer is a friendly baritone BUT in *3 Little Pigs*, the Big Bad Wolf is a villainous baritone!

Bass: Pronounced "base," this is the lowest male singing voice. Bases do for low notes what sopranos do for high notes. Yet what makes basses so special isn't so much the depth of their notes, but the volume and strength with which they can sing them. The bass voice sometimes suggests wisdom in serious opera and older foolish characters in comic opera.

This List of Do's and Do Not's will help you, and those around you, enjoy this opera experience:

- **DO** get engaged with the story! Opera is a beautiful and entertaining art form.
- **DO** try to be on time. Latecomers disturb the rest of the audience and the performers on stage.
- **DO** turn off cell phones and all electronic devices. Devices going off during a performance can be distracting to performers and audience members alike.
- **DO NOT** take photos. Flash photography can be a distraction to the performers. That being said, performers are usually very friendly, and would be glad to take a picture with you after the performance if you ask nicely.
- **DO** Let the action on stage surround you. As an audience member, you are a very important part of the process taking place. Without you there is no show.
- **DO** applaud or shout Bravo (a fun, Italian word meaning 'well done') at the end of someone singing to show your enjoyment.
- **DO** laugh when something is funny!
- **Finally**, have fun and enjoy the show!!!!





IMPORTANT TERMS

Aria: A solo piece written for one singer and focuses on the character's emotion

Duet: A longer musical passage performed by two singers. They may or may not sing together at the same time

Chorus: A group of singers, singing together, who can portray large groups such as townsfolk, servants, or even children

Recitative: A dialogue or narrative section where the music imitates the natural inflections of speech. In recitative, the sung text will imitate normal speech patterns

Conductor: The leader of the orchestra, sometimes called Maestro. This person leads all the musicians in the performance of an opera

Orchestra: The group of instrumentalists or musicians who, led by the conductor, accompany the singers

Overture: An orchestral introduction to an opera

Director: The individual in charge of creating an artistic vision, explaining their ideas to the singers, and making sure the story is being told

Blocking: The term used by performers and directors to describe where a performer should be on stage

Composer: A person who writes music

Librettist: A person who writes the text for an opera

Falsetto: A method of singing above the natural range of the male voice

Coloratura: Elaborate ornamentation of vocal music written using many fast notes and trills

Vibrato: A natural wavering of frequency (pitch) while singing a note. This is a trait of a trained singer's sound

Opera: A musical play in which all or most of the words are sung

Synopsis: A short summary of the opera's plot, or story

Scenes: Musical subdivisions of the opera which define the structure of the piece

DYNAMICS

The range of sounds from soft to loud. All these terms come from Italian! The composer will use these words to describe how the music should be sung!

Pianississimo: very, very soft
Pianissimo: very soft
Piano: soft
Mezzo piano: medium soft
Mezzo forte: medium loud
Forte: loud
Fortissimo: very loud
Fortississimo: very, very loud



TEMPO

This means ‘time’ in Italian. The composer will use words to describe how fast or slow the music should be performed.

Presto: very fast
Vivace: vivacious
Allegro: joyful, quick, lively
Moderato: not fast or slow
Andante: rather slow, a “walking”
Adagio: pace
Lento: slow and expressive
Largo: very slow
Grave: very, very slow/dignified



STAGE DIRECTIONS

Opera singers are required to sing AND act! In rehearsals, the director will tell the singers what they should be doing and where they should do it. To do this, they use special words. Long ago, many stages were slanted toward the audience or “raked.” If you walked further away from the audience, or climbed the incline, you went “upstage.” Moving down the incline towards the audience became “downstage.” Even though stages are mostly flat today, directors and singers still use these same terms for moving away from or towards the audience. Similarly, the singer’s left side is “stage left” and right side is “stage right.” Take a look at the diagram in order to understand the different areas of the stage.

Up Right	Upstage The area of the stage farthest away from the audience.	Up Left
Stage Right The side of the stage to the Performers’ right as they face the audience.	Center Stage The middle of the stage where much of the action takes place.	Stage Left The side of the stage to the Performers’ left as they face the audience.
Down Right	Downstage The area of the stage closest to the audience.	Down Left



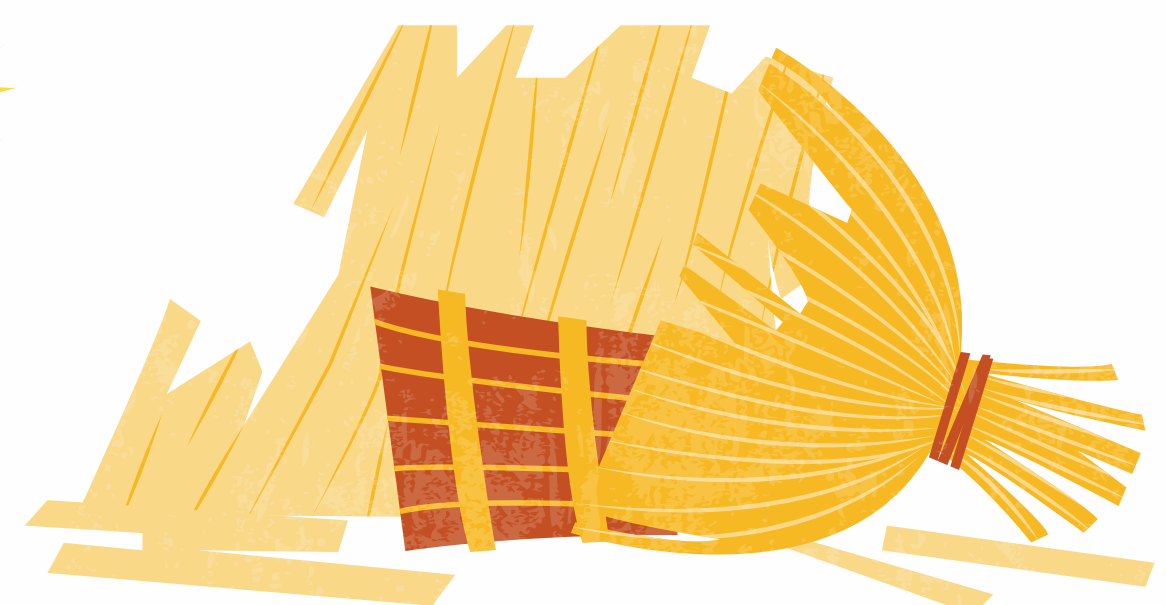
THE STORY



Using the familiar children's story, *The Three Little Pigs* takes Despina and her brothers, Giovanni and Cherubino, through a typical family squabble. Their mother has decided they are all old enough to be on their own and that they must each build their own homes. While the siblings argue over the proper construction of a house, Despina proclaims that they can find the plans for a good house in the library. The boys reply that books are silly and they already know how to build the best house. Despina, sure of herself, heads off to the library and the boys follow.

Scene two introduces Wolfgang Bigbad, who pretends to be a fierce statue guarding the entrance of the library. The two brothers, Giovanni and Cherubino, are frightened by the statue, but, determined not to show they are cowards, try to touch it. Suddenly coming “alive”, the “statue” startles the boys. Still pretending to be brave, they invite the statue to join them for dinner. Wolfgang Bigbad accepts the invitation, hoping the boys will be the main course.

In the final scene, we see the cottages, one of sticks, one of straw and, of course, Despina's sturdy house of bricks. The pigs have realized just who Wolfgang Bigbad is and lock him out. The wolf tries to enter each house, with the pigs replying “not by the hair of your chiny, chin chin.” One by one, the boys take refuge in Despina's house of bricks. Wolfgang Bigbad attempts to come down the chimney, but Despina is ready for him. She has read in a book from the library that even big bullies can be shrunk down to size. A reformed Wolfgang and the brothers, who have also learned their lesson, join with Despina in singing the moral of the story, “When you fear a thing that's scary, just take your questions to the library”.



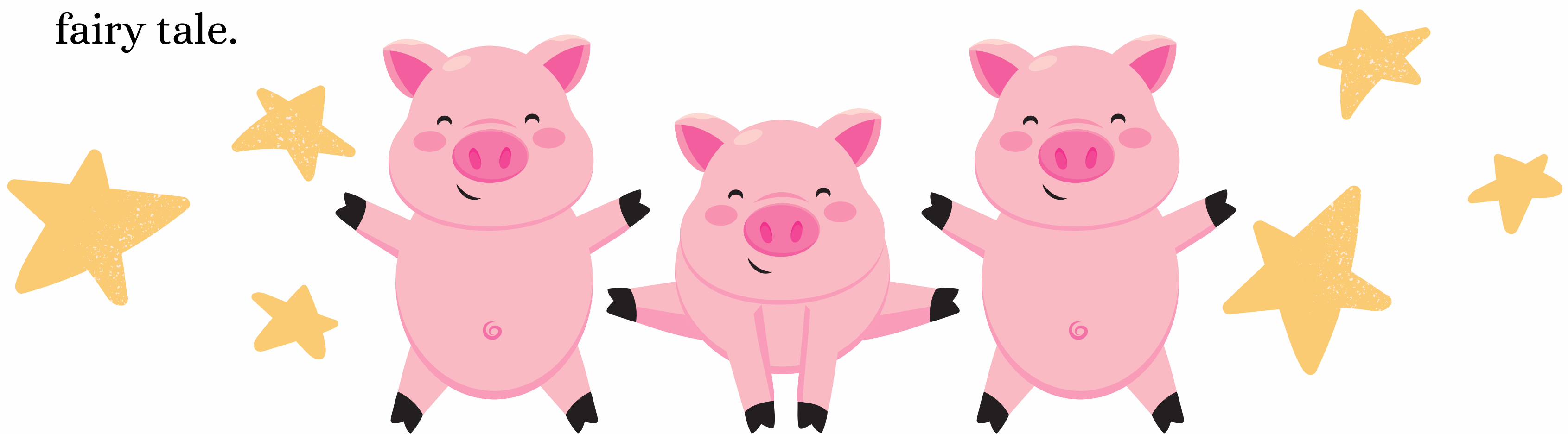
A FAIRYTALE HISTORY



BY CRAIG CASTEEL

The history of *The Three Little Pigs* takes us back to the nineteenth century. One of the first versions of the tale found in print was written by James Orchard Halliwell. His account was found in a 1849 publication of *Popular Rhymes and Nursery Tales*. Joel Chandler Harris brought attention to the fairy tale in his *Tales of Uncle Remus* in 1880. Several of the tales in this publication greatly resemble the story of *The Three Little Pigs*. Joseph Jacob's version in his *English Fairy Tales* created significant notoriety for the tale in 1898. Perhaps credited for being the greatest influence in the popularity of the fairy tale belongs to the late Walt Disney. The inclusion in the 1933 *Silly Symphonies*, along with the popularity of the film's song, "Who's Afraid of the Big Bad Wolf?" brought the tale to the height of its popularity.

The last two centuries have witnessed *The Three Little Pigs* fade in and out of popularity. Several versions and adaptations have spun off of the originals, which received heavy influence from both Aesop and the Grimm brothers. Aesop's influence is found in tales such as *The Ant and the Grasshopper*. The Grimms influence is felt in *The Wolf and the Seven Young Kids*. These tales have different details, but share related morals. Some accounts of *The Three Little Pigs* have maintained the core format of the original tales, while adding modern touches to the illustrations. Other versions completely alter the details of the story by changing perspectives, attitudes, settings, and characters. Details and perspectives may change throughout the years, but one thing remains the same. Children love this fairy tale.





W.A. MOZART COMPOSER

Mozart was born in Salzburg in the Holy Roman Empire, now Austria, in January 1756 to Leopold and Anna Maria Mozart. His father was a composer, violin teacher, and musician in the court of the Prince-Archbishop of Salzburg. Mozart Jr. began composing at the age of 5, wrote his first symphony at 8, his first opera at 14, and by 17 was employed in the court of the new ruler of Salzburg. In 1781 he moved to Vienna and turned to freelance composing. There he married Constanze Weber and composed some of his greatest works, including *The Abduction from the Seraglio*. He remained in Vienna until his death in December 1791, making ends meet from freelance commissions of opera and chamber music, as well as aristocratic patronage. His early demise from an unknown illness shortly before he turned 36 has been the subject of research and conspiracy theories for centuries.

Mozart's output spans all the popular forms of the period. He composed over 600 works, including more than 40 symphonies, numerous concerti for a variety of instruments, pieces for small ensembles, and choirs, and 21 operas and stage works. Within opera alone, he composed in three different styles; opera seria and opera buffa (serious and comic opera) in Italian (*The Marriage of Figaro* is an example of opera buffa) and Singspiel in German, such as *The Abduction from the Seraglio* and *The Magic Flute*.

JOHN DAVIES STORY

A note from John

In 1991, while working as Director of Education for Syracuse Opera, I was asked by a large Parent Teacher Association if we had anything in our repertoire celebrating books and reading. The PTA had initiated a program called PARP (Parents As Reading Partners) and was looking for imaginative ways to celebrate reading and literature. We didn't happen to have a "reading show" in our repertoire at the time, but rather than jeopardize a chance for work, I somewhat recklessly guaranteed that we would "any moment now."

I wrote The Three Little Pigs shortly thereafter. I thought it would be fun to have the two pigs who build their homes of sticks and straw do so out of a kind of slovenly lack of planning. In contrast, the little book-loving pig who builds her brick house goes to the library and reads up on wolf-resistant structures.

The Three Little Pigs has been produced with regularity in the USA since 1991. It gives me real satisfaction to think many excellent American singers having wonderful operatic careers today used to be big bad wolves and little piglets.



THE CAST



Julia Fertel is a mezzo-soprano based in Columbia, South Carolina. An expressive and versatile artist, she is passionate exploring the intersections between Opera and Social Justice, examining how storytelling can inspire empathy in an audience. Equally at home in Operatic canon and art song, Ms. Fertel is devoted to performing works by female composers and repertoire in Hebrew and Yiddish. As a performer, she feels it is crucial that all voices are heard, especially those that are consistently overlooked throughout history. Ms. Fertel is passionate about exposing Opera to the next generation; although this is her first engagement with FBN, she toured productions of *The Three Bears* and *The Ugly Duckling* to schools throughout the North Country while performing with The Seagle Festival in upstate New York. Recent engagements include her chorus debut with Opera Carolina in *Turandot*, Maria Luisa in *With Blood, With Ink*, and Suor Zelatrice in *Suor Angelica* at the Seagle Festival, Der Trommler in *Der Kaiser von Atlantis*, Rebecca Nurse in *The Crucible*, and Mrs. Grose in *The Turn of the Screw* with Opera at USC. In addition to opera, Fertel has significant musical theatre experience. Among her roles are Golde in *Fiddler on the Roof* with Seagle Festival and Aunt March in *Little Women* with One Off Productions.

Soprano, **Lillie Judge**, is a native of Charlotte, NC and has just completed her Master of Music degree at the Jacobs School of Music at Indiana University under the tutelage of Dr. Brian Gill. In the Fall, she will begin working on a Doctorate of Music in Voice Performance and Literature with a full tuition Performance Award and Voice Graduate Assistantship. Judge also holds a Certificate in Vocology from IU and a Bachelor of Music in Voice Performance and Sacred Music from Westminster Choir College. During her time at Westminster, Judge sang in Westminster Choir under Joe Miller and performed Bach's *B-minor Mass* under the baton of Yannick Nézet-Séguin with Westminster Symphonic Choir and the Philadelphia Orchestra. In Indiana, Lillie has a flourishing private voice studio and has worked as church choir director at First Christian Church in Bedford, IN. Notable roles include Mrs. Edith Frank in the world premiere of Shulamit Ran's *Anne Frank* (IU Opera Theater), Pamina in *Die Zauberflöte* (LASHOW), Gretel in *Hänsel und Gretel* (WCC Opera), and Laetitia in *The Old Maid and The Thief* (WCC Lyric Theater).



THE CAST

Venezuelan bass-baritone **Miguel Pedroza** loves bringing stories to life through opera. Having been a resident artist at Opera Columbus, Opera Maine, Opera Southwest, Opera on the James, among others; he's had the chance to explore a variety of roles, each with its own unique story to tell. Some of his recent roles include Masetto in *Don Giovanni*, Colline in *La bohème*, and Sciarrone in *Tosca*. Whether it's the playful Marchese d'Obigny in *La Traviata* or the brave Raimbaud in *Le loup garou*, Miguel enjoys diving into the emotions of his characters and sharing them with the audience. Miguel is proud of his educational journey, which took him to the University of Cincinnati's College-Conservatory of Music and the University of Houston. Over the years, he's had the chance to perform as Figaro in *Le Nozze di Figaro*, Rabbi in Lori Laitman's newest work *Uncovered*, Randy Curtis in *Lady in the Dark*, and Zuniga in *Carmen*, among many others.



WOLFGANG BIGBAD



DON GIOVANNI PIG

Khary Wilson, tenor, is delighted to return to FBN Productions. He recently performed the Roles of George Stinney Sr. in *George Stinney Jr: An American Execution*; Frederick Douglass in *Seneca Falls*; and the Tenor Soloist in Schubert's *Stabat Mater*. Mr. Wilson recently completed his DMA in Vocal Performance/Pedagogy from Louisiana State University in '21 and is currently on the voice faculty at Southern University in Baton Rouge. He looks forward to an amazing inaugural festival!

PRODUCTION STAFF



Ellis Carroll is originally from Crofton, Maryland. She received her Master of Music in Voice Performance at The University of South Carolina. She holds a Bachelor of Music and Post-Baccalaureate Certificate in Voice from Towson University.

Ms. Carroll has appeared as Hippolyta in the regional premiere of Michael Ching's a capella opera, *A Midsummer Night's Dream*, at Towson University (2022) and Barbarina in Opera at USC's production of *Le Nozze di Figaro* (2023). She has served as prop master and Assistant Stage Manager for Opera at USC productions, and assistant director with Music For the Stage at Towson University. In addition to her work with FBN Productions and Opera at USC, Ms. Carroll is a choral scholar at Eastminster Presbyterian Church (Columbia, SC).

Her love for children's opera began at Towson University, with roles in Hilliard and Boresi's *The Harmony Jar*, and continues through her work with FBN Productions. She believes that opera is for everyone and enjoys sharing opera with young audiences. Ms. Carroll is thrilled to be part of the team bringing the Children's Opera Festival to the Midlands.

Alexis Doktor was born and raised in New York City, where she received her degree in fashion design. While attending FIT she had the opportunity of working with top fashion designers before transitioning to costume design and moving to South Carolina. In Columbia, Alexis has managed costume shops for ballet, theatre, and opera, with a focus on period pieces. Alexis currently works in both costume and in event design, bringing her creativity wherever it is needed most.



PRODUCTION STAFF



TECHNICAL DIRECTOR

A Wilmington, Delaware native, baritone **Michael LaRoche** has sung in many locales along the east coast as well as internationally. He currently serves as the technical director for Opera at USC and FBN Productions. Dr. LaRoche is a graduate of the University of Delaware (BM voice performance, East Carolina University (MM in Vocal Performance and Pedagogy), and the University of South Carolina (DMA in Voice Performance). At home in both the front and back of the opera stage, Dr. LaRoche has sung in or helped produce operas for 25 years with many regional companies including Long Leaf Opera, Opera Company of North Carolina, OperaDelaware, Opera at USC, and ECU Opera Theatre. His recital and oratorio credits are numerous, with major performances in North and South Carolina, Georgia, Virginia, Delaware, and Guadeloupe.

Dr. Rebecca Loar received a Bachelor of Music degree in Vocal Performance from Samford University in Birmingham, AL, a Master of Music degree in Opera Performance from Manhattan School of Music, and Doctorate of Musical Arts in Voice Performance with a cognate in Choral Conducting from the University of South Carolina in Columbia. Rebecca has performed various opera roles and concert works across the Southeast. While in New York, Rebecca worked as a member of the New York Choral Artists, singing with the New York Philharmonic, the American Symphony Orchestra, Orchestra Society of St. Luke's, and the Little Orchestra Society of New York. A teacher for thirty years, Rebecca's students perform on Broadway, national Broadway tours, summer opera programs and major cruise lines and have secured places in advanced conservatory graduate programs such as Manhattan School of Music, Oberlin Conservatory, and Boston University. In addition to her teaching schedule, Rebecca has been the vocal/music director for several musical productions such as *Grease*, *Guys and Dolls*, and *Sunday in the Park with George*. She currently serves as co-conductor for the women's community choir "She Sings" based in Columbia, SC where she resides with her husband and two children.



VOCAL COACH

PRODUCTION STAFF



Veronica Page, from Charlotte, NC, will be a fourth-year DMA candidate in Vocal Performance with a minor in Opera Direction, as well as an Opera Graduate Assistant at The University of South Carolina. Previous roles include Countess Almaviva in *Le nozze di Figaro*, Ann Putnam in *The Crucible*, and Ajax 1 in *La belle Hélène* with Opera at USC; Lady Billows in *Albert Herring* with Harrower Summer Opera; Lauretta in *Gianni Schicchi* with VIMA; and Mother in *Hansel and Gretel* with East Carolina University. She received her Bachelor of Arts in Music with an emphasis in Voice Performance from Wingate University (2019) and Master of Music with a double concentration in Vocal Performance and Vocal Pedagogy from East Carolina University (2021). Mrs. Page has had the opportunity to work in a variety of roles with Opera at USC, including the Camera Operator and Assistant House Manager for *The Turn of the Screw* (2021), Assistant Stage Manager and Supertitles Coordinator for *The Diary of One Who Disappeared* (2022), Stage Manager for *Die Zauberflöte* (2023), House Manager for *Der Kaiser von Atlantis* (2023), and Stage Manager for *She Loves Me* (2024). She had her directorial debut with Missy Mazzoli's *Proving Up* in April, 2024 with Opera at USC.

Valerie Pruett has been working as a professional hair and makeup artist for over fourteen years. Before returning to the University of South Carolina ten years ago, she free-lanced and designed for regional theatres across the country, including: Milwaukee Repertory Theatre, Utah Shakespeare Festival, American Players Theatre, New American Theatre, Dallas Theatre Center, American Folklore Theatre and the Madison Repertory Theatre. Valerie also worked as a guest lecturer and adjunct faculty at Lawrence University in Appleton, WI and the Professional Theatre Training Program at the University of Wisconsin-Milwaukee. In addition to teaching and designing at Theatre SC, Valerie maintains an active professional career as a Hair and Make-up artist in the tri-state areas with film and media productions. She firmly believes that a successful portrayal of any character must include the complete visual transformation of that character in order to have a true balance and silhouette.



PRODUCTION STAFF



Cosetta Righi is a native of Ivrea, Italy and Lawrenceville, GA. She recently graduated from the University of South Carolina with her MM in Opera Theatre Performance where she studied under Rachel Calloway. During her time at USC, she served as a Graduate Assistant for Opera at USC. Previous engagements include USC Summer Immersion Project with the Castleton Festival; Amalia Balash in *She Loves Me*, Susanna in *Le Nozze di Figaro*, and Papagena in *Die Zauberflöte* with Opera at USC; La Fée (cover) in *Cendrillon* with DePauw University, and Barbarina in *Le Nozze di Figaro* with Prague Summer Nights. Off-stage she has served as Stage Manager for *Proving Up*, Assistant Stage Manager for *The Crucible* and *Der Kaiser von Atlantis* with Opera at USC, and Assistant Director for *Cendrillon* with DePauw University.

Alan Rudell holds a Doctorate of Musical Arts in Piano Performance from the University of South Carolina, where his primary teacher was Joseph Rackers, with additional studies under Marina Lomazov, and with Mayron Tsong at the University of North Carolina Chapel Hill. Prior to his appointment at Allen University, Dr. Rudell served on the faculties of Presbyterian College and South Carolina State University. In addition to an active performing career, he is currently engaged in research projects centering on the music of twentieth-century American composers, particularly the works of Elliott Carter and Frederic Rzewski.



PRODUCTION STAFF



Randy Strange grew up in Columbia, attending A.C. Flora, and only dabbling a little in theatre. Intending a career in commercial art, Strange spent two years on an art scholarship at USC. Strange served two years in Vietnam as a technical maintenance inspector for Chinook helicopters. Once returning home, he worked at Southern Bell as a maintenance administrator for field personnel. When the company added its own graphic art division, he made the transition. He is especially proud of a number of telephone directory covers, and portraits that he designed for the African American History calendars and promotional materials. After 32 years with Bell, his department shut down during a period of downsizing, and Strange opted for early retirement. By then he was heavily involved as a theatre volunteer, however; a chance meeting at a party in 1975 with Town Theatre's Technical Director Walter O'Rourke led to an offer to put Strange's creative skills to work on set design and construction. When O'Rourke moved over to Workshop in the '80's, Strange followed, and has been there ever since. He has 37 years of community theatre in all and has designed almost 200 sets.

“The fun aspect of theatre is that you meet a lot of wonderful people. This wonderful artistic outlet has kept me out of trouble - for the most part - and is very rewarding,” especially when the hard work of so many people comes together just in time.

ELLEN DOUGLAS SCHLAEFER

FOUNDER, GENERAL MANAGER, & STAGE DIRECTOR



Schlaefer is the Founder and General Director of FBN Productions, Inc., Opera for Kids, a professional touring company established in 1994 performing operas in schools, libraries, and other venues throughout the Southeast. Since 2004, Ellen Douglas Schlaefer has been the Director of Opera Studies at The University of South Carolina. She has staged over 50 productions for Opera at USC and established the Carolina Opera Experience, a summer day camp for children. She received her BA from Davidson College and MFA (stage directing) from The Catholic University of America.

Professional directing credits include *Tosca* for The Dallas Opera, *The Little Prince* for Houston Grand Opera, *Dead Man Walking* for Kentucky Opera, *Il Barbiere di Siviglia* for Brott Opera, Hamilton, Ontario, CA, *Faust* for The Washington Opera (Washington National Opera); *La Bohème* and *Don Giovanni* (Lyric Opera of Kansas City); *Scott Joplin* and *Treemonisha*, *The Magic Flute*, *Don Pasquale*, and *La Traviata* (Opera Memphis); *Le Nozze di Figaro*, *Carmen*, *La Bohème* (Green Mountain Opera Festival, Vt.); *Le Nozze di Figaro* (Opera on the James) *La Bohème* and *Romeo et Juliette* (the National Symphony Orchestra/Wolf Trap Opera); *The Little Prince* (Houston Grand Opera, Tulsa Opera- Zambello production); *Die Entführung aus dem Serail*, *Aida*, *Salome*, *Norma*, *Il Tabarro*, *Romeo et Juliette*, *The Ballad of Baby Doe*, *Die Fledermaus*, *Tosca* (The Connecticut Opera); *The Magic Flute* (Houston Ebony Opera); *La Bohème* (Michigan Opera Theatre, Opera Carolina, Connecticut Opera, Augusta Opera, Quisisana Productions); *Porgy & Bess* (Opera Illinois, Connecticut Opera); *La Traviata* (Cleveland Opera, Connecticut Opera); *Rigoletto* (Opera Carolina, Piedmont Opera); *Madama Butterfly* (Artpark & Co., Connecticut Opera, Houston Ebony Opera Guild); *Lucia di Lammermoor* (Orlando Opera); *Fidelio* (Cleveland Opera); *I Pagliacci* (Eugene Opera, Connecticut Opera). Other operas staged include *La Dolorosa*, *The Face on the Barroom Floor*, *Luisa Fernanda*, and *Bastien & Bastienne* (Santa Fe Opera Apprentice Tour); *Amahl & the Night Visitors*, *Gianni Schicchi* (Dayton Opera); *Brundibar* (Tulsa Opera); *The Medium* (Augusta Opera); *The Telephone* (Augusta Opera, Dayton Opera); *Le Ville*, *Edgar*, *Martha*, *Linda di Chamounix*, *La Pietra del Paragon*, and *The Toy Shop* (Opera Theatre of Northern Virginia), *L'Elisir d'amore* (Shenandoah University) and *Love makes the World Go Round* (Opera on the James).

Additional directing projects include the dramas *I Am My Own Wife*, *In The Next Room or the vibrator play*, *Doubt-a parable*, *The Goat or Who is Sylvia* (Trustus Theatre) *Master Class*, *Grace & Glorie*, *You Can't Take it With You*, and *The Sister Rosensweig* (Workshop Theatre of SC) *Comedy of Errors* (University of Dallas); musicals *She Loves Me* (Coastal Carolina University); *A Chorus Line*, *South Pacific*, *Oklahoma*, *The Merry Widow*, and *The King & I* (Artpark, Lewiston, N.Y.) and *Sweeney Todd* for The Princeton Festival (Princeton, N.J.) and Workshop Theatre of SC, *Most Happy Fella* (Quisisana Productions, ME).

FBN

PRODUCTIONS

OPERA FOR KIDS



Children's Opera Festival

May 30	@ 10 a.m.	Icehouse Amphitheater
May 31	@ 10 a.m.	Columbia Music Festival Assoc.
June 1	@ 11 a.m.	Robert Mills House Grounds
June 2	@ 2:30 p.m.	Earlewood Park



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