



BOB JONES UNIVERSITY
CONCERT, OPERA
& DRAMA SERIES

P R E S E N T S

LUCIA
DI LAMMERMoor

BY GAETANO DONIZETTI

Libretto by Salvatore Cammarano
Based on Sir Walter Scott's novel
The Bride of Lammermoor

Conducted by Michael Moore
Designed and staged by Jeffrey Stegall
Lighting design by Richard Streeter

CAST OF CHARACTERS

(In order of vocal appearance)

Normanno, <i>Captain of the guard</i>	Joel Dupont
Enrico Ashton, <i>Lord of Lammermoor, Lucia's brother</i>	Mark Walters
Raimondo Bidebent, <i>Chaplain of Lammermoor</i>	Kevin Thompson
Lucia	Sarah Coburn
Alisa, <i>Companion to Lucia</i>	Marianne Freeman
Sir Edgardo di Ravenswood	Yi Li
Lord Arturo Bucklaw	Kaidi Xia

OPERA CHORUS

Soprano: Joy Berg, Janice Driscoll, Jessica Fichter, Mackenzie Graham, Sally Hammond, Lois Hess, Charlotte Matthews, Elizabeth May, Jessica Paschen, Cathryn Sanders, Jessica Sanders, Maria Villarreal, Carmel Woodruff

Alto: Sarah Haines, Joy Kamibayashiyama, Tina Lacock, Rachel Larson, Ashley Lowery, Katherine Matesevac, Lydia Pfeifle, Sarah Seeley, Paige Shoemake, Moriah Woodruff, Emily Yancey **Tenor:** Phil Arcuri, David Bell, Adam Eastland, Blake Felber, Josiah Jacobsen, Alex Moritz, Levi Myers, Cameron Wiedell

Bass: Stephen Baker, Andrew Barrett, Michael Bruno, Thomas Cardona, Stephen Champ, Kenneth Driscoll, Blake Johnson, Brady Johnson, Zach Kirchner, Matthew Rupp, Drew Williquette, Daniel Wu

Servants of the Ashton Household: Annathina Accampo, Megan Bailey, Madeline Bell, Corban Fleck, Christiane Gambold, Alexis Gonzalez, Brooke Henige, Megan King, Karissa McKenzie, Elisabeth Seymour, Colton Schiefer, Tyler Stinedurf

MUSICAL STAFF

Chorus Master	Eliezer Yanson Jr.
Understudies	Carlos Cardona, Rachel Christenson, Todd Jones, Jacob Martin
Rehearsal Accompanist	Duane Ream

PRODUCTION STAFF

Producer	Darren Lawson
Production Manager	Rod McCarty
Assistant to the Production Manager	Sandy Jaworski
Assistant Production Managers	Dale Burden, Jeremy Woodruff
Assistant Stage Director/Movement Coach	Jared Lane
Stage Manager	Joseph Jones

Costume/Makeup/Hair Supervisor	Dan Sandy
Wig Master	Alicia Carr
Costume Construction.	Kandice Busche, Anna Rench, Becky Sandy, Julie Tillman
Technical Engineer	Micha Moyer
Scenic Charge Artist	Jason Waggoner
Prop Master	Beth Adkins
Audio	Robert Johansen, Max Masters

UNIVERSITY ORCHESTRA

Violin I

MaryKatherine Brown,

Concertmaster

Sarah Herbster

Rachel Ervin

Jean-Luc Cataquet

Emily Carroll

Maranatha Hennegan

Isabel Vosburgh

Violin II

Katie Taylor*

Lauren Flower

Audrey Thompson

Ellie Myers

Katrina Kahlhamer

Gaby Gaduh

Dianne Pinner

Viola

Kristy Stodola*

Melody Minion

Janelle Vernoy

Emma Fordham

Cello

Derek Eilert*

Daniel Hudson

Taryn Flower

Bethany Ferrari

Bass

Kathryn Hughes*

Don Barrett

Flute

Andrew Simmons*

Sarah Overstreet

Piccolo

Annie Castilla

Oboe

Kali Shaleen*

Beth Eubank

Bassoon

Alex Fields

Bob Chest

Clarinet

Josh Recinos*

Katherine Knisely

Horn

Karis Lehman*

Darian Washington

Mark Frederick

Caleb Weberg

Trumpet

Matthew Phillips*

A.J. Steenhoek

Trombone

Alexis Hay*

Nathan Gardner

Grayson Roland

Timpani

Rob Schoolfield

Percussion

Kristen Dongon

Jonathan Savoy

Harp

Hannah Till

Offstage Band

Trumpet

B.J. Steenhoek

Lily Salerno

Christina Ross

Trombone

Trevin Ascher

Phil Arcuri

Euphonium

Daniel Leedy

Kyle Weberg

*Principal

SYNOPSIS

Setting: Seventeenth Century, The Lammermoor District of Southeast Scotland

Act I, Scene 1—Ruins of Ravenswood

Normanno, the chief huntsman of Enrico Ashton, urges his men to identify a stranger lurking about the grounds. Enrico, preoccupied with his declining fortunes, is disturbed that his sister Lucia refuses to marry Arturo Bucklaw. Raimondo suggests that Lucia's grief over her mother's death makes her reluctant, but Normanno declares that she is in love with Enrico's hated rival, Edgardo, the former Lord of Ravenswood. The huntsmen return with news that arouses Enrico's anger: the stranger is Edgardo.

Act I, Scene 2—Park Near Lammermoor

As Lucia and her companion Alisa impatiently await a secret meeting with Edgardo, Lucia recounts an ancestor's murder by a lover at the very fountain where they sit. She has seen the ghost arise from the fountain. Edgardo arrives and tells Lucia that he has been summoned to France and that he is determined to ask Enrico for Lucia's hand in marriage before departing. But Lucia, fearful of her brother, wants to keep their love a secret. Thus they solemnly exchange rings, each swearing that this symbolic gesture constitutes a formal engagement. Promising to be faithful to Lucia, Edgardo departs.

INTERMISSION

Act II, Scene 1—Ashton's Apartment, Lammermoor Castle

Normanno forges a letter relating Edgardo's faithlessness to Lucia. Having come to protest the inhuman harshness of her brother, Lucia learns that Arturo has arrived to marry her. When she reminds her brother of her pledge to another, Enrico produces the forged letter and pleads that his only salvation from his enemies is to ally his family with Arturo.

Act II, Scene 2—Great Hall of Lammermoor Castle

As guests and retainers of Lammermoor greet Arturo, he assures Enrico that he will renew the Lammermoor fortunes. When Lucia arrives, Arturo signs the marriage contract. Barely aware of what she is doing, Lucia adds her signature just as Edgardo bursts into the hall demanding his bride. Raimondo produces the contract. When Lucia acknowledges her signature on the document, Edgardo returns her ring, takes his from her, and tramples it underfoot.

INTERMISSION

Act III, Scene 1—Great Hall of Lammermoor Castle

The wedding guests crowd into the great hall, but Raimondo stops the celebration. He relates that when a mortal cry came from the wedding chamber, he entered to find Arturo dead and Lucia with a bloody dagger in her hand. The insane Lucia then appears, in her madness imagining that she has been granted permission to marry Edgardo. Her mind wanders to a vision of the church, candles and wedding ceremony. Discovering the truth as he rushes in, Enrico feels remorse at the sight of his sister. Lucia collapses, declaring that heaven will be empty for her until she is joined there by Edgardo.

Act III, Scene 2—The Tombs of the Ravenswoods

Edgardo awaits a duel with Enrico among the tombs of the Ravenswoods. Lord Ashton's retainers bring news that Lucia is near death. Edgardo, hearing the death bell, starts off to see Lucia, but Raimondo stops him with news of her death. Heartbroken, Edgardo stabs himself, desiring to at last be united with Lucia in death.

A SMART Guide, which offers additional information about Lucia di Lammermoor, is available online at bj.edu/lucia

ABOUT THE ARTISTS



Sarah Coburn, soprano. American soprano Sarah Coburn is captivating international audiences with her “precision placement, mercury speed, and a gorgeous liquid gold tone, gilded by a thrilling top and bottom register” (*The Globe and Mail*). Following her performances as *Lucie de Lammermoor* at Glimmerglass Opera, the *New York Observer* noted, “She turns out to have qualities that have made legends out of so many of her predecessors, from Adelina Patti to

Maria Callas: stage charisma, a thrilling upper register and, crucially, a fearlessness about abandoning herself to opera’s most abandoned heroine. ... This is a palpably exciting voice. ... Ms. Coburn is a budding *prima donna* of exceptional promise.”

Ms. Coburn’s 2017–2018 season begins with a role and company debut, as she sings the title role in *Manon* with Opera Santa Barbara. Her season also includes concerts with tenor Lawrence Brownlee at both the Tivoli Festival and with the Copenhagen Philharmonic, Rossini’s *Stabat Mater* with the Choral Arts Society of Washington led by Antony Walker, and Mahler’s Symphony No. 4 with the Tulsa Symphony Orchestra.

Last season Sarah Coburn returned to Seattle Opera as Adèle in *Le comte Ory*, debuted with Opera San Antonio as Rosina in *Il barbiere di Siviglia*, and sang Konstanze in Atlanta Opera’s production of *Die Entführung aus dem Serail*. The previous season saw her perform in concert with the Cincinnati Chamber Orchestra, Oklahoma City Philharmonic and the Tivoli Festival.

Recent highlights include the role of Amina in *La sonnambula* with the Wiener Staatsoper, Zerbinetta in *Ariadne auf Naxos* with Seattle Opera, Marie in

La fille du regiment with Seattle Opera and Tulsa Opera, Juliette in *Roméo et Juliette* with Tulsa Opera, and Adina in *L'elisir d'amore* with Washington National Opera. Ms. Coburn has performed the roles of Princess Yue-Yang in the world premiere production of Tan Dun's *The First Emperor* at the Metropolitan Opera opposite Plácido Domingo; Rosina in *Il Barbiere di Siviglia* with Florida Grand Opera, Los Angeles Opera, Tulsa Opera, Seattle Opera and Boston Lyric Opera; the title role in *Lucia di Lammermoor* with Washington National Opera, Tulsa Opera and Utah Opera; Gilda in *Rigoletto* with Welsh National Opera, Opéra de Montréal, Los Angeles Opera, Portland Opera, Arizona Opera and Cincinnati Opera; Asteria in *Tamerlano* with Washington National Opera and Los Angeles Opera; Vittoria in Pedrotti's *Tutti in maschera* at Wexford Festival Opera; Euridice in Haydn's *L'anima del filosofo* with the Handel & Haydn Society and Glimmerglass Opera; Elvira in *I puritani* with the Tivoli Festival, Boston Lyric Opera and Washington Concert Opera; Lakmé with Tulsa Opera; *Lucie de Lammermoor* with both Cincinnati Opera and Glimmerglass Opera; *Linda di Chamounix* at the Caramoor Festival; and Giulietta in *I Capuleti e i Montecchi* with Glimmerglass Opera. Ms. Coburn has also performed with Glimmerglass Opera as the title character in Gilbert and Sullivan's *Patience* as well as Sister Constance in *Dialogues of the Carmelites*, a role she reprised for New York City Opera.

Ms. Coburn created the role of Kitty in the world premiere of *Anna Karenina* at Florida Grand Opera and Opera Theatre of Saint Louis. She has sung Adele in *Die Fledermaus* with both Seattle Opera and Michigan Opera Theatre; Oscar in *Un ballo in maschera* with Opera Company of Philadelphia, Florida Grand Opera and Cincinnati Opera; Olympia in *Les Contes d'Hoffmann* and Sophie in *Der Rosenkavalier* with Cincinnati Opera; and Norina in *Don Pasquale*, Sandrina in *La finta giardiniera* and Susanna in *Le nozze di Figaro* with Florida Grand Opera.

Ms. Coburn has appeared in concert with Cincinnati Chamber Orchestra, the Moscow Philharmonic, Oklahoma City Philharmonic, Russian National Orchestra, Copenhagen Philharmonic at the Tivoli Festival, the Tulsa Symphony Orchestra, and the Handel & Haydn Society as a soloist for *Elijah* and *Messiah*. She has also sung *Messiah* with the Seattle Symphony Orchestra and Philadelphia Orchestra; performed *Carmina Burana* with the New Jersey Symphony Orchestra, National Chorale at Avery Fisher Hall, the National Symphony Orchestra and the Dallas Wind Symphony; and joined the Seattle Symphony for Mozart's Mass in C Minor and Bach's Mass in B Minor.

Ms. Coburn has appeared in concert with Bryn Terfel with Florida Grand Opera, as well as in a duo recital for the United States Supreme Court; in recital with Lawrence Brownlee for the Vocal Arts Society; with Los Angeles Opera and the Mark Morris Dance Group in Handel's *L'allegro, il penseroso, ed il moderato*; and in recital at the National Museum of Women in the Arts.

Ms. Coburn has received awards from the George London Foundation, The Richard Tucker Foundation, The Jensen Foundation, The Liederkrantz Foundation and Opera Index. She was also a national grand finalist in the 2001 Metropolitan Opera National Council Auditions.



Yi Li, tenor. Proving himself a formidable talent and a rising star to watch in the opera world, Yi Li is quickly gaining attention in the lyric tenor repertoire. This season he sings in Huang Ruo's *Paradise Interrupted*—an innovative contemporary opera hailed by *The Wall Street Journal* as “a mesmerizing new work that is part opera, part dynamic art installation”—which he will perform with the Lincoln

Center Festival, Singapore International Festival of the Arts, and Lincoln Center Second Annual Global Exchange. He will also perform the role of Alfredo in *La traviata* with Finger Lakes Opera and Don Ottavio in *Don Giovanni* with Nashville Opera. In addition, he joins the esteemed roster of The Metropolitan Opera for productions of *Manon Lescaut*, *Roméo et Juliette* and *Der fliegende Holländer*.

Some highlights from Mr. Li's recent seasons include the role of Don Ottavio in *Don Giovanni* with Intermountain Opera Bozeman and Baltimore Symphony Orchestra, Malcom in *Macbeth* with Middlebury Opera Company, and Cassio in *Otello* at The National Center Performing Arts in Beijing. He has had concert engagements with Indianapolis Opera's Rising Stars Concert and a Chinese New Year Concert with Shenzhen Symphony Orchestra at The Kennedy Center. He also received a grant from the Giulio Gari Foundation and performed at their annual gala.

Mr. Li recently graduated from Washington National Opera's revered Domingo-Cafritz Young Artist Program, where his assignments included Rodolfo in *La bohème* and roles in *Die Zauberflöte* and *Dialogues des Carmélites*. At San Francisco Opera's world-renowned Merola Program, assignments included Belfiore in *La finta giardiniera*, Smith in Bizet's *La jolie fille de Perth* and Lionel in *Martha*.

Mr. Li's training includes an artist diploma in voice from University of Cincinnati's College Conservatory of Music, where he performed Tamino in *Die Zauberflöte*, Don Ottavio in *Don Giovanni* and Ruggero in *La rondine*. During his time there, he also performed The Duke in *Rigoletto* at Cincinnati Opera and Don José in *Carmen* at CCM Spoleto Festival. He also holds bachelor and master of music degrees from Sichuan Conservatory in China, where performances included Alfredo in *La traviata*, Pinkerton in *Madama Butterfly*, Rodolfo in *La bohème* and Cavaradossi in *Tosca*.

Finding success on the emerging artist competition circuit, Yi Li's talent has been recognized by several elite foundations and organizations. Mr. Li was a grand final winner of the Metropolitan Opera National Council Auditions, finalist at *Operalia: The World Opera Competition*, winner of the Sullivan Musical Foundation Award, China's representative at the Cardiff Singer of the World Competition, third prize at the Gerda Lissner Foundation International Vocal Competition, finalist in the 49th International Singing Competition of Toulouse, winner of the grand prize in Opera Columbus Irma M. Cooper Vocal Competition, and winner of CCM's Corbett Scholarship Competition.



Mark Walters, baritone. Being touted as one of the next great American Verdi baritones, Mark Walters has been described by *Opera News* as “a force to be reckoned with.” He is lauded for his performances throughout the United States as Scarpia in *Tosca*, Germont in *La traviata* and Pizarro in *Fidelio*. For his performance in *La forza del destino*, *The Chicago Sun Times* commended his “vocal fury.” Walters is now foraying into richer, more dramatic roles, including *Die fliegende Holländer*, Jochanaan in *Salome*, Wotan in *Der Ring des Nibelungen*, the title role of *Sweeney Todd* and Iago in *Otello*.

This season Walters sings the role of Peter in *Hänsel und Gretel* with Seattle Opera, Scarpia in *Tosca* with Opera Tampa, and the title role in a concert version of *Don Giovanni* with Kalamazoo Symphony. In addition, he will sing in the Centennial Celebration Concert with Opera Tampa and in the 10th Anniversary Gala with Opera Louisiane. In concert, he will sing Handel’s *Messiah* with Augustana College, Beethoven’s Symphony No. 9 with Traverse City Symphony, and Beethoven’s Symphony No. 9 and Vaughn Williams’ *Serenade* with Springfield Symphony.

Recent engagements include a company debut as Scarpia in *Tosca* with Minnesota Opera and a return for their world premiere of *The Shining* as Mark Torrance; the title role of *Rigoletto* with Florida Grand Opera and Orlando Philharmonic Orchestra; the title role in *Don Giovanni* with Seattle Opera; Germont in *La traviata* with Arizona Opera, Florentine Opera and Finger Lakes Opera; Don Pizarro in *Fidelio* with Kentucky Opera and Opera Omaha; Marcello in *La bohème* with Florida Grand Opera and Opera Coeur d’Alene; Zurga in *Les pêcheurs de perles* with Opera Carolina; Renato in *Un ballo in maschera* with Opera Tampa; Valentin in *Faust* and Enrico in *Lucia di Lammermoor* with Arizona Opera; a production of *Peter Grimes* with Canadian Opera Company; Jack Rance in *La fanciulla del West* with Mobile Opera; his debut with the Spoleto Festival USA in John Adams’ *El Niño*; his debut with Opera Santa Barbara in the title role in *Don Giovanni*; Scarpia in *Tosca* with Sarasota Opera; and Sharpless in *Madama Butterfly* with Florentine Opera.

Career highlights include the world premiere of *Rappahannock County* by American composer Ricky Ian Gordon, recorded on the Naxos label; his European debut as Germont in *La traviata* with Den Nye Opera, Norway; and his Asian debut in the title role of *Don Giovanni* in Osaka, Japan. He also portrayed the Reverend Olin Blich in a special 50th anniversary production of *Susannah*, personally overseen by Carlisle Floyd.

Walters’ oratorio work includes his Carnegie Hall debut in Orff’s *Carmina Burana* and Fauré’s *Requiem* conducted by John Rutter; Beethoven’s Symphony No. 9 with the Tallahassee Symphony, Mississippi Symphony Orchestra and the Lima Symphony; Verdi’s *Requiem* with the Mississippi Symphony; Brahms’ *Requiem* with Arizona Music Festival; and Handel’s *Messiah* with the Mississippi Symphony and the Handel Oratorio Society. As a featured soloist, Mr. Walters has sung in the *Milnes Voice Gala Honors James Morris*, in the *Baritones on the Bayou* with Opera Louisiane, as Elijah with the Pensacola Choral Society, and in a gala concert for the Canterbury Festival, U.K.



Kevin Thompson, bass. The American bass Kevin Thompson possesses a voice with extraordinary range, depth and color combined with a commanding stage presence. The *San Francisco Classical Voice* says he has “a mountain of a voice, with resonance from the Escorial of Philip II, the throne of Boris Godunov, and the majestic court of Sarastro. ... Thompson delivered all the goods.”

Mr. Thompson begins the 2017–2018 season in debuts with Odyssey Opera as Thibaut in *Maid of Orleans* by Tchaikovsky and the Chautauqua Institution in Verdi’s *Requiem*. Return engagements include Ramfis in *Aida* with Knoxville Opera and Raimondo in *Lucia di Lammermoor* with Bob Jones University and with the National Chorale for their 50th Anniversary season at Lincoln Center.

Last season (2016–2017), Mr. Thompson enjoyed a return engagement at New York City Opera reprising the role of the Old Gypsy in *Aleko*, a performance praised as “stentorian” by the *New York Times*. Company debuts included Don Basilio in *Il Barbiere di Siviglia* with Opera Hong Kong, Angelotti in *Tosca* with Opera Tampa, and Banquo (a role debut) in *Macbeth* with LoftOpera. Other performances included Mozart’s *Requiem* with the St. Louis Symphony and Verdi’s *Requiem* with the Tallahassee Symphony.

During the 2015–2016 season, Mr. Thompson made numerous role and company debuts, including Stefano Colona in Wagner’s *Rienzi* with the National Philharmonic (a performance praised by the *Washington Post* as “stentorian in the best sense”), the Old Gypsy in Rachmaninoff’s *Aleko* with Opera Carolina (performing “the vocal highlight of the opera” according to *Classical Voice North Carolina*), Osmin in *Die Entführung aus dem Serail* with Festival Opera (concerning which the *San Francisco Chronicle* said, “Powerful, capacious and indefatigable singing. ... [He] handled it all with terrifying ease”), Beethoven’s Ninth Symphony with the Colour of Music Festival, and Verdi’s *Requiem* with the National Chorale at Lincoln Center. He returned to Opera Santa Barbara as Il Commendatore in *Don Giovanni* and to New York City Opera in the cast of *Tosca* for the company’s reopening at Lincoln Center, where he also made his role debut as the Captain in Catan’s *Florenzia en el Amazonas*.

During the 2014–2015 season, Mr. Thompson debuted with Santa Fe Opera as the Fifth Jew in *Salome*, capturing the attention of the *New York Times*, and covered Sparfucile in *Rigoletto*, a role he also sang in a return engagement with Opera Santa Barbara. In New York, he sang in Dvorak’s *Stabat Mater*; at the Kennedy Center he sang the role of Ahmed Sumani in selections from the world premiere of *Qadar* and in Beethoven’s *Missa Solemnis* with the award-winning Washington Chorus. He made his role debut as Osmin in *Die Entführung aus dem Serail* with West Bay Opera, praised as a “landmark performance ... big time opera” (*San Francisco Examiner*), and returned there later in the season, again to enthusiastic acclaim, as Mephistopheles in *Faust*.

Singing throughout the world, on both the opera and concert stage, he has been called a “voluminous bass with exquisite overtone-rich timbers and rafter-shaking sonority”; indeed, “the excitement his performances generate has captured international attention” (*Kieler Nachrichten*). Since 2008, he has appeared as Ramfis and Il Re (*Aida*), Sarastro (*Die Zauberflöte*), Mephistopheles (*Faust*), Oroveso (*Norma*), Sparafucile

(*Rigoletto*), Grand Inquisitor (*Don Carlos*), Lodovico (*Otello*), Il Commendatore (*Don Giovanni*), Colline (*La bohème*), Judge Turpin (*Sweeney Todd*), and Hans Schwartz (*Die Meistersinger*). He has also appeared in Verdi's *Requiem*, Mozart's *Requiem*, Haydn's *The Creation* and the Lord Nelson Mass, and Stravinsky's *Les Noces*. International venues include Hannover Staatsoper, Fundacion Teatro Nacional Sucre in Ecuador, Teatro Verdi Trieste, Teatro Regio Parma, Opera Kiel, the Gasteig in Munich, Wexford Opera House in Ireland, La Folle Journee, and the American Cathedral in Paris.

Mr. Thompson appeared in the world premiere of *Die Weisse Furstin* in Munich and in the U.S. premiere of *Haggadah shel Pesah (Passover in Exile)* at Carnegie Hall in New York. As a permanent part of the Smithsonian Institute's Hirschorn Gallery in Washington, D.C., Mr. Thompson is featured singing "Old Man River" in an occurring audio walk artwork exhibit titled "Words Drawn in Water" by artist Janet Cardiff.

He has performed under the baton of a distinguished roster of conductors that includes Edoardo Muller, Andreas Delfs, Julian Wachner, Christopher Allen, Grant Gershon, Leon Botstien, Joel Revzen, Alexander Kalajdzic, Mark Flint, Dean Williams, David Zinmin and the late Julius Rudel. Mr. Thompson is an alumnus and career grant recipient of San Francisco Opera's prestigious Merola Program and an alumnus of the Santa Fe Opera Program, the Juilliard School in New York, AIMS Graz (American Institute of Musical Studies) and Aspen Music Festival. Mr. Thompson is recipient of numerous awards, including those from the National Symphony Competition, Liederkranz Foundation, Florida Grand Opera, Career Bridges, Don Giovanni International Competition, Meistersinger Competition, Marian Anderson Scholar, Paul Robeson Competition, and the Rosa Ponselle Competition.

For more info, see www.KevinThompsonBass.com

RODEHEAVER AUDITORIUM
February 27, March 1 and March 3, at 8 p.m.

Chimes will play and lobby lights will flash three minutes before the end of intermission. After the houselights are dimmed, latecomers will be readmitted at the discretion of the ushers.

In consideration of the performers and the enjoyment of fellow patrons, audience members are requested to turn off cellphones and other digital devices during performances.

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