

THEATER REVIEW

Lack of harmony plays quite well in fine 'Opus'

By James Hebert
THEATER CRITIC

Minor chords meet major discord in "Opus," a play that starts with a stately chamber piece and concludes like a Who concert.

No reason that classical musicians shouldn't also get to act like human beings, but it's still a guilty little thrill to watch these exemplars of high culture snipe, sabotage and generally act as petty as the rest of us.

Somewhere amid all the bickering, they manage to make some sweet music, and so does the Globe with this smart, involving and (here come the puns) expertly



Katie Sigismund

tuned production of Michael Hollinger's play about a string quartet coming unstrung.

Kyle Donnelly directs an excellent quintet of actors who somehow did not get around to becoming instrumental virtuosos in rehearsals. (Slackers.)

Instead, the actors pretend to play their instruments, as the audience hears recorded passages by a professional quartet. While this might seem a major obstacle to authenticity for a show so immersed in music, the five mine in a precise but gendly stylized way that doesn't at all come off as phony.

It also helps that even in scenes without music, the cast performs together like its own human fugue, with moments of harmony and sharp counterpoint and a chance for each character voice to be heard.

If the performers work as one piece, the character who sets the story in motion is one piece of work. That would be Dorian, the prodigiously talented and proudly unbalanced violist, played with a quirky verve by the masterful Mark H. Dold.

Dorian has recently been fired from the (fictional) Lazara String Quartet, and as the play opens he has ominously vanished. The remaining members have forged ahead, auditioning a young violist named Grace.

She shrinks at first from the Lazara's testosterone trio, but as played by Katie Sigismund with quiet depth and a disarming charm, Grace quickly reveals some pluck. (Er ... pizzicato?)

Beyond gender politics, what

DETAILS

"Opus"

The Old Globe Theatre
When: Tuesdays-Wednesdays, 7 p.m.; Thursdays-Fridays, 8 p.m.; Saturdays, 2 and 8 p.m.; Sundays, 2 and 7 p.m.; through April 26.

Where: Arena Stage at the San Diego Museum of Art's Copley Auditorium, Balboa Park.

Tickets: \$29-59

Phone: (619) 234-5623

Online: TheOldGlobe.org

Hollinger seems interested in exploring with "Opus" is the evanescence of music and life, and how trying to hold on too tight — to possessions or people or even a pleasing, fleeting note — can let a shot at fulfillment slip through the fingers.

That's most embodied in Elliot, the quartet's first violinist and control-freak-in-chief, played with an exquisite sense of the uptight by Jim Abele. His romantic history with Dorian is echoed in hints of an attraction between Grace and the recently divorced second violinist Alan (a funny and down-to-earth Jeffrey M. Bender).

The easygoing cellist Carl rounds out the ensemble; his character seems an afterthought at first, but Carl's health becomes pivotal to the story, and Corey Brill's rock-solid portrayal describes a surprising arc from easygoing young dad to tough and decisive survivor.

Some familiar music pops up: When Grace first cradles a priceless viola made by the quartet's namesake, she plays a fragment of Bach's haunting Suite for solo cello No. 1 in G major. Later, we hear strains of "God Only Knows," composed by Beach Boy Brian Wilson, another troubled genius.

We also hear a bit of Pachelbel's Canon, which Elliot dismisses as "dinner music" and whose admirers he derides as Philistines. Those admirers happen to include the president and his wife, for whom the quartet is about to perform on national TV. Elliot cans the Canon in favor of Beethoven's difficult Opus 131, the String Quartet No. 14. The moment proves both triumphant and, in its aftermath, shattering.

Hollinger (a top-flight violist himself) tucks on a brief coda that's arguably unnecessary. But it doesn't take away from a tightly crafted play that's generous with humor, suspense and other pleasures. As sheer entertainment, "Opus" is just about note-perfect.

SAN DIEGO UNION-TRIBUNE

April 9, 2009

NIGHT & DAY



IT'S AN 'OPUS' Katie Sigismund and Mark H. Dold in the Old Globe Theatre staging of Michael Hollinger's "Opus," which runs through April 26 in Balboa Park. *Craig Schwartz*

NEWS REVIEWS VIDEO BLOGS CHARTS FEATURES PEOPLE PROFILES AWARDS CARI

GO

Powered
By 

To Go

Contact Us

Newsletter
Signup


LEGIT


Posted: Sun., Mar. 29, 2009, 6:11pm PT

Digg

 TALK BACK!

 EMAIL

 PRINT

 CONTACT

Regional

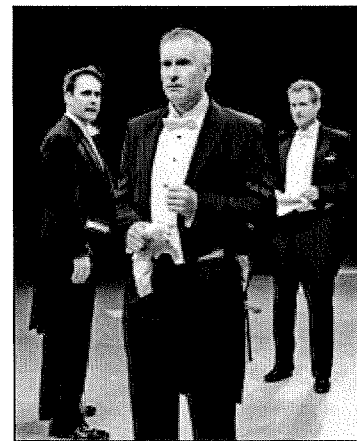
Opus

(James S. Copley Auditorium; 227 seats; \$59 top)

By BOB VERINI

An Old Globe presentation of a play in one act by [Michael Hollinger](#). Directed by Kyle Donnelly.

Elliot, First Violin - [Jim Abele](#)
Alan, Second Violin - [Jeffrey M. Bender](#)
Dorian, Viola - [Mark H. Dold](#)
Carl, Cello - [Corey Brill](#)
Grace, Viola - [Katie Sigismund](#)



'Opus'

While many if not most performing artists are temperamental, on the evidence of "Opus" a string quartet's members may be the most high-strung. Scribe Michael Hollinger sees them as four leaderless individuals sawing their way toward self-expression and group harmony, in an environment of charges and confrontations: chamber music emerging from a chamber of horrors. Former violist Hollinger seems to know whereof he speaks, for despite over-the-top plotting, his fictional Lazara Quartet thrums with believability in Kyle Donnelly's impeccably detailed, sturdily acted Old Globe arena staging.

That a drama about a quartet features a cast of five already hints at the complex skein of conflicts at work within the long-established, Grammy-winning ensemble. At rise they're auditioning to replace violist Dorian (a manically charismatic [Mark H. Dold](#)), the explanation of whose absence is one of several reveals up the author's sleeve, some too easy to see coming, others a neat surprise.

With chosen virtuosa Grace as our surrogate ([Katie Sigismund](#) charmingly progressing from intimidated novice to assured co-equal), we chart her fellow artistes' stories encompassing survived cancer, a couple of failed relationships, two extraordinarily valuable instruments and a series of life-and-death quarrels over phrasing in Beethoven's Op. 131.

Flashbacks, both enacted live and projected as documentary video, explore the Lazaras' past, even as present-day

events drive toward a nationally televised [White House](#) appearance (a canny choice on Hollinger's part to raise the stakes amidst all the rehearsal wrangling).

Through rhythmically overlapping dialogue and expressive physicalization -- even the scene changes are executed with elegance -- Donnelly brings out all the suspense inherent in a team's efforts to work through their differences and create beauty.

Because the specifics are so carefully attended to, veterans of any workplace tension should readily find themselves represented here. Even a musically unsophisticated audience can appreciate the impact of a debate over an unmarked crescendo in Beethoven's score, or the anguish of a player's late entrance at bar 10 while the recording tape is rolling.

Thesps' dynamics parallel those of the quartet, each making a strong impression while meshing with the others (and all five mime their prerecorded music with studied finesse). Dold, and Jim Abele as the testy first violinist, make the most of their flamboyant diva opportunities, while Sigismund, Corey Brill and Jeffrey M. Bender are no less persuasive in more subdued roles.

York Kennedy's lighting effectively sets off the public and private exchanges, though poorly dressed overhead cables cast weird shadows and block some views of the video screens. It's the only sloppiness to be found here, the kind that'd send any of the quartet's stalwarts into a hissyfit.

Sets, [Kate Edmunds](#); costumes, [Denitsa D. Bliznakova](#); lighting, [York Kennedy](#); sound, [Lindsay Jones](#); stage manager, [Diana Moser](#). Opened March 26, 2009. Reviewed March 28. Runs through April 26. Running time: 1 HOUR, 30 MIN.

Variety is striving to present the most thorough review database. To report inaccuracies in review credits, please [click here](#). We do not currently list below-the-line credits, although we hope to include them in the future. Please note we may not respond to every suggestion. Your assistance is appreciated.

Date in print: *Mon., Mar. 30, 2009, Los Angeles*



TALK BACK



DIGG



EMAIL



PRINT



CONTACT



RSS

Links posted in this story: [Corey Brill](#), [Jim Abele](#), [Kate Edmunds](#), [Lindsay Jones](#), [Michael Hollinger](#), [White House](#)

TALKBACK:

[VIEW ALL DISCUSSIONS](#) | [COMMENT ON THIS REVIEW](#)

Have an opinion about this article? Be the first to comment

RECENT REVIEWS:

Notes From Underground%

- 3/27/2009 2:54:12 PM%

Mary Poppins%

Print Page

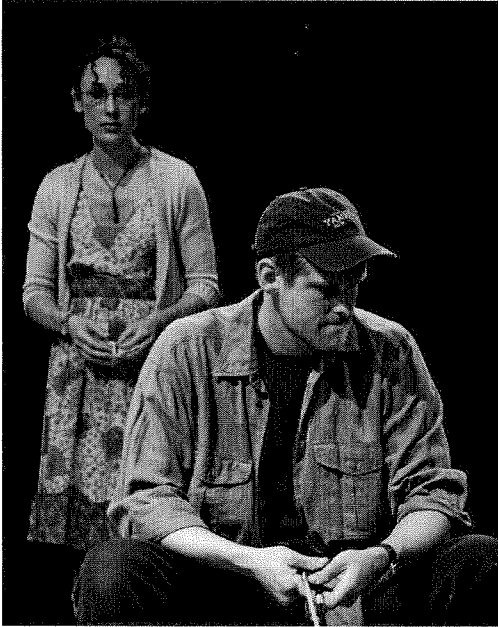
Real News • Really Local

Real News • Really Local

NORTH COUNTY TIMES

THE CALIFORNIAN

Last modified Wednesday, April 1, 2009 12:05 PM PDT



Katie Sigismund as "Grace" and Corey Brill as "Carl" in The Old Globe's production of "Opus" by Michael Hollinger, directed by Kyle Donnelly, playing in the Globe's Arena Theatre at the San Diego Museum of Art's James S. Copley Auditorium on March 21 □□ April 26 (Photo courtesy of Craig Schwartz)

REVIEW: Globe's well-tuned 'Opus' is fine composition

By PAM KRAGEN - Staff Writer

Beethoven's 14th string quartet, Opus 131, was one of the composer's favorites, a sinuous, melancholy seven-moment piece prized for both its subtlety and its innovation.

It's also devilishly difficult to perform and it proves the undoing for the Lazzara Quartet, the fictional ensemble that comes unstrung in Michael Hollinger's well-written play "Opus." The five-character drama is making its San Diego premiere in a zippy, expertly cast production at the Old Globe this month.

Hollinger was inspired to write the play by the real-life Guarneri Quartet, which is retiring this year after 45 years of near-seamless togetherness. His play looks behind the music to examine the symbiotic near-marriage between the members of a string ensemble, the tug-of-war between artistry and business, and the secret to finding perfect harmony, at least onstage.

Running a tight 90 minutes (just 50 minutes more than the actual Op. 131), Hollinger's script is rich with musical insight, natural dialogue, humor and a few surprise twists. Director Kyle Donnelly keeps the pacing swift and has cast a quintet of actors who fit their roles perfectly.

The play hopscoches back and forth through time between a few years ago ---- when the 10-year-old, Curtis Institute-born Lazzara Quartet was at its peak, fresh off a Grammy win and the subject of a then-in-progress film documentary ---- and the present day, when the now-infamous quartet is auditioning musicians to replace their recently fired violist, the brilliant but unstable Dorian, whose fiery artistic temperament and insatiable perfectionism has given the group a fractious reputation, and has scuttled their efforts to finish a CD of Beethoven's complete quartets.

The Lazzara survivors find their ideal match in the brainy young violist Grace, who signs on just six days before the group is scheduled to play on live television at the White House, an opportunity the group hopes will put them back on top again.

Sparks fly between Grace and the quartet's second violinist, the divorced lothario Alan; cellist Carl, a married father of two and five-year cancer survivor, is faced with some life-changing decisions; and the group's combative leader, first violinist Elliot confronts his secret, longtime affair with Dorian, his role in the group's demise and his limitations as a musician. And Dorian? He has disappeared without a trace. Could he be dead? Or could he hold a hidden ace that will change his and the quartet's future.

The script is strong and the music that underscores each scene gives the play an intellect and fluidity. But the fine cast make it honest.

As Grace, Katie Sigismund is the most authentic musician of the group, with her ramrod-straight posture, sensitivity and eagerness to please. As Dorian, Mark H. Dold steals all his scenes, credibly portraying a passionate, manic-depressive artist. Jeffrey M. Bender is thoroughly endearing as Alan, the likable lug with warm eyes and a shy smile. Corey Brill has a nervous, quiet energy as the secret-keeping Carl. And as the controlling, self-loathing Elliot, Jim Abele nimbly handles the play's linchpin role, believably self-destructing during the course of the play.

The play's a good fit for the Globe's borrowed in-the-round Copley theater at the San Diego Museum of Art. It requires little in the way of scenery (just a few chairs and music stands, with video screens on each wall showing snippets of the infamous documentary. Denitsa D. Bliznakova designed the costumes, York Kennedy created the basic lighting and Lindsey Jones designed the sound. The prerecorded string quartet music was created by the Vertigo String Quartet in Philadelphia, where the play had its world premiere in 2006.

If you're a musician, you'll love the interweaving of music and musical language in the script, but you don't even have to like classical music to appreciate "Opus," which tells a very human story about the human elements that combine to make the music.

"Opus"

When: 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays; through April 26

Where: Old Globe at the Copley Auditorium, San Diego Museum of Art, Balboa Park;

Tickets: \$29-\$66

SAN DIEGO READER

April 9, 2009

CALENDAR

Calendar THEATER

Opus

Dorian, the violist and most gifted member of the all-male Lazara String Quartet, has disappeared six days before a command performance at the White House (the President, a raging Philistine, wants "Hail to the Chief" and Johann Pachelbel's somnolence-inducing Canon in D). Young Grace auditions far better than her résumé promises. She joins the group and, amid utopian harangues about "four equal voices," wonders if all the rumors about the group's legendary bickerings, some life-threatening, are true. *Opus* moves pretty much as expected: out of backstage chaos comes harmonic order. Although the script unfolds as if written in haste (including a coda that's a gratuitous lulu), the Old Globe's staging, by Kyle Donnelly, emphasizes its strengths, especially the passion with which an art becomes crafted. As if each actor were an instrument, and each scene a different tempo, the director has melded a fine ensemble cast into the fluidity of music. Former UCSD students Corey Brill and Katie Sigismund shine as Carl (the cello player whose bad news fuels the plot) and Grace. Sigismund's portrayal of the young woman, thrust into a male fraternity and having to find her place, is so precise you'd swear she's based it on an exact model. Also amazingly precise: Lindsay

Jones's sound design. In the symphonic equivalent of "air guitar," the actors fake playing the music. And Jones has the "performed" notes emerge, it would seem, from the instruments themselves. Sometimes he moves the music from the stage to speakers behind the audience: it drifts up and then out, as if, in the case of Beethoven's *Opus 131*, it's headed home to heaven.

Worth a try.

OLD GLOBE THEATRE, 1363 OLD GLOBE WAY, BALBOA PARK. 619-234-5623. THURSDAYS, 8 P.M. FRIDAYS, 8 P.M. SATURDAYS, 2 AND 8 P.M. SUNDAYS, 2 AND 7 P.M. TUESDAYS, 7 P.M. WEDNESDAYS, 7 P.M. THROUGH APRIL 26.

SAN DIEGO READER

April 9, 2009

CALENDAR



Opus

LA JOLLA LIGHT

April 9, 2009

Not one wrong note in Globe's 'Opus'

BY DIANA SAENGER
Contributor

History shows that artistic geniuses are often high-strung, and this rings true in Michael Hollinger's "Opus." A four-member, world-renowned string quartet is about to prepare for a prestigious performance at the White House when its violist disappears. A standout audition by a female admits her to the quartet, but she soon discovers there are many sour notes among the group's personalities that she may not be able to handle. The Old Globe's production of "Opus" runs through April 26 in the Globe's Arena Theatre at the San Diego Museum of Art's James S. Copley Auditorium.

The first sight of the minimal stage setting of four folding chairs and four string instruments on the Copley Auditorium floor might make one think what could possibly transpire here that would be so intriguing. With the final applause and standing ovation that took place at the end of the play I attended, there was a resounding answer — magic!

Elliott (Jim Abele), Alan (Jeffrey M. Bender) and Carl (Corey Brill) are facing a crisis in their career. Their fourth partner in their quar-

'Opus'

- Through April 26
- The Old Globe's Arena Theatre
- Copley Auditorium, San Diego Museum of Art
- 1450 El Prado
- (619) 234-5623, www.oldglobe.org

ter is missing, and they must find a fill-in to meet their upcoming performance deadline. An ordinary violist will not do. These are perfectionists with unprecedented ears, who can tell a partner they didn't *poco retard* a note or they needed to be *molto espressivo*.

The group is reluctant to try out a female, but when Grace (Katie Sigismund) looks at the sheet of music in front of her and plays like an angel, she's in. Grace has heard about this group, even watched a documentary about it that revealed its intense personalities. She's also worried about what happened to Dorian (Mark H. Dold), a founder of the group and whose shoes she is nervous to fill.

As the group prepares to play one of its most chal-



Katie Sigismund and Mark H. Dold portray Grace and Dorian, two of the complex personalities who make up a quartet in 'Opus.' CRAIG SCHWARTZ

lenging pieces to date — Beethoven's difficult Opus 131 — each practice session is fraught with more angst. Carl and Alan are very concerned about Dorian. Elliot, Dorian's former lover, disguises his concern with anger, which begins to hamper the focus of the group. Pressure is already so prominent among the quartet that when Dorian returns, it could blow up in everyone's face.

Hollinger, himself a classically trained violist, writes about a world he knows best in this 2006 Barrymore Award-winning play. His in-

What's so intriguing about "Opus" is the underlying layers of the characters. As professionals, they are one unit — deciding who will remain, where and what they will play and even what they will wear. Yet each member has a completely different life situation that must be silhouetted as a backdrop to his or her career.

How these layers are peeled back is part of the play's fascination. I also enjoyed learning some of the music lingo and getting a peek into the lives of how creative musicians need to be precise to a fault for their art. The fact that the actors mimic playing the selections of Bach, Beethoven and others that are heard is insignificant. There's not one wrong note in "Opus."

spiration came from the renowned Guarneri String Quartet, which played together for 45 years.

Music, human behavior intertwine in Globe's turbulent, brilliant 'Opus'



By
**CHARLENE
BALDRIDGE**

Michael Hollinger's "Opus," an Old Globe Theatre piece playing through April 26 at James S. Copley Auditorium in Balboa Park, is as thrilling, well-constructed and turbulent as any Beethoven string quartet.

Playing in a string quartet, says fictional first violinist Elliot, should be "a discourse among four reasonable people." The reality is quite different. Because it is written out, with tempo and dynamics usually indicated as well, classical music is controlled. Human behavior is not.

Hollinger ought to know. He trained at Oberlin College as a violinist and then switched to playwriting. "Opus" presents a gripping, intriguing character study of five musicians, each sensitive and, in varying degrees, volatile.

String quartets, especially younger American quartets, are less autocratic than before, even though some still believe the first violinist is the boss. Elliot (an extraordinarily sensitive yet restrained performance by Jim Abele, who played the second husband in The Globe's "The Pleasure of His Company") may yearn to command, but in truth, the Lazara Quartet is run democratically; a

majority, preferably unanimous, determines the group's personnel and playlist.

Having met as students at Philadelphia's Curtis Institute of Music, the quartet is named for an 18th-century stringed-instrument maker. As part of their community property, they possess two Lazara instruments, a violin and a viola. Second violinist Alan (Jeffrey M. Bender) and cellist Carl (Corey Brill, also UCSB, MFA) are voices of reason, and yet they express strong opinions as well, ultimately deciding who stays and who goes. In the case of violinist Dorian, they agree with Elliot to oust Dorian, the violist.

With his tousled hair and romantic good looks, Dorian (Mark H. Dold) is a perfectionist and the most emotional of the quartet. The audience learns in later flashbacks that he disrupted the final session in Lazara's complete recordings of the Beethoven string quartets. After being released from his contract, Dorian disappeared, off his mood-swing meds, his longtime, verboten affair with Elliot ended.

When the play begins, the remaining three are auditioning for a new violist. A White House command performance looms, so the position needs immediate filling. They choose a young woman named Grace (excellent Katie Sigismund, a UCSB MFA graduate), who hesitates, and not because she knows the quartet's inner strife. She has an audition the following week for first chair

viola in the Pittsburgh Symphony Orchestra. The others berate her, asking, "You'd trade playing in an orchestra for this?" She changes her mind.

In live performance, quartet playing is most exciting for players and audience alike. One never knows when a string will break. In a 1999 interview, Emerson Quartet cellist David Finckel said the audience doesn't pay to see perfection. "You want to be spontaneous," Finckel said. "The concert is the place to take chances. It should be unpredictable, alive and fresh."

The same can be said for Hollinger's play, which unfolds, in director Kyle Donnelly's sure hands, like a piece of chamber music, rife with movement, intertwining and overlapping dialogue, solo and duet sections. Although the actors do not play their instruments, they do a believable job of miming, albeit without hand vibrato, which kills the illusion for regular concertgoers.

Because the players switch places around the playing space and the placement of speakers is phonically stationary, it's sometimes unclear who's on first (pun intended).

Lindsay Jones' otherwise unerring sound design uses music of Bach, Beethoven, Pachelbel, Bartok and even The Beach Boys. Kate Edmunds' scenic design is composed largely of music stands. Denitsa D. Bliznakova's costumes are attractive, and York Kennedy's lighting design is immaculate.



COURTESY PHOTO

Grace (Katie Sigismund) is obviously less than thrilled with Dorian's (Mark H. Dold) advice in The Old Globe Theatre's 'Opus'.

The denouement is thrilling, turbulent, shocking and bravely unresolved. There are no dull movements in "Opus," the best production yet in The Globe's temporary space. It continues at 7 p.m. Sundays, Tuesdays and Wednes-

days; 8 p.m. Thursdays through Saturdays; and 2 p.m. Saturdays and Sundays through April 26 at the Copley Auditorium, San Diego Museum of Art, 1450 El Prado. \$29-\$59. Visit oldglobe.org or call (619) 23-GLOBE.

theater

Of music and contract murder

BY JEAN LOWERISON

Published Thursday, 09-Apr-2009 in [issue 1111](#).

'Opus'

Goethe once defined a string quartet as "a discourse among four reasonable people," and in a good performance, that's certainly the way it sounds.

But discord is common in quartets, and while second violinist Alan (Jeffrey Bender) says "At its best, it's like a marriage only with more fidelity," volatile violist Dorian (Mark H. Dold) counters with "At its worst, it's like swallowing Drano."

Right now, the fictional Lazara String Quartet is in a time crunch: days away from an important gig at the White House, it is auditioning recent graduate Grace (Katie Sigismund) to replace the brilliant but "buggy" Dorian (Mark H. Dold), fired by headstrong first violinist Elliot (Jim Abele) for his erratic behavior.

Creativity, artistic temperament and personal quirks collide in Michael Hollinger's *Opus*, onstage in a riveting Old Globe production through April 26 at the San Diego Museum of Art's Copley Auditorium. UCSD theater professor Kyle Donnelly directs.

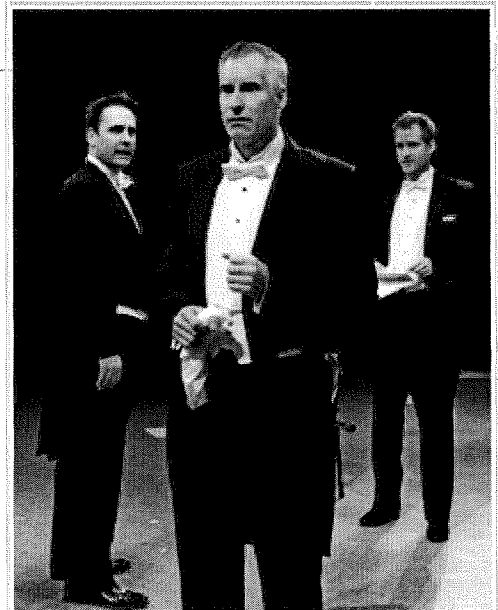
Hollinger knows musicians: an ex-rocker, he trained as a violist at the Oberlin Conservatory. Fortunately for us, he has found his forte in playwriting.

Hollinger gives us a complex group of distinct personalities: Elliot the acid-tongued drama queen; Alan the charming lothario; Carl the laid-back family man; the mercurial but brilliant Dorian; and timid newcomer Grace, who just wants a regular job so she can defend her choice of a music career to her doubting family.

I suppose *Opus* could be faulted for its heightened, almost soap opera-like characters and situations, a melodramatic ending, and the occasional unhelpful intrusion of a TV camera for an interview, but overshadowing these is the considerable joy of watching artists at work. In the Beethoven *Opus 131*, for example, Alan questions Elliot's interpretation of the marking "ma non troppo."



(l-r) Jeffrey Bender as "Alan" and Katie Sigismund as



The Old Globe's production of 'Opus'

"I know what 'ma non troppo' means," snaps Elliot.

"Well, that was clearly troppo," Alan retorts. "It sounds like we're smothering a baby."

It's a tribute to sound designer Lindsay Jones that the actors, who bow but do not finger their instruments, almost convince us they are playing the recorded music from the sound booth.

There is no real set; the actors move four folding chairs as needed. Donnelly intelligently plays into the in-the-round stage configuration by changing the seating order each time the quartet sits down to play, and a large TV screen on each theater wall adds another viewing possibility.

These actors may not be musicians, but they understand

"Grace" in The Old Globe's production of 'Opus' by Michael Hollinger, directed by Kyle Donnelly, playing in the Globe's Arena Theatre at the San Diego Museum of Art's James S. Copley Auditorium through Sunday, April 26.

PHOTO BY CRAIG SCHWARTZ

the concept of ensemble performance. Each contributes to and takes what's needed from the whole. It's a lovely piece of work all around.

The joy and sorrow of live music is that it is recreated anew every performance, but gone forever as soon as the music dies – much like an actor's performance. *Opus* is a

fascinating glimpse into the life of those who are lucky enough to make a living creating music.

Opus plays through Sunday, April 26, at San Diego Museum of Art's James S. Copley Auditorium. Shows are Sunday, Tuesday and Wednesday at 7 p.m.; Thursday through Saturday at 8 p.m.; matinées Saturday and Sunday at 2 p.m.

For tickets call 619-23-GLOBE or visit www.theoldglobe.org.

Book a Hotel
Hotel Search
Packages
Attraction Tickets
Hot Deals
Group Rates

Business Directory
Find services and more:
<input type="text"/>
Popular Searches
<small>Powered by PremierGuide</small>

Featured
Arts:
'Hip Hop Saved My Life' at SUSHi
bkSOUL & Collective Purpose want to 'educate' you

Main Menu
Home
Apartments
Autos
sandiego.com Blogs
Business Directory
Coupons
City News Roundup
Events
Hotel Guide
Jobs
Sitemap
Movies
Real Estate
Relocation Guide
Travel Guide
Weather

Article Topics
Arts
Beach Life
Business
Consumer
Dining
Fashion, Beauty and Health
History
Experience
Music
Opinion
Nightlife
Sports
Television

SanDiego.com Links

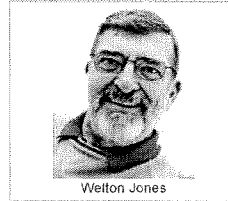


San Diego Arts

"Opus" at the Old Globe Theatre

The Music is Everything

By Welton Jones
 Posted on Fri, Mar 27th, 2009
 Last updated Fri, Mar 27th, 2009



There's no place to hide in a string quartet, Four lines of music, imagined by some genius composer, and one is now yours. Yours alone. And the other three need you to be there, just as you need them.

Quartet playing looks like great fun. Serious, professional quartet playing looks impossible: Four voices merged into one with nobody in charge, consistently providing music that works not only for the players but for the world.

Plenty of room for drama there. decided playwright Michael Hollinger. And he was right, provided he could find an acceptable way to show music being made by actors who don't play.

That's where Kyle Donnelly came in, a director with a simple but effective plan: Teach the actors the body language, render the instruments silent, play a good recording and away we go.

Thus "Opus," a bright and entertaining new play at the Old Globe's temporary playhouse in the San Diego Museum of Art through April 26.

Donnelly and his cast of five having solved the basic visual conundrum by hard work, good taste and letting Sarah Nematallah (billed as "quartet advisor") keep things looking as right as possible, the decks are cleared for some good old melodrama.

This particular quartet is on top of their game, wining prizes, earning acclaim, selling their product and bringing themselves artistic satisfaction despite a predictable bag of real-world annoyances like romances, illness, jealousies, commitment issues and individualism.

But cracks have appeared. Bonds have burst and changes are required. Like a miracle from music heaven, the answer appears in the form of a brilliant conservatory girl, all cats and herb tea, able to sight-read Beethoven at a world class level.

There's never been a female in the band before and she brings the inevitable complications. But she also brings the music, and at a level so high that even major complications won't really matter.

That's the central issue of the play: Nothing finally matters except the music. But the music MUST happen. Otherwise...

Well, as one member of the quartet is forced to say to another: "You're not good enough to be unpredictable."

In the end, hard decisions must be made. No, BRUTAL decisions. And there's an excellent chance that they won't work out. The magic may be gone. But the effort must be made, for the sake of the music

Today	Tomorrow
Decreasing Clouds 67°F 53°F	Patchy Fog 71°F 53°F
More Areas and 5-Day Forecast	

Bahia Resort Hotel
 Stay At The Beach! Bahia Resort Hotel is celebrating 50 years of service! Located on Mission Bay and 1 block from the Ocean.

San Diego Celebrity Classic
 A fan-friendly environment where guests can interact with celebrity golfers at Morgan Run Resort & Club in Rancho Santa Fe, CA on April 24-26, 2009.

Catamaran Resort & Spa
 Stay at the beach! Full service spa, tropical pools, free Internet, state of the art workout center. Rates starting from \$99 a night.

- [Airport Info](#)
- [Arts Events](#)
- [Concerts](#)
- [New Homes](#)
- [Restaurants](#)
- [Sport Events](#)
- [Surf Report](#)
- [Tide Report](#)
- [Traffic Report](#)
- [Transit Information](#)

The Buzz at sandiego.com
Nathan Brock commented on **Camarada's Baroque Bouquet** at **St. Paul's**.
Robert Mortenson commented on **Camarada's Baroque Bouquet** at **St. Paul's**.
Kris Eitland published the review **'Hip Hop Saved My Life'** at **SUSHI** in **Arts**.
Former Pageant Queen commented on **Could your kid be "Miss Perfect"?**.
Jim commented on **Coronado Tunnel? Not Gonna Happen..**.
Kenneth Herman published the review **Camarada's Baroque Bouquet** at **St. Paul's** in **Arts**.

...may be good, but the story must be made, for the sake of the music.
 These five actors may not be musicians but they certainly understand their own art's ensemble playing. Hollinger has given them the words, a most plausible mixture of jargon and attitudes from a rarified world, and Donnelly has found a comfortable shape for some very harmonic acting.

Jeffrey M. Bender's second violinist is as comfortable as an old shoe. Corey Brill's cellist is a family man with solid practical instincts. Jim Abele as the intense first violinist and Mark H. Dodd as the violist are where the sensitivity starts to jab. And Katie Sigismund is the new violist, charmed and charming. Good work by each though what's important is the even better work by all. It helps make the author's point while allowing the play to come alive.

Ninety minutes isn't really enough with these people, though Hollinger is a very efficient story-teller. Some additional information would brace some effects. Devices such as recording studios with unseen engineers and fragments of television documentaries, tossed in randomly as flashback filler, could be better done with more imaginative stagecraft.

Kate Edmunds' scenery is a missed opportunity, bare realistic essentials only. York Kennedy's lighting is competent without being much help and Denitsa D. Bliznakova's costumes? Well, what can you do with rehearsal clothes and performance blacks? Miss Sigismund does get a nice dress for the White House performance.

(Some juicy stuff there. Obviously, it's the president before the one we have now. The compromise: The quartet will substitute Beethoven's hefty C-sharp minor Opus 131 for the request Pachelbel Canon. "It feels like playing a Tampon ad," somebody notes. But they must agree to play "Hail to the Chief.")

The indifferent decor isn't really a problem, though. The play's the thing, just as, for the quartet, the music's the thing.

Take along a classical music nut -- preferably one who has played chamber music. They'll love right up to the moment when the one guy grabs the other's instrument and...

No, I don't want to relive THAT.

[DOWNLOAD PROGRAM HERE](#)

[DOWNLOAD CAST LIST HERE](#)

Dates : 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays through April 26, 2009.
Organization : Old Globe Theatre
Phone : 619 234-5623
Production Type : Play
Region : Balboa Park
URL : www.oldglobe.org
Venue : San Diego Museum of Art, Balboa Park, San Diego

*About the author: Welton Jones has been reviewing shows for 50 years as of October 2007, 35 of those years at the UNION-TRIBUNE and, now, six for SANDIEGO.COM where he wrote the first reviews to appear on the site.
 More by this author.*



Share this article

Pat Launer: Spotlight on Theater

On April 2, 2009

Hanging by a String

THE SHOW: "Opus," a smart, savvy backstory of a string quartet, at the Old Globe



Katie Sigismund and Mark H. Dold in "Opus." (Photo by Craig Schwartz)

Some folks just don't want to play second fiddle. That's one theme, among others, that runs through the intelligent, often-thrilling "Opus," written in 2006 by former violist Michael Hollinger.

The fictional, world-renowned Lazara Quartet has just fired its brilliant, visionary but mentally unstable violist, who was the secret lover of the first violinist. Now the violist is missing, and the group has six days before they appear at the White House, on television, to be seen by 15 million viewers. So while their newest audition, the gifted Grace, would like a few days to think it over, there's just no time. She's forced to join this testosterone-driven company on the spot. And she has to master Beethoven's very challenging String Quartet No. 14 in C-Sharp Minor, Opus 131. What she learns — as we do - is what it's like to be "one of four equal voices." At its best, a string quartet, we're told, "is like a marriage, only with more fidelity," "like a living organism, copulating with itself." At its worst, "it's like swallowing Drano." We see the best and worst, the conflict and consonance, in this sharp, witty, riveting look at how music is made and how harmony is maintained. There are matters of friendship, loyalty, sexual attraction, outstanding instruments, dazzling vs. workmanlike talent, artistic creativity vs. fidelity to the composer, but above all, there is the music, the striving for excellence, or perhaps even perfection.

Under the assured and outstanding direction of Kyle Donnelly, head of the acting program at UC San Diego, there are fine-tuned nuances of situation and character. The cast is magnificent, each a virtuoso performance, together a wonderfully tight ensemble. And in this marvelous invention, every person mirrors the role of the instrument s/he plays. Elliot (Jim Abele) is the first violinist: dominant, aggressive, in control, setting the pace. He's followed by Alan (Jeffrey M. Bender), the second violinist, committed to harmony. The more mournful, thoughtful violists are Dorian (Mark H. Dold) and Grace (Katie Sigismund). The cellist, Carl (Corey Brill) is more mellow (or so he seems) grounding the others in "terra firma." But as the situation heats up, the balance changes dramatically.

Abele is wonderful as the acerbic control-freak, who tries to call all the shots and thinks he's a better musician than he is. Bender is endearing as a nice-guy who takes a special shine to Grace. Sigismund plays her a bit like a wide-eyed fawn, buffeted by the stronger winds (strings, actually) around her. And Brill starts out cool, slightly distant, a little taciturn, but it's he who winds up playing the shocking final note. An extra bonus for local audiences is that both Sigismund and Brill are UCSD alumni who did exceptional work while they were students here a few years back.

Now they have a quartet advisor (Sarah Nematallah), and the magnificent music of Bach, Beethoven and Bartok to sustain them (pre-recorded by The Vertigo Quartet for the world premiere at the Arden Theatre Company in Philadelphia). The way the cast mimes the playing of the instruments (sans fingering) is transporting and convincing. The technical aspects of the production (set by Kate Edmunds, lighting by York Kennedy, sound by Lindsay Jones, costumes by Denitsa Bliznakova) are all first-rate.

This is one performance that merits an encore and a standing ovation.

THE LOCATION: The Old Globe's temporary arena stage, in the auditorium of the San Diego Museum of Art in Balboa Park; 619-23-GLOBE; [The Old Globe](#) ^[2]

THE DETAILS: Tickets: \$29-59. Performances: Sunday, Tuesday and Wednesday at 7 p.m., Thursday, Friday and Saturday at 8 p.m., matinees Saturday and Sunday at 2 p.m., through April 26

THE BOTTOM LINE: BEST BET



Five's a crowd when Elliot (Jim Abele, left), Alan (Jeffrey Bender), Grace (Katie Sigmund) and Carl (Corey Brill) confront Dorian (Mark H. Doid), an ex-member of the fictional string quartet in the Old Globe's "Opus." Craig Schwartz

THE (SONIC) OFFICE

'Opus,' about a classical music quartet, has larger issues in mind (say, rage at your co-worker)

By James Hebert
THEATER CRITIC

The bruised egos. The fits of bickering. The late nights, the long journeys, the general malaise of being away from home with a group of people whose habits you've maybe come to know too closely.

Michael Hollinger knows the territory. He's been in a rock band, after all. Except that's not the experience he's talking about when he cites those hazards of the creative life. Hollinger is speaking of toiling in a classical-music ensemble, which happens to be the subject of his play "Opus."

"There are a lot of documented cases of rancor and discord among quartets," says Hollinger, whose play about a fictionalized group called the Lazara Quartet begins its run at the Old Globe this weekend.

"I think it's intriguing, because we expect it to be this genteel world. We expect it

from rock bands; we don't expect it from quartets."

Hollinger knows from quartets; besides being an ex-rocker, the playwright and assistant professor of theater at Villanova University is an accomplished violinist who was once on track for a career in classical performance.

Though he left that world a number of years ago — Hollinger is now the author of a half-dozen full-length plays — he still has vivid memories of what it was like to live the sort of life depicted in "Opus."

"I have to say that when I've been playing regularly and well, and I'm playing with a group of good people, playing string quartets — to me, there's no greater art form as a participant," he says.

"That said, I feel as though playwriting is the only thing I've got that I can actually aspire to be really, really good at. And so it's the thing I devote my life to — seeing if I can do it again and do it better and do it differently."

In "Opus," the relationships among the quartet's members are tested mightily as they lose one member under mysterious circumstances and recruit a replacement who brings a whole new set of troubles.

Hollinger acknowledges that the situation the Lazara Quartet finds itself in is "an extreme world," although he notes there's something of a parallel in the turmoil that consumed the Audubon String Quartet a few years ago (a case the playwright hadn't heard about before he started writing "Opus").

But to him the play's focus on a classical quartet is simply a means to explore issues that people deal with in realms far outside music, even outside the arts.

"The play is about a creative endeavor, but I think a lot of people who see the play recognize it as a workplace play, even though it's not their typical workplace," Hollinger says.

That makes it an apt companion piece for the Globe's other

current show, a reimagined version of the musical "Working." (Hollinger notes that his play's title, besides referring to a piece of music, comes from the Latin for "work.")

It also makes "Opus" a good fit for Kyle Donnelly, who's directing the play on the Globe's Arena Stage.

"I was attracted to it by the idea of how a group of artists works on an ongoing basis with each other," says Donnelly, who heads UCSD's graduate acting program and has directed two previous Globe productions. "How do they collaborate, how do they maintain relationships?"

And, of course: "How do they not kill each other?"

Navigating such artistic collaborations is something Donnelly says she confronts every day in theater. And theater and music share something else as well, as Hollinger points out: A sense of the ephemeral, of creating art that only lasts as long as a performance.

DETAILS

"Opus"

The Old Globe Theatre
When: Previews begin Saturday; opens next Thursday.
Schedule: Tuesdays-Wednesdays, 7 p.m.; Thursdays-Fridays, 8 p.m.; Saturdays, 2 and 8 p.m.; Sundays, 2 and 7 p.m.

Where: Arena Stage at the Copley Auditorium, San Diego Museum of Art

Ticket: \$29-\$59

Phone: (619) 234-5623

Online: TheOldGlobe.org

"These musicians are constantly in the presence of musical works and their own musical instruments that have endured for generations or centuries," Hollinger says. "And yet, as performers, they're creating work nightly that disappears instantly and goes away."

In that way, "I think the soul of the play is very much about a life in the theater, too."

Except, of course, that theater people always get along.

SAN DIEGO UNION-TRIBUNE

April 2, 2009

NIGHT & DAY

PLAYBILL

CRITIC'S CHOICE

'Working' The latest version of Stephen Schwartz and Co.'s take on the Studs Terkel work has a swell set, fine cast and an ace band. But the story (about Americans and their jobs) can stray into cliché and misfiring satire, and the music — though it features two good new tunes by Lin-Manuel Miranda of "In the Heights" — tends to have its Birkenstocks planted firmly in '70s soft-rock. (James Hebert) *The Old Globe, 1363 Old Globe Way, Balboa Park. Through April 12. 619-234-5623 theoldglobe.org. \$53-\$79.*


'Opus' The bickering musicians of Michael Hollinger's play manage to make some sweet music, and so does the Globe with Kyle Donnelly's smart, involving and (here come the puns) expertly tuned production of the work about a string quartet coming unstrung. As sheer entertainment, the show is just about note-perfect. (James Hebert) *Copley Auditorium, 1450 El Prado, Balboa Park. Through April 26. 619-234-5623 theoldglobe.org. \$29-\$59.*

[Click here to Print](#)

THEATERMANIA

FOR THEATER EVERYWHERE

http://www.theatermania.com/content/news.cfm?int_news_id=18096

 Theater News

Full Cast Set for Old Globe's *Opus*

By: [Dan Bacalzo](#) · Mar 13, 2009 · San Diego

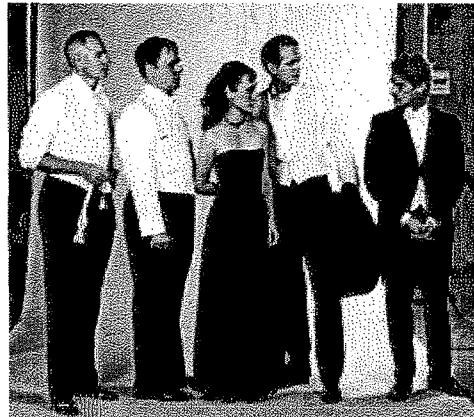
The cast is set for the Old Globe's production of Michael Hollinger's *Opus*, to play the Globe's Arena Theatre at the San Diego Museum of Art's James S. Copley Auditorium, March 21-April 26, with an opening set for March 26. Kyle Donnelly will direct.

The play focuses on a world-renowned string quartet preparing for a high-profile performance, complicated by the disappearance of their brilliant but unstable violist and the hiring of a gifted young woman as his replacement.

The cast will include Jim Abele as Elliot, Jeffrey Bender as Alan, Corey Brill as Carl, Mark H. Dold as Dorian, and Katie Sigismund as Grace.

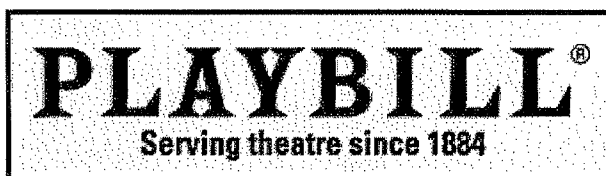
The creative team will include Kate Edmunds (scenic design), Denitsa D. Bliznakova (costume design), York Kennedy (lighting design), and Lindsay Jones (sound design).

For more information, visit www.TheOldGlobe.org.



Jim Abele, Jeffrey Bender, Katie Sigismund, Corey Brill, and Mark H. Dold star in *Opus*
(© Craig Schwartz)

[close]



Abele, Bender, Dold and More Cast in Old Globe's *Opus*; Donnelly Directs

By Kenneth Jones
March 16, 2009

The dysfunctional string quartet — plus one added player — of Old Globe's production of Michael Hollinger's *Opus*, directed by Kyle Donnelly, includes Jim Abele as Elliot, Jeffrey Bender as Alan, Mark H. Dold as Dorian, Corey Brill as Carl and Katie Sigismund as Grace.

The music-infused play will run March 21-April 26 in the Globe's arena stage at the San Diego Museum of Art's James S. Copley Auditorium. Opening is March 26.

According to Old Globe, "A world-renowned string quartet struggles to prepare for high-profile performance at the White House when their brilliant but unstable violist mysteriously disappears. When they hire a gifted young woman as a replacement, the rehearsal room becomes a pressure cooker as passions rise, personalities clash and the musicians contend with the evanescent nature of their life's work. But no opus will ever be as complex or compelling as the offstage travails of these five extraordinary individuals, as they wrestle with feuds, ambition, mortality, and their passion for the music."

The creative team includes Kate Edmunds (scenic design); Denitsa D. Bliznakova (costume design); York Kennedy (lighting design); Lindsay Jones (sound design); and Diana Moser (stage manager).

Hollinger's *Opus* has been seen around the country at Arden Theatre, Florida Stage, Off-Broadway and elsewhere. His plays include *An Empty Plate in the Café du Grand Boeuf*, *Red Herring*, *Tiny Island*, *Tooth and Claw* and *Incorruptible*. His Arden Theatre production of *Opus* was nominated for seven Barrymore Awards, winning for Outstanding New Play. *Opus* also received a 2007 Harold and Mimi Steinberg New Play Citation from the American Theatre Critics Association.

Donnelly directed the Globe's productions of *Orson's Shadow* and *A Midsummer Night's Dream*. Recent credits include Lisa Kron's *Well* at Arena Stage, where she previously served as associate artistic director from 1992 to 1998 and directed such productions as *She Loves Me*, *Born Yesterday*, *Tom Walker*, *The Women*, *Lovers and Executioners*, *The Miser*, *Molly Sweeney*, *A Small World*, *Dancing at Lughnasa* (winner of Helen Hayes Award for Best Production), *Summer and Smoke*, *A Month in the Country*, *The School for Wives*, *Misalliance*, *Polk County* (Helen Hayes Award for Best New Musical) and others.



San Diego's Old Globe Announces Cast of OPUS; Runs March 21 - April 26

[Back to the Article](#)

by BWW News Desk



Old Globe Executive Producer Lou Spisto is pleased to announce the cast of The Old Globe's production of *Opus*, by Michael

Hollinger, directed by Kyle Donnelly, to run in the Globe's Arena Stage at the San Diego Museum of Art's James S. Copley Auditorium March 21 - April 26, 2009 (press opening: Thursday, March 26 at 8:00pm). Tickets are available by calling (619) 23-GLOBE, online at www.TheOldGlobe.org, or by visiting the Globe Box Office at 1363 Old Globe Way in Balboa Park.

monster learning
Find Degrees Online in Your Area.

**TOP SALES EXECUTIVES
earn more than their boss.**

How much more?

- \$20K
- \$50K
- \$100K++

The cast of *Opus* features Jim Abele as "Elliot," Jeffrey Bender as "Alan," Mark H. Dold as "Dorian," Corey Brill as "Carl" and Katie Sigismund as "Grace."

A world-renowned string quartet struggles to prepare for high-profile performance at the White House when their brilliant but unstable violist mysteriously disappears. When they hire a gifted young woman as a replacement, the rehearsal room becomes a pressure cooker as passions rise, personalities clash and the musicians contend with the evanescent nature of their life's work. But no opus will ever be as complex or compelling as the offstage travails of these five extraordinary individuals, as they wrestle with feuds, ambition, mortality, and their passion for the music.

The creative team includes Kyle Donnelly, director; Kate Edmunds, scenic design; Denitsa D. Bliznakova, costume design; York Kennedy, lighting design; Lindsay Jones, sound design; Diana Moser, stage manager, Marie Natoli, PA.

Michael Hollinger's (Playwright) plays include *An Empty Plate* in the Café du Grand Boeuf, *Red Herring*, *Tiny Island*, *Tooth and Claw* and *Incorruptible*. His Arden Theatre production of *Opus* was nominated for seven Barrymore Awards, winning for Outstanding New Play. *Opus* also received a 2007 Harold and Mimi Steinberg New Play Citation from the American Theatre Critics Association. He has written seven touring plays for young audiences, as well as numerous short works. For PBS, he has scripted three short films and co-authored the feature-length *Philadelphia Diary*. Other awards include the Roger L. Stevens Award from the Kennedy Center's

Fund for New American Plays, the F. Otto Haas Award for an Emerging Theatre Artist, a Mid-Atlantic Emmy Award, the Frederick Loewe Award for Musical Theatre, a commission from the EST/Sloan Science and Technology Project, and fellowships from the Independence Foundation, Mid-Atlantic Arts Foundation, and Pennsylvania Council on the Arts. Hollinger is a resident playwright of New Dramatists and Assistant Professor of Theatre at Villanova University.

Kyle Donnelly (Director) directed the Globe's productions of Orson's Shadow and A Midsummer Night's Dream. Recent credits include Lisa Kron's Well at Arena Stage, where she previously served as Associate Artistic Director from 1992 to 1998 and directed such productions as She Loves Me, Born Yesterday, Tom Walker, The Women, Lovers and Executioners, The Miser, Molly Sweeney, A Small World, Dancing at Lughnasa (winner of Helen Hayes Award for Best Production), Summer and Smoke, A Month in the Country, The School for Wives, Misalliance, Polk County (Helen Hayes Award for Best New Musical) and others. She directed the American premiere of Brian Friel's Give Me Your Answer, Do! for Roundabout Theatre and worked at Williamstown Theatre Festival, Goodman Theatre, Steppenwolf Theatre, Huntington Theatre, American Conservatory Theatre, Seattle Rep, McCarter Theatre, Berkeley Rep, Actor's Theatre of Louisville, and many other regional theaters around the country. She founded her own acting studio called the Actors' Center in Chicago which was a leading training center for actors in that city. She is a faculty member of UCSD's Department of Theatre and Dance, a member of SSDC and winner of the Alan Schneider award from TCG.

NORTH COUNTY TIMES

March 19, 2009

PREVIEW SECTION



PHOTO COURTESY OF CRAIG SCHWARTZ

'Opus' opens Saturday at Old Globe

The Old Globe presents "Opus," a drama about a world-renowned string quartet struggling to prepare for a performance at the White House when their brilliant but unstable violist mysteriously disappears. The play opens Saturday and runs through April 26 at the Old Globe's satellite space at the San Diego Museum of Art's Copley Auditorium in Balboa Park. Showtimes are 7 p.m. Sundays, Tuesdays and Wednesdays; 8 p.m. Thursdays-Saturdays; 2 p.m. Saturdays and Sundays. Tickets are \$29-\$66. Call (619) 234-5623.



ADMIRE: Performing Arts

Through 3/8: **Peter and the Starcatchers**
See the on-stage prequel to *Peter Pan* at the La Jolla Playhouse, UCSD Campus, lajollaplayhouse.org

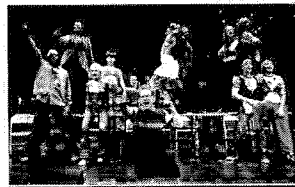
3/1-4/5: **Killer Joe**
The greedy Smith family hires a tough ex-cop, Killer Joe, to kill their mother for her insurance money. See the play at the Compass Theatre, Hillcrest, compasstheatre.com

3/3-8: **Grease (See Page 14)**
The 50s are reborn as Rydell High's favorite couple comes to the Civic Theatre, downtown, broadwaysd.com

3/5, 7, 8: **Just Balanchine**
City Ballet performs three George Balanchine masterpieces to celebrate the late choreographer's life and work. Birch North Park Theatre, North Park, cityballet.org

3/5-22: **Moon Over Buffalo**
Ken Ludwig's uproarious play tells the story of a married couple struggling to maintain their acting careers in the 1950s. When they learn that they may have one final shot at stardom, everything starts to go wrong. Avo Playhouse, Vista, vistixonline.com

3/6, 3/9-10: **Mendelssohn: A Midsummer Night's Dream**
A dramatic presentation of Felix Mendelssohn's best work, reanimated through music and acting. Downtown, La Jolla and Rancho Santa Fe, sdeo.org



3/10-15: **Rent**
The original stars of *Rent* reprise the roles they made famous on Broadway in the story of young artists and musicians struggling to make it in New York City. Civic Theatre, downtown, broadwaysd.com

3/6-29: **The Threepenny Opera**
Legendary playwright Bertolt Brecht's masterpiece tells a story of love, deception and greed with colorful choreography, a Broadway cast and a celebrated score. Lyceum Theatre, Horton Plaza, sdrop.org

3/7: **Tiempo Libre**
This Grammy-nominated Cuban band's signature sound has been described as salsa on steroids, blending Brazilian music with R & B, hip-hop and salsa to create high-voltage Latin jazz. Balboa Theatre, Balboa Park, sdbalboa.org

3/7-4/12: **Working**
This bold musical explores the feelings truckers, corporate executives and schoolteachers have about their day-to-day lives. Old Globe, downtown, theoldglobe.org

3/13: **Spanish Harlem Orchestra**
Latin rhythms from a Grammy-winning, 13-member ensemble blend with fiery salsa dancing to set the night ablaze. Birch North Park Theatre, North Park, birchnorthparktheatre.net

3/19-4/5: **Facing East**
The suicide of their gay son forces a Mormon couple to question their faith. Diversionary Theatre, University Heights, diversionary.org

3/21-4/26: **Opus**
After their violin disappears, a world-renowned string quartet struggles to prepare for their performance at the White House. The dramatic play is showing at the Old Globe's Arena Stage, downtown, theoldglobe.org

3/26-29: **Hip-Hop Saved My Life**
See how hip-hop culture creates voice for the marginalized, bridges global communities and empowers young women. Icon Building, downtown, sushiart.org

3/28, 31; 4/3, 5, 8: **Rigoletto (See Page 14)**
A Duke's womanizing ways lead to murder and jealousy. Civic Theatre, downtown, sdoopera.com

SAN DIEGO INTERNATIONAL TIMES

March 1, 2009

YU YU

"Opus" 「オプス」

クラシック楽団の美しいハーモニーの裏に隠された内情

⑤ 世界的に有名な弦楽四重奏団の第1バイオリニストのエリオットと、同じ楽団のバイオリニストのドリアンは長年の恋人同士。ある日2人は破局を迎え、エリオットは精神的に不安定なドリアンをクビにするべきとメンバーに訴える。やがて、ドリアンは行方不明となり、自殺体となって発見される。



Opus / The Globe Theatres

新しくメンバーに加わったグレースは、才能に恵まれているが経験が少ない。彼らは全国テレビで放映されるホワイトハウスでの演奏会を控えていたが、グレースは演目であるベートーベンの「弦楽四重奏曲第14番作品131」を演奏したことがなかった。切迫した雰囲気の中でリハーサルが始まる。

⑥ 国宝とも称される超一流の弦楽四重奏団の中で、野心、敵対心、嫉妬、情熱がぶつかり合う内幕を赤裸々に描いた戯曲。一大イベントである演奏会のシーンと同時に、リハーサルの模様をフラッシュバックで振り返りながら、メンバー4人の苦悩や対立を描く。脚本は元バイオリニストのマイケル・ホリンガー。

① THE GLOBE THEATRES (Old Globe Theatre), 1363 Old Globe Way, Balboa Park / 619-239-2255(T)。期間—3/21(土)～4/26(日)。上演—火・水曜:7pm、木・金曜:8pm、土曜:2pm & 8pm、日曜:2pm & 7pm。チケット—TBA。

<http://www.oldglobe.org>

THE CALIFORNIAN

March 15, 2009

"Opus" — The Old Globe presents this drama about a world-renowned string quartet struggling to prepare for a performance at the White House when their brilliant but unstable violist mysteriously disappears; runs through April 26; 8 p.m. (also 2 p.m. March 22); Copley Auditorium, San Diego Museum of Art, Balboa Park; \$29-\$66; (619) 234-5623.