



UPCOMING

WORKING

March 7 - April 12, 2009
Old Globe Theatre



THE PRICE

May 9 - June 14, 2009
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art



CORNELIA

May 16 - June 21, 2009
Old Globe Theatre



**2009 Summer
SHAKESPEARE
FESTIVAL**

June 14 - September 27, 2009
Lowell Davies Festival Theatre

TWELFTH NIGHT

CORIOLANUS

CYRANO DE BERGERAC



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July 15 - August 16, 2009
Old Globe Theatre



**THE MYSTERY OF
IRMA VEP**

Aug 1 - Sep 6, 2009
The Old Globe Arena Stage
at the James S. Copley Auditorium,
San Diego Museum of Art



Dear Friends,

On behalf of our Globe staff and artists, I welcome you to *Opus*.

As a classical musical enthusiast, I was very intrigued by this sophisticated story about the personal dynamics of a world famous fictional string quartet; A classical *Behind the Music* if you will.

These four musicians are a vivid study in group dynamics and evoke the way people in any field can relate and work together.

Whether it's a piece of music, a piece of theatre, or the building of a community, we cannot get there alone.

And The Old Globe cannot get there without you. Although The Globe continues to be supported by a loyal core of donors and subscribers, I must tell you that our finances have been stressed, particularly in the area of contributions. Simply put, to keep our level of productions to the standard you expect and maintain our education programs that reach thousands of young people, we need your help.

The phrase "your support is more critical than ever" is often used, but it has never been more true. You can help us in two ways – tell your friends about this production and other upcoming productions and make a gift, or an additional gift, to directly support our season and our work in the schools.

Do what you can and I assure we will do everything we can to keep great theatre alive at the Globe and in this community for this season and for generations to come.

I thank you for being here and, in advance, for your additional support.

Lucas G. Smith
Executive Producer

Season Sponsors

The Old Globe is deeply grateful to its Season Sponsors, each of whom has made an annual donation of \$50,000 or greater. These gifts are critical to maintaining the Theatre's high quality of artistic programming and award-winning work in the community.

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To become a Season Sponsor, please contact Director of Development Todd R. Schultz at (619) 231-1941 x2310.



THE OLD GLOBE

P R E S E N T S

OPUS

BY

Michael Hollinger

SCENIC DESIGN
Kate Edmunds

COSTUME DESIGN
Denitsa D. Bliznakova

LIGHTING DESIGN
York Kennedy

SOUND DESIGN
Lindsay Jones

STAGE MANAGER
Diana Moser

DIRECTED BY

Kyle Donnelly

Casting by Samantha Barrie, CSA

OPUS was originally produced by the Arden Theatre Company,
Terrence J. Nolen, Producing Artistic Director, Amy Murphy, Managing Director in Philadelphia, PA
and City Theatre Company, Tracy Brigdon, Artistic Director, Greg Quinlan, Managing Director in Pittsburgh, PA.
The co-production opened in Philadelphia, January 2006 and in Pittsburgh, March 2006.

Cast of Characters

Elliot, First Violin	Jim Abele
Alan, Second Violin.....	Jeffrey M. Bender
Dorian, Viola.....	Mark H. Dold
Carl, Cello.....	Corey Brill
Grace, Viola.....	Katie Sigismund
Stage Manager.....	Diana Moser
Quartet Advisor	Sarah Nematallah

Setting: Various interiors in New York City, London, Pittsburgh and Washington, DC

There will be no intermission

The Actors and Stage Managers employed by this production are members of the Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Si desea una sinopsis de esta obra en Español, favor de pedírsela al acomodador que le entregó este programa.
If you would like a synopsis of this production in Spanish, please request it from an usher.

The quartet music was played by The Vertigo String Quartet (Jose Maria Blumenschein, Johannes Dickbauer, Lily Francis and Nicholas Canellakis) and recorded by Jorge Cousineau for the Arden Theatre Company in Philadelphia, Pennsylvania, where OPUS had its world premiere.

OPUS is supported, in part, by the following generous sponsors:



The Prado at Balboa Park is one of the most frequently visited restaurants by Globe patrons for lunch or dinner before Globe performances. Cohn Restaurant Group operates 12 San Diego restaurants including The Prado, Corvette Diner, Dakota Grill, Gaslamp Strip Club, Indigo Grill, Island Prime, Kemo Sabe and Thee Bungalow. The newest Cohn restaurant, 333 Pacific offers stunning views of the famous Oceanside Pier. Lesley and David Cohn, owners of Cohn Restaurant Group have attended Globe productions for more than a decade. The Old Globe greatly appreciates Cohn Restaurant Group's financial and in-kind annual fund contribution to support the Theatre.



As an association of ten of America's finest non-profit theatres, the National Corporate Theatre Fund is dedicated to increasing the participation of corporations and their employees in support of theatre in New York and across the country. The Old Globe thanks the National Corporate Theatre Fund for their efforts and is pleased to recognize the organization as a sponsor of *Opus*.

THANK YOU PAVER PATRONS!

The Old Globe would like to thank the donors who so generously contributed to the Paver Campaign portion of our facilities project. Now completed, this campaign raised \$1.3 million toward the Conrad Prebys Theatre Center, which will open to the public in January 2010.

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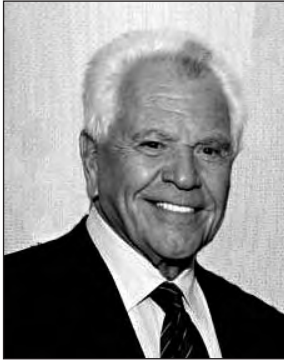
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Dear Friends,

Now more than ever, the Globe needs your support and attendance, and we are pleased you've chosen to join us today. Gifts from people in the community help ensure that the quality of our productions and the level of education programs, which serve more than 50,000 children and adults each year, remains high.

Founded in 1935, The Old Globe has grown to become the sixth largest regional theatre in the United States and a valued treasure of the San Diego community. This prominence in the theatre community – both nationally and locally – is thanks to our many friends and supporters over the years.

For the fourth consecutive year, Charity Navigator, America's leading non-profit evaluator, has awarded the Globe a perfect four-star rating for fiscal management, a feat accomplished by fewer than six percent of non-profits in the country. With the current difficulties in the economy, we are re-doubling our efforts to ensure that the Globe remains financially stable and artistically strong.

I ask you today to join me in supporting this wonderful institution by contributing to the Annual Fund. Every donation makes a difference, and I know that if each of us does his or her own part, the Globe will continue for another 75 years, serving San Diego and the national theatre community.

Donald Cohn, *Chair,*
Board of Directors

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Major funding provided by the City of San Diego Commission for Arts and Culture.

The Old Globe is supported in part by grants from Vice Chairwoman Pam Slater-Price, Supervisor Bill Horn and The County of San Diego.

City of San Diego Commission for Arts and Culture

Leadership Gifts to The Old Globe

The Old Globe would like to recognize and thank the following generous individuals who have made extraordinary gifts of \$1 million or more to this organization. These major contributions have been designated for artistic, endowment and facilities projects, and help The Old Globe remain one of our country's great theatre institutions.

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BUILDING A VIBRANT, CREATIVE COMMUNITY: The City of San Diego Commission for Arts and Culture



2009 marks the 20th anniversary of the City of San Diego Commission for Arts and Culture. For two decades, this incredible organization has encouraged and supported the diversity and growth of arts and culture institutions in our community — through advocacy, public policy, education, cultural tourism, programming and financial support.

Specifically, the Commission administers the city's \$8 million arts and culture program, including the design and development of the arts and culture organizational support program, neighborhood arts and festivals programs, public art in public and private development, and technical assistance and services to artists and arts organizations.

The Old Globe is one of nearly 90 organizations receiving critical support through the Commission's Organizational Support Program. Commissioners and other community volunteers evaluate requests through a rigorous application process, reviewing the quality of each organization's artistic programming, educational activities, administrative stability, board leadership, and programs for underserved populations.

Funding for arts and culture is derived from the Transient Occupancy Tax (TOT), a hotel tax paid by tourists visiting San Diego. Allocating less than 1% of total TOT proceeds to the Commission for distribution to qualified applicants, the City supports a vibrant arts and culture community that produces an extraordinary breadth of creative work and provides outstanding education programs serving students in every City Council District — while also providing significant economic benefits. **The City's investment in The Old Globe yields an annual economic impact in San Diego that totals more than \$275 million.**

The Old Globe is grateful to the City of San Diego Commission for Arts and Culture for continually advocating on behalf of the arts and culture community. The Commission's vision for a vibrant and successful San Diego recognizes arts and culture as a major factor in improving the local economy while enhancing the quality of life for both residents and visitors.

Special thanks to the dedicated group of community volunteers who currently serve as Arts Commissioners:

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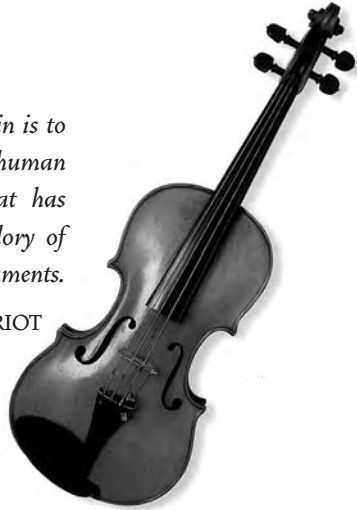
John Venekamp

Program Notes



The true mission of the violin is to imitate the accents of the human voice, a noble mission that has earned for the violin the glory of being called the king of instruments.

CHARLES-AUGUSTE DE BÉRIOT
(1802 - 70)



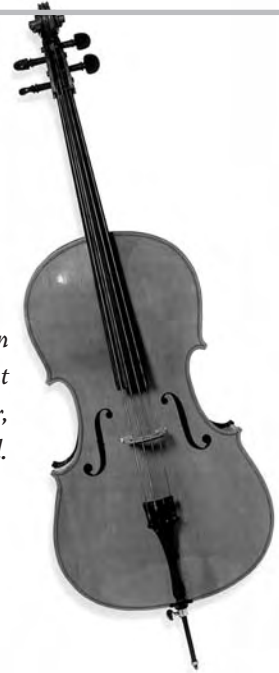
It is believed that the violin originated from Italy in the early 1500s. It evolved from the fiddle and rebec, both were bowed string instruments from the medieval period. The violin also emerged from the *lira da braccio*, a violin-like instrument of the Renaissance period. The viol, which came before the violin, is also closely related. It is Andrea Amati who is the known developer of the violin. Amati apprenticed as a lute maker and in 1525, he became a master instrument maker. The earliest noted violin makers were Gasparo da Salò and Giovanni Maggini, both Italians, but it is during the 17th and early 18th centuries that the art of violin making reached its peak. The Italians Antonio Stradivari and Giuseppe Guarneri as well as the Austrian Jacob Stainer are most noted during this period.

The earliest form of the violin is very different from that of today. The early violins had a neck that was shorter, thicker and less angled. The fingerboard was likewise shorter, the bridge was flatter and the strings were made of gut. At first the violin wasn't popular, in fact, it was considered a musical instrument of low status. But by the 1800s such well-known composers as Claudio Monteverdi used the violin in his operas, thus the violin's status grew. The violin's prestige continued to rise during the Baroque period, made more notable by such celebrated figures in music as Antonio Vivaldi and Johann Sebastian Bach. By the mid-18th century, the violin enjoyed a vital place in instrumental music ensembles. In the 19th century, the violin's rise to fame continued in the hands of virtuoso violinists such as Nicolò Paganini and Pablo de Sarasate. In the 20th century the violin reached new heights both in technical and artistic aspects.



The cello is like a beautiful woman who has not grown older but younger with time, more slender, more subtle and more graceful.

PABLO CASALS (1876 - 1973)



Cellos were made as early as the mid-1500's. The first known maker was Andrea Amati. Only six of his *celli* are still in known existence today, although the exact locations of only three are known. These 16th century cellos were bigger than today's cellos, with bodies of 30 or 31 inches. Today, cellos are around 29 inches, and are proportionately smaller. This smaller cello was originally created in the 1690s, but it wasn't until the early 1700s that most makers began to use this pattern. Many of the earlier cellos by famous makers were later shortened. Antonio Stradivari was initially apprenticed to a cello maker. Though his violins are among the best known and most expensive in the world, he was also a notable cello maker. A Stradivarian cello is worth in the millions today. Even at that time, Italian violinmakers made more money on the cellos.

In the nineteenth century, cellos started to be mass-produced rather than crafted by hand. These instruments were much cheaper and their tone quality was not as good. Cellos are an octave lower than violas (or an octave and a fifth lower than violins). They have a very mellow sound which contributes to the orchestra's bass line. They do get solos from time to time, though the violins take precedence as far as that's concerned. They are the second best known instrument of the orchestra.

Viola

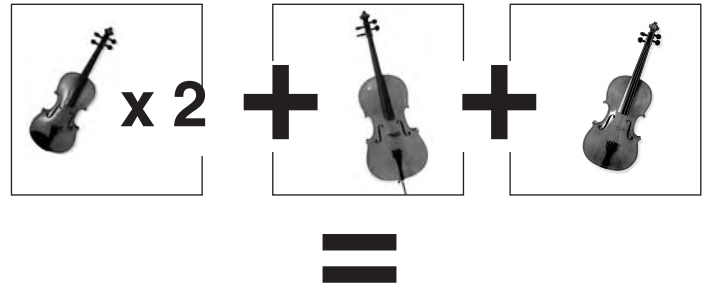
The viola is a philosopher, sad and helpful; always ready to come to the aid of others, but reluctant to call attention to himself.

ALBERT LAVIGNAC (1846 - 1916)



The viola is an instrument in the violin family. It is slightly larger than the violin with a deeper, mellower tone. It's tuned a fifth lower (although it is hard to distinguish from a violin when played in an orchestra, unless it's on the C string). It parallels the human alto voice. Both the violin and the viola evolved directly from the *viola da braccio*. Since the Italian word *violino* is a derivative of *viola*, historians tend to believe that the viola may have actually appeared slightly before the violin. Many violists enjoy believing that they may be at the top of the violin family, at least historically (although nothing has ever been truly proven).

In early orchestra music, the viola's role was merely harmony. It often had the bass line when the composer couldn't think of anything else to write. The melody was left to the brighter, higher violin and more powerful, distinct cello. Into the 20th century, the viola began to get a more prominent role, and is now sometimes featured as a solo instrument. Violas were made as early as the 1500s. Gaspara da Salo, who was a prominent cello maker, also was quite famous for his violas and his double basses. In the early classic period (post-Bach), many composers felt the viola was a source of anxiety. The instrument was regarded as clumsy to play, and uncomfortable to write for. The bass line often had awkward harmonies, being written in three different octaves. The eighteen and nineteen hundreds brought better parts for the viola, as composers started to recognize it more as an instrument with different characteristics than the other stringed instruments in the orchestra.



The String Quartet

Listening to a great string quartet is a paramount musical experience, akin to overhearing an impassioned conversation between four strong-willed but loving siblings. Their views are unique, but the intimacy has created a shared sensibility, the power to finish one another's sentences and complete one another's thoughts. It's easy enough to assemble the forces to perform quartet music: Throw together two violinists, a violist, and a cellist, and put the music in front of them. But it's a far different thing for those four individuals to become a quartet and attain that indefinable quality of oneness.

DAVID WEININGER, *YOUNG STRING QUARTET FINDS HARMONY IN MUSIC AND ONE ANOTHER*, THE BOSTON GLOBE (NOVEMBER 23, 2004)

A string quartet can mean any combination of four-stringed instruments. However, traditionally a string quartet is a group of two violins — with the addition of one cello and one viola. Typically, the first violin will play in a higher note range than the melody line, while the second violin will harmonize on the lower notes. If a composer creates music to include stringed instruments, such as bass, other violins, cello or a guitar, the instrumentation indicates this explicitly. It is the exclusive combination of flexibility and fullness that has contributed to the growth in demand for string quartets in recent years. Quartet music incorporates a great range of notes that have more in common with a full orchestra than any other format. At the same time many string quartet arrangements are easy to play and harmonize with.

A quartet permits its members to play music independently of each other — but in harmony. Members of a quartet are all soloist musicians in their instrument of choice. This provides an

CONTINUED PAGE 10

Program Notes *continued*

CONTINUED FROM PAGE 9

effective way of dealing with complex musical arrangements - since the players don't need to play in unison or keep in precise timing with the others in the group. Quartet players need only to be concerned with their own parts, and how they merge and harmonize, rather than what the other musicians are playing.

In the mid-18th century, musicians started to use the phrase *string quartet*. The first musical arrangements for quartets by Joseph Haydn were made up of five movements and resembled the *sere-nade* or *divertimento*. This can be compared to the form of the *Opus 9* quartets, written in 1769-70, which are in the accepted standard of Haydn and other composers. These quartets consisted of four movements; a slow movement, fast movement, a trio, minuet - followed by a fast finale. Haydn's style originated with the Baroque suite and developed gradually since then.

There's no disputing the fact that Haydn is the father of the string quartet. Haydn played occasionally as a member of quartets

at social occasions as well as in an impromptu string quartet that also included the classical master, Mozart. The late eighteenth century set the standard of quality string quartets, as the premier form of chamber music and one which was adopted by virtually all future composers of string quartet music worldwide.

The composition of each of the four stringed instruments is normally in four distinct movements within a larger framework, similar to that found in a symphony. Typically, the outer movements are fast, while the inner movements are slow. Also, don't forget the dance style movements such as the *minuet*, *furiant* or *scherzo*, which can be in any order. These later movements provide vitality and variety to string quartet arrangements.

Ever since its inception, the string quartet holds prestige in being a true test in the art of classical composing. This may be because range and variety of sounds are more limited than with orchestral music. String quartets work with stand-alone music rather than leaning on musical palettes and tonal colors as is frequently the case with orchestral compositions.

AN OPUS GLOSSARY

Largo

(It.) Very slowly, broadly.

Often specific movements of classical pieces are identified by their tempo markings; the *Largo ma non tanto* ("Slow, but not too much") is the second movement of Bach's *Double Violin Concerto*.

Molto espressivo

(It.) Very expressive.

Piano

(It.) softly. (The instrument of this name was originally called the "pianoforte," or "loud/soft," because it was the first keyboard instrument capable of dynamic variations.)

Sforzando

(It.) A direction to play a note with sudden emphasis or surprise.

Forte

(It.) Loud, strong; usually written "f".

Hairpins

An informal nickname for either a crescendo (get louder) or decrescendo (get softer).

Adagio

(It.) Slowly.

Ma non troppo

(It.) But not too much.

Allegro Molto Vivace

Fast and very lively.

Poco Ritard

Slow the tempo slightly ("ritard" is short for "ritardando")

PROGRAM NOTES CONTINUED ON PAGE 14

Jim Abele

(Elliot)



THE OLD GLOBE: *The Pleasure of His Company*. BROADWAY: *Hedda Gabler*, *My Thing of Love*. OFF-BROADWAY: *View of the Dome*, *Edith Stein*, *The Country Girl*, *Any Place but Here*. REGIONAL: *The*

Three Musketeers, Seattle Rep; *State of the Union*, Ford's Theatre; *The Misanthrope*, McCarter Theatre; *Arcadia*, Repertory Theatre of St. Louis; *The Hairy Ape*, Berkeley Rep; *The Tempest*, Milwaukee Repertory Theatre; *The Three Musketeers*, Indiana Repertory; *The Normal Heart*, Pittsburgh Public; *The Caine Mutiny Court Martial*, Cincinnati Playhouse. TV: Guest starring and recurring roles on *Dexter*, *Mad Men*, *Big Love*, *The West Wing*, *24*, *Women's Murder Club*, *Cold Case*, *Six Feet Under*, *NYPD Blue*, *Crossing Jordan*, *Any Day Now*, *Judging Amy*, *Angel*, among others.

Jeffrey M. Bender

(Alan)



THE OLD GLOBE: Debut. BROADWAY: *Cymbeline*, Lincoln Center Theater. OFF-BROADWAY: *Jane Eyre*, The Acting Company. REGIONAL: *The Three Musketeers*, Seattle Rep;

Complete Works of William Shakespeare (abridged), *The Rivals*, *Life of Galileo*, *The Tempest*, *Twelfth Night*, *Henry IV*, *Antony and Cleopatra*, *As You Like It*, *Measure for Measure*, *Camino Real*, Shakespeare Theatre of NJ; *The Nerd*, Delaware Theatre Company; *Rounding Third* and *Fuddy Meers*, Capital Repertory Theatre; *The Comedy of Errors*, Shakespeare on the Sound. EDUCATION: Jeff is a graduate of the University of Michigan.

Corey Brill

(Carl)



THE OLD GLOBE: Debut. REGIONAL: *Doubt*, Seattle Rep; *Three Sisters*, Chalk Rep; *The Glass Menagerie*, Kennedy Center; *Lady Windermere's Fan*, *On the Razzle*, Williamstown Theatre

Festival; *The Bay at Nice*, Hartford Stage; Gore Vidal's *On the March to the Sea*, Duke University Previews; *Darwin in Malibu*, Falcon Theatre; *The Birth of Dr. Strangelove*, LA TheatreWorks; *Cabaret* (First National Tour), *Beauty*, La Jolla Playhouse; *Fiddler on the Roof*, North Shore Music Theatre; *Charley's Aunt*, North Coast Rep. TV: *CSI: Miami*, *Confessions of a Dog*. He is a proud graduate of University of California San Diego's MFA Acting program.

Mark H. Dold

(Dorian)



THE OLD GLOBE: Debut. BROADWAY: 2005 revival, *Absurd Person Singular*. OFF-BROADWAY: *Shockheaded Peter*, The Little Shubert; *Timon of Athens*, *Othello*, *The Seagull*

w/Meryl Streep, NY Shakespeare Festival; *Race*, *The Winter's Tale*, Classic Stage Company; *Tall Grass*, Samuel Beckett; *Mayhem*, The Lion; *Comic Potential*, Manhattan Theatre Club; SPF; TFNA; WPA; INTAR. REGIONAL: Mark Taper Forum, Chicago Shakespeare Theatre, Shakespeare Theatre of DC, Long Wharf, San Jose Rep., Trinity Rep., Yale Rep., Shakespeare Theatre of New Jersey and six seasons with Barrington Stage Company. FILM: *3 Windows*, *Say You'll Be Mine*, *Junior Creative*, *Charlie's Party*. TV: Recurring principle *All My Children*, *Third Watch*, *Gossip Girl*, *Conviction*, *Brother Outsider* (PBS), *Law & Order* (Original, SVU and Criminal Intent), *The Progressives* (miniseries), *Novel Reflections* (pilot). EDUCATION: BFA, Boston University; MFA, The Yale School of Drama.

Katie Sigismund

(Grace)



THE OLD GLOBE: Debut. THEATRE: *The Recruiting Officer*, New York Classical Theatre; *F**King A*, *A Streetcar Named Desire*, *Paris Commune*, *The Two Gentlemen of Verona*,

Eurydice, *The Seagull*, *Balm in Gilead*, La Jolla Playhouse/UCSD; *A Candle for the Last*, Los Angeles Holocaust Museum; *The Seagull*, *The Scottish Play*, California Shakespeare Festival; *The Lover*, *Quartet*, Stanford University. FILM: *Taking of Pelham 123*, *Confessions of a Shopaholic*, *No Reservations*, *Leverage*. TV: *Law & Order*, *Guiding Light*. EDUCATION: MFA, UCSD Professional Actor Training Program; BA, Stanford University.

Michael Hollinger

(Playwright)

Michael Hollinger is the author of *Opus*, *Tooth and Claw*, *Red Herring*, *Tiny Island*, *Incorruptible*, and *An Empty Plate in the Cafe Du Grand Boeuf*, all of which premiered at Philadelphia's Arden Theatre Company and have since enjoyed productions around the country, off-Broadway, in London, and in translation in Europe. Awards include a Steinberg/ATCA New Play Citation, a Roger L. Stevens Award, two Barrymore Awards, a Mid-Atlantic Emmy Award, the Frederick Loewe Award for Musical Theatre, and fellowships from the Independence Foundation, Mid-Atlantic Arts Foundation, and Pennsylvania Council on the Arts. Michael is an alumnus of New Dramatists and Assistant Professor of Theatre at Villanova University.

Kyle Donnelly

(Director)

THE OLD GLOBE: *Orson's Shadow*, *A Midsummer Night's Dream*. NEW YORK: *Give Me Your Answer, Do!*, Roundabout Theatre. REGIONAL: *The Three Musketeers*, Seattle Rep; *The Constant Wife*, ACT/Seattle Rep; *Philadelphia*, *Here I Come*, Williamstown Theatre Festival; *Molly Sweeney*, Steppenwolf/Arena Stage; *State of the Union*, Ford's Theatre; *Ah, Wilderness!*, *Little Foxes*, *Aristocrats*, Huntington Theatre; *Well*, *Tom Walker*,

Blithe Spirit, Summer and Smoke, She Loves Me, Born Yesterday, A Month in the Country, The Plough and the Stars, The Women, Misalliance, Lovers and Executioners, The Miser, The School for Wives, Arena Stage; Polk County, Arena Stage/McCarter Theatre/Berkeley Rep and winner of Helen Hayes Award for Best Original Musical; Dancing at Lughnasa, Goodman/Arena Stage and winner of Helen Hayes Award for Best Production, Head of the Professional Actor Training Program at UC San Diego.

Kate Edmunds

(Scenic Design)

Kate Edmunds has designed productions at Berkeley Rep, including *Endgame, Homebody/Kabul, Heartbreak House, The Lady from the Sea, The Revenger, Slavs!*, and *Twelfth Night*. She has also worked at American Conservatory Theater, Aurora Theatre Company, Magic Theatre, and TheatreWorks, and her regional experience includes Alliance Theatre, American Repertory Theatre, Arena Stage, CenterStage, the Goodman, the Huntington Theater Company, Seattle Rep, and Steppenwolf Theatre Company. After teaching design at UC Berkeley for 13 years, she now teaches at UC Santa Cruz.

Denitsa D. Bliznakova

(Costume Design)

THE OLD GLOBE: *The Merry Wives of Windsor*. REGIONAL: *Sheldon & Mrs. Levine, Johnny Boy, Golf with Alan Shepard, Wrong Turn at Lungfish, Happy Days*, and many others, Falcon Theatre; *Romeo and Juliet, A Noise Within; A Girl's War, A Skull in Connemara*, New Repertory Theatre; *Diva*, Williamstown Theatre Festival. FILM: Features: *Johnny Got His Gun, Undercover Kids*. Shorts: *La Cerca, Midgetman, Sleep in Heavenly Peace*. Music videos: *Bubble Bounce for Big Steele, Stars for Switchfoot*, and stylist work for *Say* by John Mayer. Denitsa has also designed and assisted for the Kaiser Permanente Theatre Education Program, Santa Fe Opera, Long Wharf Theatre, Primary Stages, and *Law and Order*. EDUCATION: BFA, Fashion Design, Parsons School of Design. MFA, Theatre – Costume Design, Brandeis University. Denitsa currently teaches at San Diego State University where she leads the MFA Costume Design program.

York Kennedy

(Lighting Design)

Mr. Kennedy's designs have been seen in theatres across America and in Europe including Berkeley Rep, Seattle Repertory, American Conservatory Theatre, Seattle Rep, The Alley Theatre, Dallas Theatre Center, Yale Rep, Brooklyn Academy of Music, Goodspeed Musicals and the Denver Center. He has designed over thirty productions for The Old Globe and summer 2008 marked his fifth season as resident designer for the Shakespeare Festival. Awards for theatrical lighting design include the Dramalogue, San Diego Critics Circle, Back Stage West Garland, ariZoni Theatre Award and the Bay Area Theatre Critics Circle Award. In the dance world he has designed for Malashock Dance, Brian Webb and Tracey Rhodes. As an architectural lighting designer, he has designed the lighting for numerous themed environment, theme park, residential, retail, restaurant and museum projects all over the world including the Sony Metreon Sendak Playspace in San Francisco, Warner Bros. Movie World in Madrid, Le Centre de Loisirs in Morocco and The LEGO Racers 4D attraction in Germany, Denmark, England and the U.S.A., *Antony and Cleopatra* for Theatre for a New Audience, *Uncle Vanya* for the California Shakespeare Theatre and *By the Waters of Babylon* for the Geffen Playhouse. He is a graduate of the California Institute for the Arts and the Yale School of Drama.

Lindsay Jones

(Sound Design)

THE OLD GLOBE: *The Glass Menagerie, In This Corner, Oscar and the Pink Lady, Lincolnesque, Sky Girls, Much Ado About Nothing, Beyond Therapy*. OFF-BROADWAY: The world premiere of Sam Shepard's *The God of Hell, Dedication or the Stuff of Dreams, In the Continuum, Luminescence Dating, O Jerusalem, Beautiful Thing* and *Closet Land*. REGIONAL: Center Stage, American Conservatory Theatre, Hartford Stage, South Coast Rep, Alliance Theatre, Ford's Theatre, Goodman Theatre, Actors' Theatre of Louisville, Chicago Shakespeare, Pasadena Playhouse, Steppenwolf, as well as many others. INTERNATIONAL CREDITS: productions in Austria, Zimbabwe, South Africa, Scotland and

The Royal Shakespeare Company of England. Lindsay has received four Joseph Jefferson Awards and thirteen nominations, an Ovation Award, two ASCAP Plus Awards, nominations for a Barrymore Award, NAACP Theatre Award, Connecticut Critics Award and Austin Critics Table Award, and was the first sound designer to win the Michael Maggio Emerging Designer Award. Recent film/tv scoring work include the pilot for *Family Practice* for Sony Pictures/Lifetime Television and *A Note of Triumph* (2006 Academy Award winner, Best Short Documentary) for HBO Films.

Diana Moser

(Stage Manager)

THE OLD GLOBE: *Six Degrees of Separation, The Pleasure of His Company, The Glass Menagerie, In This Corner*, 2007 Summer Shakespeare Festival, *Restoration Comedy, Christmas on Mars, A Body of Water, Lobby Hero, Fiction, The Intelligent Design of Jenny Chow*. REGIONAL: La Jolla Playhouse, San Diego Rep, Arena Stage, Repertory Theatre of St. Louis, New York Theatre Workshop, Berkshire Theatre Festival, Children's Theatre Company of Minneapolis, and Arizona Theatre Company. EDUCATION: MFA in directing from Purdue University. Diana splits her time away from theatre between Nova Scotia and the classic wooden sailboat, "Simba I." Proud member of Actors' Equity.

Louis G. Spisto

(CEO/Executive Producer)

Louis G. Spisto has led The Old Globe since October 2002. During his tenure, Spisto spearheaded the return of the Shakespeare Repertory Season and brought to the Globe several new musicals, including the critically-acclaimed *A Catered Affair*, the launch of the national tour of the Tony Award-winning *Avenue Q* and the Broadway transfers of *Chita Rivera: The Dancer's Life* and the Twyla Tharp/Bob Dylan musical, *The Times They Are A-Changin'*. He has produced over 75 plays and musicals, including *Dirty Rotten Scoundrels*, the west coast premiere of the Tony-winning play *Take Me Out* and the annual holiday favorite, *Dr. Seuss' How the Grinch Stole Christmas!*. Spisto has managed the Globe's Capital Campaign to raise \$75 million by the

Theatre's 75th anniversary in 2010. Launched in March 2006, the campaign has reached 85% of its goal to date. A strong advocate of arts education, Spisto initiated several new programs including an innovative cross-border project and a new play development program and several new initiatives in Southeastern San Diego. He also launched a free matinee series which brings thousands of students to the Globe's productions. He holds a Masters degree from the University of Wisconsin in Arts Administration and a Bachelors of Business Administration from the University of Notre Dame, and acted, directed, produced plays and musicals throughout his early years through college and graduate school. Mr. Spisto has served as chief executive for the Pacific Symphony, Detroit Symphony, and American Ballet Theatre.

Darko Tresnjak

(Resident Artistic Director)

DIRECTING CREDITS AT THE GLOBE INCLUDE: *The Women, The Pleasure of His Company, All's Well That Ends Well, Bell, Book and Candle, Hamlet, Pericles, The Two Noble Kinsmen, Antony and Cleopatra, The Winter's Tale, The Comedy of Errors, A Midsummer Night's Dream, Titus Andronicus.* OTHER CREDITS INCLUDE: *The Merchant of Venice*, Royal Shakespeare Company, Theatre for a New Audience; *All's Well that Ends Well, Antony and Cleopatra*, Theatre for a New Audience; *The Two Noble Kinsmen*, The Public Theater; *Princess Turandot, Hotel Universe*, Blue Light Theater Company; *More Lies About Jerzy*, Vineyard Theatre Company; *The Skin of Our Teeth, Rosencrantz and Guildenstern Are Dead, The Winter's Tale, Under Milk Wood, Moving Picture, The Blue Demon, Princess Turandot, The Love of Three Oranges*, Williamstown Theatre Festival; *Heartbreak House, What the Butler Saw, Amphitryon, The Blue Demon*, Huntington Theatre; *Hay Fever, Princess Turandot*, Westport County Playhouse; *A Little Night Music, Amour*, Goodspeed Musicals; *Rosencrantz and Guildenstern Are Dead*, Long Wharf Theatre; and *The Two Noble Kinsmen*, Chicago Shakespeare Theatre. His opera credits include the American premieres of Victor Ullmann's *Der zerbrochene Krug* and Alexander Zemlinsky's *Der Zwerg*, Los Angeles Opera; and the American premiere of Rimsky-Korsakov's

May Night, Sarasota Opera. UPCOMING: Walter Braunfels' *Die Vögel* at the Los Angeles Opera, conducted by James Conlon.

Jack O'Brien

(Artistic Director Emeritus)

Mr. O'Brien served as the Artistic Director of The Old Globe from 1982 through 2007. Recent Globe productions: *Dirty Rotten Scoundrels, Imaginary Friends, Twelfth Night, The Full Monty, The Seagull, The Magic Fire, Dr. Seuss' How the Grinch Stole Christmas!* WEST END: *Love Never Dies* (sequel to Andrew Lloyd Webber's *Phantom*, Fall 2009), *Hairspray* (Olivier Award for Best Musical, Best Director nomination). BROADWAY: *Impressionism* (March 2009) Creator/Supervisor, *Dr. Seuss' How the Grinch Stole Christmas!, The Coast of Utopia* (2007 Tony Award® for Best Direction of a Play, which won a total of 7 Tony Awards, including Best Play), *Dirty Rotten Scoundrels* (Tony nominations: Best Director and Musical), *Henry IV* (Tony Award), *Hairspray* (Tony Award), *The Invention of Love* (Tony nominations: Best Director and Play), *The Full Monty* (Tony nominations: Best Director and Musical), *More to Love, Labor Day, St. Louis Woman, Pride's Crossing, The Little Foxes, Hapgood* (Lucille Lortel Award for Direction, 1995), *Damn Yankees* (Tony nomination Best Musical Revival), *Two Shakespearean Actors* (Tony nominations: Best Director and Play), *Porgy and Bess* for Houston Grand Opera and Broadway (Tony Award), as well as Radio City Music Hall, *Il Trittico*, Metropolitan Opera. RECENT AWARDS: 2008 Theatre Hall of Fame Inductee, 2004 Thomas Degaetani Award (USITT), 2002 "Mr. Abbott" Award (SDCF), 2001 Joan Cullman Award for Extraordinary Creativity, 2001 Joe A. Callaway Award (SDCF), the Drama League's Julia Hansen Award for Excellence in Directing, 2001. Honorary Doctorate, University of Michigan. Honorary Doctor of Humane Letters, University of San Diego. Recipient of ArtServe Michigan's 2008 International Achievement Award. Mr. O'Brien is a member of the College of Fellows of the American Theatre.

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Production Assistant Marie Natoli

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This theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States.



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The Guarneri String Quartet

Playwright Michael Hollinger is a classically trained violist who turned to playwriting. With Opus he examines a world he knows well. The history of the renowned Guarneri String Quartet gave him an initial inspiration.

The Guarneri String Quartet, one of the most distinguished names in classical music, will retire this year after 45 years, a remarkable run made even more majestic by the fact that it had just one personnel change in its history. As Steinhardt notes, the three founding members are all in their 70s and playing a string instrument doesn't get any easier with age. "We started with a one-year plan and we've had a one-year plan every year for 45 years. It was time." In its prime, the Guarneri, which made its formal debut in 1964 just as the Beatles were invading, delivered the standard quartet literature with striking elegance, warmth, technical polish and Old World emotionalism.

The quartet's stability became a landmark. Its one change came after 37 years, when cellist David Soyer, more than a decade older than the others, retired and was replaced by his former student Peter Wiley. Second violinist John Dalley is the other founding member. Forty-five years is a long time to do anything together, especially play string quartets, which demand such a delicate balance of individuality and teamwork that it's a wonder anyone can do it at all. "How many relationships do any of us have of any kind that last that long on that level

of intensity?" asks Phil Setzer, violinist with the Emerson String Quartet, which counts the Guarneri as an early influence. "It's not just that they stayed together, but they've done so much for chamber music by playing so well and giving it a certain glamour."



THE GUARNERI STRING QUARTET, 2008. PHOTO BY DOROTHEA VON HAEFTEN.

Given today's verdant chamber music scene, with hundreds of professional string quartets and a top tier of dozens of ensembles that tour widely, it's difficult to remember how barren the landscape was in the early '60s. There were a few full-time quartets associated with uni-



THE GUARNERI STRING QUARTET

versities, but the only American quartets with truly viable commercial profiles were the venerable Budapest (transplanted Europeans on the last leg of their legendary career) and Juilliard, formed in 1946. Europe had the Amadeus quartet and the Quartetto Italiano.

Musicians got together to play quartets privately as they had always done, but the idea of making a living was a non-starter. Yet the four members of the Guarneri — all in their 20s save Soyer, who turned 41 in 1964 — were ambitious, professionally and personally compatible and smitten by the quartet literature, the most rarefied, sublime repertoire in classical music. They were also all hotshots, and a buzz built even before they started performing. Steinhardt says that Alexander Schneider, a violinist in the Budapest and a mentor, told the group, "Don't play a note. You couldn't be as good as your reputation." The timing was ripe. The public and industry were ready for a successor to the Budapest, and the appetite for chamber music exploded in the late '60s and '70s. The Guarneri's fast start and natural camaraderie helped it survive the tumultuous early years when many groups die on the vine. The players learned the critical lesson of how to give and take criticism in rehearsal without issues turning personal.

Group decisions about everything from repertoire to concert dress required a unanimous vote; one nay was enough to scuttle any idea. A well-developed sense of humor in all four helped in the long run, and fate played a role too. No major priority shifts or health issues threatened the viability of the group. Dalley was diagnosed with prostate cancer, and while his treatment caused some rescheduling, recital dates were not affected.

— Mark Stryker, *Detroit Free Press*

RESIDENCY PROJECT'S INAUGURAL YEAR IS A HIT WITH THE NEW MUSICAL KINGDOM

The Globe Technical Center – a scenery building and storage facility in south-eastern San Diego at Market and Euclid streets – began operations in early 2008 and became nexus for launching the multi-faceted “Southeastern San Diego Residency Project” to establish the Globe as a vital cultural resource for the community.

The Residency Project’s ground-breaking play development series applies the same level of talent seen during the regular Old Globe season with productions that resonate with younger, more diverse audiences.

The first production in the Residency Project was *Kingdom*, by Aaron Jafferis and Ian Williams - a new musical that won a 2008 Richard Rodgers Award and the “Most Promising New Musical” award at the 2006 New York Musical Theatre Festival. *Kingdom*’s original score fuses hip-hop, rock and Latin music to chronicle the lives of two young men caught in the devastating cycle of gang violence.

The southeastern San Diego community played a key role in bringing *Kingdom* to the stage. Writerz Blok, a non-profit graffiti arts studio, worked with Associate Designer Sean Fanning and other technical staff to create an authentic set. Officers from the San Diego Police Department’s Gang Prevention Unit watched rehearsals of *Kingdom*, and based on their feedback, a gang sign was changed because it represented a local gang. Additionally, they took



KYLE BELTRAN (STANDING) AS “ANDRES,” WITH (L-R) AMIRAH VANN AS “MARISA,” CEDRIC LEIBA, JR AS “JUAN” AND GERARDO RODRIGUEZ AS “CANO” IN THE OLD GLOBE’S PRODUCTION OF *KINGDOM*, PHOTO BY CRAIG SCHWARTZ.



KINGDOM PERFORMANCE AT LINCOLN HIGH SCHOOL’S PERFORMING ARTS THEATRE.



ANTHONY YOUNG
COUNCILMEMBER
FOURTH DISTRICT

February 24, 2009

Louis Spisto
President/CEO
The Old Globe
1363 Old Globe Way
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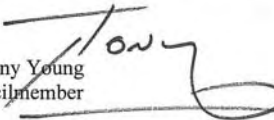
Dear Lou:

Congratulations on the recent run of *Kingdom*, in particular the run at Lincoln High School.

The Old Globe has truly taken the vision of a Southeastern San Diego initiative to bring not only valuable jobs to District 4, but life lessons in the arts that the citizens of District 4 would not necessarily have access to.

Lou, again congratulations and thank you for your continued leadership at The Old Globe and the opportunities and positive experiences you and your staff continue to provide throughout the communities of District 4.

Proud to be serving for the public good,


Anthony Young
Councilmember

the creative team on “ride alongs” through neighborhoods in their precinct to show the realities that some San Diego neighborhoods face. The outpouring of community support helped make *Kingdom* a great success.

In a first for the Globe, *Kingdom* was performed both at Lincoln High School Center for the Arts in southeastern San Diego and at The Old Globe Theatre, reaching a total audience of more than 7,536 with a limited-run production of 14 performances. Student matinees on February 12 and 13, 2009 at Lincoln High School reached 2,139 students – nearly the entire school. Many students returned with friends or family to see public performances of *Kingdom* at Lincoln, February 14 and 15 and at the Globe, February 19 – 22, 2009.

To help prepare students for seeing *Kingdom*, Globe teaching artists conducted pre-show workshops in 84 classrooms at Lincoln. Aaron Jafferis worked in residency with students who created their own short theatre piece responding to *Kingdom*.

The Globe is now working to select material for the 2010 Residency Project through this exciting and innovative new play development process.

The Conrad Prebys Theatre Center



The Conrad Prebys Theatre Center will herald an exciting new era for The Old Globe, enabling the theatre to produce works at an even higher artistic level and helping ensure the Globe's prominent position in the future of American theatre. Construction will be completed in 2009 and the first production will be in early 2010.

Old Globe Theatre - Donald and Darlene Shiley Stage

The Conrad Prebys Theatre Center will encompass both the new facility now under construction and the Old Globe Theatre – the Globe's flagship theatre with year-round performances of Broadway-bound musicals, classics and new plays.

NEW! Sheryl and Harvey White Theatre

A state-of-the-art arena stage – for our intimate productions – with 251 seats in five rows surrounding the stage, safe and comfortable theatre access for audience and actors, full lighting grid and trap room, and new public restrooms.

NEW! Karen and Donald Cohn Education Center

Including Hattox Hall, a large performance and training space for children and adults, as well as a studio dedicated to student activities and a "History of The Old Globe" installation. The Education Center will be home to the Globe's many audience enrichment activities, serving more than 50,000 each year, and will feature spectacular views from the Donald and Darlene Shiley Terrace.

NEWLY REDESIGNED! Copley Plaza

The Globe's 13,000-square foot "outdoor lobby" will feature an expanded dining pavilion and seating areas and stunning new landscaping, providing a comfortable welcome to theatergoers, as well as many of the 12 million annual visitors to Balboa Park.



THE OLD GLOBE ARENA STAGE PRODUCTIONS AT THE SAN DIEGO MUSEUM OF ART NOW - NOVEMBER 2009

During construction, The Old Globe has built a temporary arena stage in the James S. Copley Auditorium at the San Diego Museum of Art. We are grateful to the Museum for leasing us this space just steps away from the Globe to house our "second stage" productions. In building this theatre, we had one goal: to provide you with uninterrupted enjoyment of our intimate productions.



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The Old Globe's ability to maintain the highest standard of excellence, while keeping ticket prices affordable, is due in large part to the financial support of more than 2,000 individuals, businesses, foundations and government agencies. Please join us in giving a warm thanks and recognition to these leaders who have made tonight and our 625 other performances possible. The Old Globe appreciates the support of those who have stepped into the spotlight.

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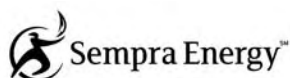
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Although we understand parking is often at a premium, the seating of latecomers is extremely disruptive. Latecomers may be given alternative seating and will be seated at an appropriate interval.

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