

Off-Brand Opera presents

CAROUSEL

MUSIC BY
RICHARD RODGERS

BOOK AND LYRICS BY
OSCAR HAMMERSTEIN II

STAGE DIRECTOR
BRENDAN HARTNETT

MOVEMENT DIRECTOR/CHOREOGRAPHER
LESLIE ANDREA WILLIAMS

MUSIC DIRECTOR
ERIN KENNEDY

ASSISTANT DIRECTOR
ANNA LARRANAGA

CONDUCTOR
RIDER R. FOSTER

DECEMBER 9 & 10 AT 7PM
DECEMBER 11 AT 5PM
AT BELLA CIAO (145 MULBERRY ST)

Off-Brand Opera

presents

Carousel

Music by Richard Rodgers

Book and Lyrics by Oscar Hammerstein II

Based on Ferenc Molnar's Play "Liliom"

As adapted by Benjamin F. Glazer

Original Choreography by Agnes de Mille

Brendan Hartnett, Stage Director

Leslie Andrea Williams, Movement Director/Choreographer

Erin Kennedy, Music Director

Anna Larranaga, Assistant Director/Costume Coordinator

Rider R. Foster, Conductor

Dan Hoy, Fight Captain

Cast:

Billy Bigelow.....	Dan Hoy*
Julie Jordan	Veronica Shea
Nettie Fowler	Anthime Miller
Carrie Pipperidge.....	Erin Kennedy
Enoch Snow	Leslie Andrea Williams
Jigger Craigin	Sam Pottinger
Mrs. Mullin	Kimberlee Monroe *
Starkeeper.....	Anna Larranaga
Louise Bigelow	Emily Reusswig
David Bascombe	Roderick Ferguson
Captain and others	Mark Martinez
Army and others	Tiffani Butler

*Equity Member appearing with permission of Actors' Equity Association without benefit of an Equity contract in this Off-Off Broadway production.

CAROUSEL is presented by arrangement with Concord Theatricals on behalf of The Rodgers & Hammerstein Organization.



Actors' Equity Association (AEA), founded in 1913, represents more than 50,000 actors and stage managers in the United States. Equity seeks to advance, promote and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is affiliated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence.

www.actorsequity.org

Musical Numbers

ACT I:

Prologue (The Carousel Waltz)	Orchestra
Mister Snow	Julie & Carrie
If I Loved You	Billy & Julie
June Is Bustin' Out All Over	Nettie, Carrie, & Ensemble
Mister Snow (Reprise)	Carrie, Enoch, & Women's Ensemble
When the Children Are Asleep	Enoch & Carrie
Blow High, Blow Low	Jigger, Billy, & Male Ensemble
Soliloquy	Billy
Finale: Act I	Ensemble

There will be one intermission.

ACT II:

A Real Nice Clambake	Nettie, Julie, Enoch, Carrie, & Ensemble
Geraniums in the Winder	Enoch
There's Nothin' So Bad for a Woman	Jigger & Ensemble
What's the Use of Wond'rin'?	Julie & Women's Ensemble
You'll Never Walk Alone	Nettie
The Highest Judge of All	Billy
Ballet	Orchestra
If I Loved You (Reprise)	Billy
Finale Ultimo	Ensemble

Orchestra:

Piano	Nick Stamatakis
Violin	Fengwan Chen
Cello	Blake Ebert Anthime Miller
Flute/Oboe	Noah Vece
Clarinet/Baritone Saxophone	Chris Rosendale

SPECIAL THANKS

Thank you to the people in our lives who have supported us throughout the all-consuming process of creating and putting together this show. Off-Brand Opera owes its existence to a tireless team of people donating their time, money, skills, rehearsal spaces, childcare, support, and creativity to make this show happen.

Thank you to: Tom Benz, Andrea DelGiudice, Justin Kirck, Ashley McGinnis,
Kim & Art McGinnis, Thomas Juneau, Daniel & Katrina Kennedy,
Dr. William & Marla Kennedy, Elayne Landau, Pearl Studios, and Brian Staufenbiel.

DIRECTOR'S NOTE

Carousel premiered on Broadway in April 1945, the second collaboration between composer Richard Rodgers and writer/lyricist Oscar Hammerstein II after their smash hit, *Oklahoma*. Rodgers and Hammerstein's works consistently broke new ground musically, and they did not shy away from difficult themes or complex subject matter. As famous as *Carousel* is for its romantic bench scene in the first act, it is equally infamous for how it presents domestic violence in the latter half of the show. The way *Carousel* tackles the issue is a product of its time: the script explicitly condemns Billy Bigelow's sin, yet is notoriously empathetic to the sinner.

So why *Carousel* now?

We wanted to tackle this show because between some of the most iconic songs in the musical theatre canon is a story that explores the boundaries of love, commitment, and the social forces by which we are all pulled even now. *Carousel*—both in the plot and in visual metaphor—demonstrates how abuse is a cycle. What this production aims to explore is how that cycle can be broken, and who chooses to break it. Our production does not seek to answer the question as to whether Billy is deserving of redemption. Rather, we are concerned with making sure the opportunity to answer that question is set before the survivors of his abuse.

In addition to subverting the script's view of abuse, we wanted to explore how gender influences the plight of our characters. Time and again the conflicts in this show are exacerbated by the gendered expectations placed on them, and while this *Carousel* is set in the 1880s, these expectations still resonate today. With that in mind we made some nontraditional casting choices with our production: Enoch Snow is now a pants role (a tradition borrowed from opera), Nettie Fowler is non-binary, and The Starkeeper is played by a young woman instead of an old man. Our hope is that any dissonance between performer and character will help an observer to notice these social norms and question them.

Thank you so much for coming to our show, we're mighty glad you came.



DONATE TO SAFE HORIZON

Safe Horizon's Community Programs work to ensure that survivors have ongoing support during their journey. With sites that serve all five boroughs of New York City, our Community Programs offer help for survivors of abuse or violence.

Scan the QR code here to donate to Safe Horizon, or visit safehorizon.org/offbrand-opera.

Thank you to Kirstin McGinnis for facilitating our connection with Safe Horizon.

Our Cast and Creative Team



TIFFANI BUTLER

Army/Others



FENGWAN CHEN

Violin



BLAKE EBERT

Cello



RODERICK FERGUSON

David Bascombe



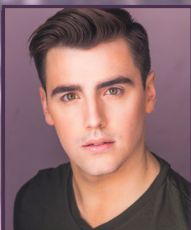
RIDER R. FOSTER

Conductor



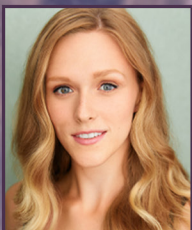
BRENDAN HARTNETT

Director



DAN HOY*

Billy Bigelow



ERIN KENNEDY

Carrie Pipperidge/
Music Director



ANNA LARRANAGA

Starkeeper/
Assistant Director



MARK MARTINEZ

Captain/Others



ANTHIME MILLER

Nettie Fowler/
Cello



KIMBERLEE MONROE*

Mrs. Mullin



SAM POTTINGER

Jigger Craigin



EMILY REUSSWIG

Louise Bigelow



CHRIS ROSENDALE

Clarinet/Baritone
Saxophone



VERONICA SHEA

Julie Jordan



NICK STAMATAKIS

Piano



NOAH VECE

Flute/Oboe



LESLIE ANDREA WILLIAMS

Enoch Snow/
Movement Director

ABOUT OUR ARTISTS

Tiffani Butler (Arminy and others) [she/her] is a Hudson Valley, NY native and business analyst-turned-actor. She's grateful for the opportunity to perform alongside such talented artists in *Carousel!* In her previous environs, she helped found JetBlue's first African Diaspora-centered Employee Resource Group. Tiffani is an alum of the Neighborhood Playhouse School of the Theatre in New York City. She was last seen in *Sizwe Bansi is Dead* with The Outer Loop Theater's Chicago debut. This past summer, she performed in the Narnia Vocal Arts Festival's operas *Dido & Aeneas* and *& Aeterna*. She ultimately looks forward to both writing and acting in essential stories to tell that only performance art can effectuate.

Fengwan Chen (Violin) [she/her] 20, currently studies at The Juilliard School under the guidance of Joseph Lin. She entered Shanghai Conservatory at the age of 10 and worked with Lewis Kaplan, Boris Kuschnir, Regis Pasquier, Midori Goto, and Ning Feng, among others. Fengwan won the fellowships of Aspen Music Festival and Tanglewood Music Center. She worked intensively with Takács Quartet and served as assistant concertmaster at the Music Academy of the West. Fengwan has also appeared at Juilliard ChamberFest, Thy Chamber Music Festival in Denmark, and Seiji Ozawa Music Academy in Japan.

Blake Ebert (Cello) [he/him] is pleased to make his debut with Off-Brand Opera! Blake is a cellist and medical student based in NYC and currently plays with the Riverside Orchestra and the Litha Symphony Orchestra. He is a graduate of Westmont College, where he studied biology and cello performance.

Roderick Ferguson (David Bascombe and others) [he/him] is just so happy to be in a musical again! Yes, he's been in one before! But that's enough bragging. Please note that this presentation of *Carousel* is not a personal endorsement of commercial whaling practices. Roderick is currently working on transforming his award winning cabaret show *MAN OVERBOARD!!!* into a solo play. It's based on his life story growing up as a closeted gay kid in Bermuda and ultimately suing the Government

of Bermuda to legalize gay marriage, without even having a boyfriend! More info at roderickferguson.com.

Rider R. Foster (Conductor) [he/him] studied at Westminster Choir College, and has performed with myriad prominent conductors, choirs, and orchestras. As both a conductor and a soloist, his professional engagements have included all manner of civic ensembles, professional recordings, various opera companies including New York City Opera, and a multitude of sacred music ensembles in the New York Metropolitan area. He is the founding director and conductor of *Clarum Sonum*, which is an entirely volunteer choir dedicated to the performance of new music and collaboratively enriching local music programs both sacred and secular.

Brendan Hartnett (Director) [he/him] is an accomplished educator, director, and singer. Before moving East, Brendan directed up and down the coast of California with companies including Opera Parallele and Pacific Opera Project. Most recently, he directed *The Pirates of Penzance* with Ridgewood Gilbert and Sullivan Opera Company. Favorite projects include *The Gondoliers* and *The Yeomen of the Guard* with Ridgewood Gilbert & Sullivan Opera Company, *The Tragedy of Carmen* and *Down in the Valley* with Opera UCLA, *The Arabolies of Liberty Street* and *Xochitl and the Flowers* with Opera Parallele's 'Family Opera' program, and *The Center Cannot Hold* with Pacific Opera Project. Brendan holds an MFA from UCLA's TFT, and a Bachelor's of Music from UC Santa Cruz. brendanhartnett.com

Dan Hoy* (Billy Bigelow) [he/him] Originally from Cleveland, OH, Dan has performed in venues across North America, from the Hollywood Pantages in Los Angeles to Feinstein's/54 Below in New York City. Off-B'way: *Between the Lines* as u/s Prince, Frump, and Martin/Dance Captain (2nd Stage/Daryl Roth). Tour: *CATS* as Munkustrap (1st Nt'l Tour, Revival). Select Regional: *Rock of Ages* as Drew (John W. Engeman Theater), *Next to Normal* as Gabe (Theater on the Square), *Pippin* as Pippin (Thin Air Theater Co.), *The Last*

Five Years as Jamie (Revolution Theatrics), and *The Glass Menagerie* as Jim O'Connor (Big Dog Theatrics). In addition to his public performances, Dan regularly works with acclaimed composers and writers in the development of new works. BWMT '18. www.danhoy.org | IG: @dan_jhoy

Erin Kennedy (Carrie Phipperidge/Music Director) [she/her] is an NYC-based soprano, actor, and pianist dedicated to creating joyful, accessible interpretations of both contemporary and classical music. Recent appearances include: Ridgewood Gilbert & Sullivan Opera Company (Mabel in *The Pirates of Penzance*), Narnia Festival (Belinda in *Dido & Aeneas* and Jake Landau's & *Aeterna*; Genovieffa in *Suor Angelica* and Jake Landau's *Pietà*); Light Opera of New Jersey (Musetta cover/Angel in *La Bohème*); Off-Brand Opera (Baker's Wife in *Into the Woods*); and Kimerer LaMothe and Geoffrey Gee's *Nietzsche! A New Musical* (Lou Salomé). erinkennedysoprano.com

Anna Larranaga (Starkeeper/Assistant Director) [she/her] is an actor, comedian, and writer from the suburbs of Minneapolis, Minnesota. She was last seen onstage in Off Brand Opera's *Into the Woods* as Little Red and last seen offstage walking out of a T.J. Maxx with an exfoliating foot mask and too many jellybeans. If you ever meet a big time hollywood director looking for his next star tell him to follow @annalarranaga on social media.

Mark Martinez (Captain and others) [he/him] is a tenor in NYC. Mark recently completed a run as Frederic in *The Pirates of Penzance* with Ridgewood Gilbert & Sullivan Opera Company. Additional recent roles he has sung include Acis from Handel's *Acis and Galatea*, Col Fairfax from Sullivan's *The Yeomen of the Guard*, and Don Ottavio from Mozart's *Don Giovanni*. Undergrad: Harvard, Grad school: Princeton.

Anthime Miller (Nettie Fowler/Cello) [they/them] is an internationally acclaimed composer and performance artist based in Brooklyn. Anthime is the composer-in-residence for The Circle Theater of New York and a regular composer and actor with the National Theater of Luxembourg. Anthime is Principal Cellist of the Regina Opera Company and plays with New

Amsterdam Opera, the Greenwich Village Orchestra and chamber ensembles across North America and Europe. They're very excited to return to the stage with Off-Brand Opera! Recent Acting Credits - Alfred Stieglitz - *Nearby, Faraway* 2022, Bollingbroke/Jester - *Richard II* 2022, Ferryman - *Strangers* 2018, Fagin - *Oliver!* 2017

Kimberlee Monroe (Mrs. Mullin) [she/her] is a proud Actor. She has performed in many shows Off-Broadway, Regionally, and throughout NYC. During the Pandemic she began taking Singing and Piano classes with the brilliant Erin Kennedy. She's thankful to Erin Kennedy and Off-Brand Opera for this beautiful opportunity and making this my Musical debut. I have enjoyed the Journey!

Sam Pottinger (Jigger Craigin) [he/him] is an Actor, Musician, and Creative who was born in St. Louis, recently graduated from Oklahoma City University, and is currently living in New York City. Some of his favorite previous roles include Richard Bailey and Harry Understudy in *Kinky Boots* at Lyric Theatre of Oklahoma, and roles such as Emmett in *Legally Blonde*, Melchior in *Spring Awakening*, and John Brooke in *Little Women* at Oklahoma City University. Sam had also collaborated on multiple new works, including *June by the Sea*, written and directed by Adam LaPorte, and *Nietzsche! A New Musical*, written and produced by Kimerer LaMothe. @sampottinger

Emily Reusswig (Louise Bigelow) [she/her] is a recent graduate of the Neighborhood Playhouse School of the Theatre. Recently, she played the role of Eli in *Let the Right One In* (directed by Ben Hartley) and appeared in a reading of the new musical *Unfinished* (written by James Powers). Emily takes pride in her position as a teaching assistant at the NP Junior School and a teaching artist for Theatre[Untitled]'s Actor's Professional Conservatory Program. She is so grateful for the opportunity to portray Louise, and would like to give a special thank you to her dance instructors over the years. Enjoy the show!

Chris Rosendale (Clarinet/Baritone Saxophone) [he/him] is excited to be making his NYC debut with Off-Brand Opera's *Carouse!* Originally from Pittsburgh, PA, Chris is currently pursuing his Master's degree in Multiple Woodwinds Performance from New Jersey City University where he studies with Mark Thrasher. As a freelance woodwind performer, he is equally comfortable in a variety of settings from jazz and funk to classical and chamber to theatre pit orchestras.

Veronica Shea (Julie Jordan) [she/her] is a singer, actor, digital marketer, and performing arts producer who is excited to return to the stage with Off-Brand Opera, after performing as Cinderella in *Into the Woods* and as various roles in *SPARK!* For the past two summers, Veronica has attended the Narnia International Vocal Arts Festival, performing in the world premieres of Jake Landau's new operas *Pietà* and *& Aeterna*. Other recent performances include Musetta in Light Opera of New Jersey's production of *La Bohème*, Mabel in Ridgewood Gilbert & Sullivan's *The Pirates of Penzance*, and various concerts in the greater NYC area. She is a graduate of Northwestern University, and received her Masters at Savannah College of Art and Design. veronicashea.com

Nick Stamatakis (Piano) [he/him] is a pianist, music director and composer who has worked with professional, educational and community organizations, striving to create collaborative environments that foster the exploration, interpretation and execution of music in theater. His most recent work, music and lyrics for the new musical *Just Beyond Balboa*, was selected for The Theater Center's New Work Incubator program. Credits include Off-Broadway musical theater and opera companies in New York, Pittsburgh CLO, Pittsburgh Public Theater and

the Edinburgh Fringe Festival.

Noah Vece (Flute/Oboe) [he/him] graduated from Kennesaw State University in 2011 under the tutelage of Sam Skelton. Since then his experience playing a variety of styles and instruments has made him an active member of the New York City music scenes. He has performed with numerous local theaters as a pit musician, as well as travelled the world with international tours to Australia, Saudi Arabia, Europe, and Canada. In addition to performing, Noah is passionate about teaching, and has spent years as a private teacher of saxophone, clarinet, and flute. He is also a Vandoren Artist-Clinician, and conducts clinics and masterclasses at schools, businesses, and conferences around the NYC area.

Leslie Andrea Williams (choreographer, movement director, actor, & writer) [she/her] was born in Newport News, Virginia and was raised in Raleigh, North Carolina. Ms. Williams studied at the prestigious Juilliard School in New York City, and graduated with a BFA in Dance. She now is a Principal dancer at the Martha Graham Dance Company, performing featured roles around the world. One of her most notable roles is the lead in Martha Graham's *Chronicle*. In the company's almost 100 year history, Ms. Williams is the first Black woman to ever perform this iconic role. Her performance earned her a mention in The New York Times' "Best Dance of 2019" list. She has also been named in Dance Magazine as a dancer "On the Rise" and in Teen Vogue as a "Rising star Personifying Black Excellence." Ms. Williams' work has been described in reviews as "hypnotic," "larger than life," and she is someone who "effortlessly controls the gaze of the audience."



DONATE TO OFF-BRAND OPERA

Want to support small theater and performing outside the box? All donations are tax-deductible and you will receive a receipt for your records.

To donate, scan the QR code here or visit offbrandopera.org/support



ABOUT OFF-BRAND OPERA

In a world where brand definition rules, three singers found themselves longing for a space to play around with something different—something off-brand. Tradition told them that's not *how it's done*. But what if it could be?

Off-Brand Opera strives to push and blur the boundaries of genre and performance practice, bringing musical communities together in the service of telling a story. We encourage cross-disciplinary collaboration in order to foster fresh, relatable, and relevant interpretations of beloved works.

Off-Brand Opera is committed to:

- Creating a safe space for artists to take risks when it comes to performance practice and genre.
- Performing in intimate, non-traditional venues to foster audience connection, communication, and immersion.
- Hiring musicians from a diverse set of musical backgrounds, including opera, musical theater, jazz, folk, hip-hop/R&B, and pop/rock.
- Welcoming project ideas from audience members, friends, and donors.

OFF-BRAND OPERA BOARD

Christine Duncan • Erin Kennedy • Veronica Shea
Phoebe Corde • Brendan Hartnett • Jake Landau • Leslie Andrea Williams

FOLLOW US TO LEARN MORE ABOUT OUR UPCOMING PRODUCTIONS



offbrandopera.org



Off-Brand Opera



@offbrandopera

**Want to support small theater and performing outside the box?
A contribution of any size helps pay our artists for their work.**

**All donations are tax-deductible and you will receive a receipt for your records.
Visit offbrandopera.org/support to donate!**