



# Advance Program Notes

Opera Roanoke

*South Pacific*

Wednesday, October 12, 2016, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

## Opera Roanoke

presents

Rodgers & Hammerstein's

## South Pacific

Music by RICHARD RODGERS

Lyrics by OSCAR HAMMERSTEIN II

Book by OSCAR HAMMERSTEIN II and JOSHUA LOGAN

Adapted from the Pulitzer Prize-winning novel *Tales of the South Pacific* by James A. Michener

<b>Artistic Director, Conductor</b>	Scott Williamson	<b>Nellie Forbush</b>	Ariana Wyatt
<b>Stage Director</b>	JJ Hudson	<b>Emile de Becque</b>	Corey Crider
<b>Associate Conductor, Chorus Master</b>	Aurelien Eulert	<b>Ngana</b>	Kylan Socha
<b>Stage Manager</b>	Danielle Ranno	<b>Jerome</b>	Beckett Socha
<b>Assistant Stage Manager</b>	Danielle Stoots*	<b>Henry</b>	Nathan Nguyen
<b>Lighting Designer</b>	Tlálóc López-Watermann	<b>Bloody Mary</b>	Helena Brown
<b>Choreographer</b>	Pedro Szalay	<b>Liat, her daughter</b>	Malia Diaz*
<b>Costume Director</b>	Jennifer Ruhland	<b>Luther Billis</b>	Adam McAllister+
<b>Costume Assistant</b>	Rebecca Newman	<b>Stewpot</b>	Jack Chandler*
<b>Costume Apprentices</b>	Elena Hruska* Laura Moats*	<b>Professor</b>	Roger Crockett
<b>Hair and Makeup Coordinator</b>	Dustin Odum*	<b>Lt. Joseph Cable</b>	Eric Hanson
<b>Technical Director</b>	Joey Neighbors	<b>Capt. George Brackett</b>	Ed Sala
<b>Set Designer</b>	Jimmy Ray Ward	<b>Cmdr. William Harbison</b>	Bill Joppich
<b>Set Construction</b>	Joey Neighbors Rob Bessolo	<b>Lt. Buzz Adams</b>	Richard Cranwell
<b>Assistant Casting Director</b>	Amy Cofield	<b>Yeoman Herbert Quale</b>	Eric McIntyre
<b>Musical Preparation</b>	Amy Cofield Aurelien Eulert Scott Williamson	<b>Radio Operator</b>	Zach Helms*
		<b>A Shore Patrolman</b>	Jack Fishwick
		<b>Marine</b>	Hayden Keefer*
		<b>Lead Nurse</b>	Peggy Potteicher
		<b>Dinah Murphy</b>	Christie Potter*
		<b>Janet MacGregor</b>	Emily Gwendolyn*
		<b>Ensemble of Seabees, Marines, Nurses, and Islanders</b>	

### Dancers from Southwest Virginia Ballet

Ana Maria Barrios, Patrick Brown, Eric McIntyre, Nathan Nguyen, Pedro Szalay, and Christina Vasquez

\* = apprentice artist

+ = apprentice artist alumni

Supported in part by a gift from Stosser/Craig Partners

# *Roanoke Symphony Orchestra*

## **FIRST VIOLIN**

Nicole Paglialonga, concertmaster  
John Irrera, assistant concertmaster  
Heather Conine  
Jared Hall

## **SECOND VIOLIN**

Matvey Lapin, principal  
Martin Irving, assistant principal  
Shaleen Powell  
Vladimir Kromin

## **VIOLA**

Kathleen Overfield-Zook, principal  
Sam Phillips, assistant principal  
Megan E. Gray

## **CELLO**

Lukasz Szyrner, assistant principal  
Evan Richey

## **BASS**

John P. Smith IV, principal

## **FLUTE**

Alycia Hugo, principal

## **PICCOLO**

Julee Hickcox, principal

## **OBOE, ENGLISH HORN**

William P. Parrish, principal

## **CLARINET**

David Allen  
Mark Cramer

## **BASSOON**

Scott Cassada

## **HORN**

Wally Easter, principal  
Rodney Overstreet

## **TRUMPET**

Paul Neebe, principal  
Jason Crafton  
Jeff Kresge

## **TROMBONE**

Jay Crone, principal  
David Ball

## **PERCUSSION**

William Ray, principal

## **HARP**

Helen Rifas

# *Opera Roanoke Chorus*

## **SOPRANO**

Nour Bahri\*  
Malia Diaz\*  
Brenna Dudley\*  
Colleen Hernandez  
Abby Head\*  
Emily Gwendolyn\*  
Sarah Kress\*

## **ALTO**

Peggy Botteicher  
Nour Bahri\*  
Molly Cox\*  
Gracie Moore  
Rachel Northcott\*  
Jackie Peale  
Christie Potter\*  
Krystal Ramsey

## **TENOR**

Jack Fishwick  
Zach Helms\*

## **BASS**

Jack Chandler\*  
Roger Crockett  
Hayden Keefer\*  
Ian Lowdon  
Dustin Odum\*  
John Stroebel  
Robb Zahm\*

\* = denotes apprentice artist

# *Program Notes*

## **SOUTH PACIFIC**

Set in an island paradise during World War II, two parallel love stories are threatened by the dangers of prejudice and war. Nellie, a spunky nurse from Arkansas, falls in love with a mature French planter, Emile. Nellie learns that the mother of his children was an island native and, unable to turn her back on the prejudices with which she was raised, refuses Emile's proposal of marriage. Meanwhile, the strapping Lt. Joe Cable denies himself the fulfillment of a future with an innocent Tonkinese girl, with whom he's fallen in love, out of the same fears that haunt Nellie. When Emile is recruited to accompany Joe on a dangerous mission that claims Joe's life, Nellie realizes that life is too short not to seize her own chance for happiness, thus confronting and conquering her prejudices.

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# Biographies

**SCOTT WILLIAMSON**, artistic director and CEO

Scott Williamson is artistic director of Opera Roanoke, where he produced the company's first-ever Wagner opera (*Der Fliegende Holländer*) and led the western Virginia professional premiere of Handel's *Giulio Cesare*. He conducted the world premiere of *The Three Feathers*, a children's opera by composer Lori Laitman and poet Dana Gioia. An internationally recognized tenor, the *Times of London* called his debut at Shakespeare's Globe "brilliant." His work has been praised in *The New York Times and Sun*, *Opera News*, and *The Washington Post*. His performances of Mendelssohn and Dallapiccola with the American Symphony Orchestra are available on iTunes. His *Night by Silent Sailing Night: A Performance of John Cage's STEPS: A Composition for a Painting*, was acclaimed upon its creation at the Taubman Museum of Art, where he is guest curator in music. Williamson has served on the faculties of Washington and Lee, Virginia Tech, and Hollins University and is in demand as a guest artist and presenter. He also serves as music director for Roanoke's Temple Emanuel, and his poetry has appeared in *Atlanta Review* and *Tupelo Quarterly*.

**STEVEN WHITE**, principal guest conductor

Praised by *Opera News* as a conductor who "squeezes every drop of excitement and pathos from the score," Steven White is one of North America's premiere conductors of both operatic and symphonic repertoire. In 2010 he made his acclaimed Metropolitan Opera debut conducting performances of *La Traviata*, starring Angela Gheorghiu. Since then he has conducted a number of Metropolitan Opera performances of *La Traviata*, with such stars as Natalie Dessay, Thomas Hampson, Dmitri Hvorostovsky, and Matthew Polenzani. He returned to the Met in 2015 to assist James Levine in Stravinsky's *The Rake's Progress*. In recent seasons he has presided over performances with the Moscow Philharmonic, the Baltimore Symphony, the Orchestre Métropolitain du Grand Montréal, the Slovak State Philharmonic, the Colorado Symphony, the Nashville Symphony, the Alabama Symphony, and the Ft. Worth Symphony, to name but a few. He has recorded with both the Philharmonia Orchestra and the Slovak State Philharmonic. This season he makes debuts with the Charleston Symphony Orchestra, the Columbus Symphony, and the Omaha Symphony. He returns to Arizona Opera for *Eugene Onegin*, to Lyric Opera Baltimore and the Baltimore Symphony Orchestra for *Madama Butterfly*, and to Opera Birmingham for *La Bohème*. He will once again join the conducting staff at the Metropolitan Opera for Stravinsky's *The Rake's Progress*.

**BROOKE TOLLEY**, director of operations

Brooke Tolley is a lyric coloratura soprano from Virginia. As a member of Opera Roanoke's Artist Apprentice Program, she made her professional debut as Kate Pinkerton in their production of *Madama Butterfly* in the spring of 2011 under the baton of Scott Williamson. Also as an apprentice artist, she has participated in productions of *Il Trovatore*, *Carmen*, *Der fliegende Holländer*, and *The Pirates of Penzance*. As a young artist with Asheville Lyric Opera she performed in a scenes and outreach program, where she sang roles such as Donna Elvira (*Don Giovanni*), Frasquita (*Carmen*), Lakmé (*Lakmé*), and Musetta (*La Bohème*), as well as covering the role of Carrie in Rogers and Hammerstein's *Carousel*. In the fall of 2013 she returned to Opera Roanoke to cover The Queen of the Night in their production of *The Magic Flute*, as well as to sing the role of Angelina in Gilbert and Sullivan's operetta, *Trial by Jury*. She made her Chicago debut in 2014 singing The Queen of the Night in *The Magic Flute* with Chicago Summer Opera. Most recently, she sang the role of Annina in *La Traviata* with Capitol Opera Raleigh and Johanna in *Sweeney Todd* with Opera Roanoke. Tolley holds a bachelor of music degree from Liberty University and a master of music degree from Radford University.

**AMY COFIELD**, director, Apprentice Artist Program

Amy Cofield, soprano, is a highly sought after performer and teacher. Praised by *The New York Times* for her "lovely, rich tone," Cofield has performed to critical acclaim across the U.S. and in Italy, France, Croatia, Spain, Portugal, Switzerland, Austria, England, Santo Domingo, Guam, Taiwan, and Japan. Highly regarded

# *Biographies, continued*

for her “technical facility,” her “beauty of interpretation,” and an “arresting presence,” her operatic roles have included Violetta, a role that marked her debut at Houston Grand Opera where she covered Renee Fleming’s *Traviata*; Cleopatra, Micaela, and Lucia di Lammermoor with Opera Roanoke; Elcia (cover) in Rossini’s *Moses in Egypt* at New York City Opera; Donna Elvira in *Don Giovanni* with Nevada Opera; Violetta with Annapolis Chamber Orchestra and Chorale; Mimi with Pro Cantus Lyric Opera in Texas; Cunegonde and Susannah with Fort Worth Opera; Masetta and Pamina with Knoxville Opera; Gilda, Norina, and Violetta with Lyric Opera San Antonio; and Konstanze and Violetta with Teatro Lirico D’Europa. In addition, Cofield has appeared in concert with Garden State Philharmonic, Fort Wayne Philharmonic (Indiana), Southern Nevada Musical Arts Society, Norfolk Chamber Consort, Opera Camerata of Washington, Virginia Arts Festival, the U.S. Naval Academy, Festival Chamber Music at Carnegie’s Weill Recital Hall, and The Masterwork Chorus (New Jersey) at Carnegie Hall. The 2016-2017 season includes return engagements with Southern Nevada Musical Arts Society for Mendelssohn’s *Elijah*, Roanoke Symphony Orchestra for Handel’s *Messiah*, and with Opera Roanoke for the title role in Carlisle Floyd’s *Susannah*, as well as a debut with Tulsa Symphony performing Brahms’ *Requiem*. A passionate teacher and mentor for young artists, Cofield is director of Opera Roanoke’s Apprentice Artist Program and maintains a private voice studio. She joins the faculty at Washington and Lee University in 2016-2017. Previously Cofield served on the voice faculties at Indiana University South Bend, Saint Mary’s College (Indiana), Goshen College (Indiana), and Hollins University (Virginia).

## **ARIANA WYATT**, *Nellie Forbush*

Originally from Southern California and now based in Virginia, soprano Ariana Wyatt enjoys a diverse career on the opera stage and in the concert hall. On the stage she has performed for Gotham Chamber Opera, Glimmerglass Opera, Florida Grand Opera, Santa Fe Opera, Opera Omaha, Spoleto USA, Opera Roanoke, Opera on the James, the Juilliard Opera Center, and Aspen Opera Theater. An avid concert artist, recent appearances include those with the Ameropa Festival in Prague, Czech Republic; the Parma Festival; the Red Rocks Music Festival; the Aspen Music Festival and School; and the Musica Viva series, as well as appearances with Steve Blier as part of the New York Festival of Song. Her oratorio credits include *Messiah* with Charleston Symphony, Dvorak’s *Requiem* for the Prague Festival Orchestra, Vivaldi’s *Gloria* at Carnegie Hall, Haydn’s *Creation* and Mozart’s *Requiem* for Davidson College, the Brahms *Requiem* for the Bulgarian Youth Orchestra and the University of South Carolina, Bach’s *St. John Passion* for the Los Angeles Baroque Orchestra, and a *Holiday Pops* concert with the Roanoke Symphony Orchestra. An enthusiastic advocate for contemporary art song and opera, she has premiered and championed chamber works by Alan Louis Smith, Daron Hagen, Gregory Hutter, Lori Laitman, and Kent Holliday. Wyatt won first place in the Metropolitan Opera Competition Western Region in 2003. She has also been a finalist at the Charles A. Lynam Vocal Competition and a winner of the New West Symphony and Pasadena Opera Competitions. She is a graduate of the Juilliard Opera Center, the Santa Fe Apprentice Program for singers, the Glimmerglass Opera Young Artist Program, and the Florida Grand Opera Young Artist Program. Wyatt earned a bachelor of music degree from the University of Southern California Thornton School of Music, where she was recognized as the Outstanding Graduate for the class of 2001, and she completed a master of music degree at University of Southern California in 2003. She is currently assistant professor of voice at Virginia Tech.

## **COREY CRIDER**, *Emile de Becque*

Baritone Corey Crider is an alumnus of Lyric Opera of Chicago’s Ryan Opera Center and recently returned to the company as Malatesta in *Don Pasquale*. Additional recent highlights include Marcello in *La Bohème* with the Munich Philharmonic and Arizona Opera, Sharpless in *Madame Butterfly* with Dayton Opera, and Escamillo in *Carmen* with Lyric Opera of Kansas City. In the 2016-2017 season, Crider adds two important roles to his repertoire: Ford in Verdi’s *Falstaff* and the title role in *Rigoletto*. Additionally, he sings Scarpia for Intermountain Opera’s *Tosca* and returns to Opera Roanoke to perform his acclaimed Emile DeBeque in *South Pacific*. The 2015-2016 season included the reprise of his celebrated Sweeney Todd with Opera Roanoke, Sharpless in *Madame Butterfly* with Dayton Opera, Guglielmo in *Così Fan Tutte* with Sarasota Opera, Escamillo in *Carmen*

# *Biographies, continued*

with Lyric Opera of Kansas City, joining the Detroit Symphony as the First Nazarene in Staruss' *Salome*, and Handel's *Messiah* with the Jacksonville Symphony. Crider was also heard in recital in association with Dallas Opera and the Dallas Museum of Art and debuted the role of Emile DeBeque in *South Pacific* with Ash Lawn Opera. In the 2014-2015 season Crider debuted the title role of Sweeney Todd with Madison Opera and sang Marcello in *La Bohème* with Opera on the James, Scarpia in *Tosca* with the New Philharmonic, Escamillo in *La Tragédie de Carmen* with Opera Naples, the Sacristan in *Tosca* with the Detroit Symphony, and Dulcamara in *The Elixir of Love* with Finger Lakes Opera.

## **KYLAN SOCHA, Ngana**

Kylan is incredibly pleased to be working with Opera Roanoke for the first time. She is a seventh grader at Blacksburg New School in Blacksburg, Virginia. Socha has participated in over 15 theatrical productions since she started acting at age six. Some of her favorite roles include the narrator in *Beauty and the Beast* and McDuff in *Macbeth*. When not on stage, Socha enjoys playing travel soccer, singing, and reading a good book.

## **BECKETT SOCHA, Jerome**

Beckett Socha lives in Blacksburg, Virginia. He is excited to be working with Opera Roanoke for the first time. Most recently Socha could be seen as Winthrop in *The Music Man*, Grover Dill in *A Christmas Story*, and the narrator in *Beauty and the Beast*. In his free time he likes to play his ukulele and hang out with his guinea pig, Russell.

## **NATHAN NGUYEN, Henry**

Nathan Nguyen began dancing eight years ago at the age of nine through an outreach program called Minds in Motion. He began taking ballet classes at the Dance Centre of Southwest Virginia, studying ballet, jazz, and—further along in his studies—partnering technique. Joining Southwest Virginia Ballet (SVB) in 2009, some of his favorite roles include Benvolio from *Romeo and Juliet*, and the Cavalier from *The Nutcracker*. During the summer of 2013 he travelled to Prague, Czech Republic with SVB to perform in the New Prague Dance Festival and had the opportunity to attend the festival with SVB once again in 2015. Nguyen is a senior at Patrick Henry High School and the Roanoke Valley Governor's School and will graduate in June 2017. He is incredibly grateful for the instruction of Pedro Szalay and the support of his family through his many years in the company.

## **HELENA BROWN, Bloody Mary**

Mezzo-soprano Helena Brown, having a "stunningly large round sound," has also been acclaimed as having "a hefty quality alto" (*Opera News*). Brown recently made her European debut as Serena and Strawberry Woman in *Porgy & Bess* with New York Harlem Productions, appearing in theatres such as Grand Théâtre de Genève, Chassé Theater, and Amsterdam RAI. This season she appeared with Bronx Opera as Addie in *Regina* and made her debut at Glimmerglass Festival as Rebecca Nurse in *The Crucible* this summer. She also performed Dryad in *Ariadne auf Naxos* with the Minnesota Opera, Mrs. Herring in *Albert Herring* with Bronx Opera, covered Mama McCourt in *Ballad of Baby Doe* with Chautauqua Opera, and covered Grandmother Buryjovka in *Jenůfa* with Des Moines Metro Opera, where she also appeared as Dalila in *Samson et Dalila*, Mistress Quickly in *Falstaff*, Martha in *Faust*, and Filippjevna in *Eugene Onegin*. No stranger to contemporary music and projects, Brown has premiered compositions, as well as principal roles in opera and theatre. Recently she collaborated with Rebecca Erin Smith in the premiere of *Feast for Pierrot* ensemble at Manhattan School of Music. Brown also performed the actor-singer role of Mother in Bellocq's *Ophelia*, written by U.S. poet laureate Natasha Trethewey and presented in a festival at the Kennedy Center, and the title role in *Miss Lucy*, a folk opera composed by renowned jazz pianist William Penn and Tom Ohmsen. As a recitalist, Brown has performed in various venues throughout the U.S. and Europe. While her repertoire is varied, she has a special passion for German lieder and to highlight African-American culture through art song. In her Chautauqua Opera recital

# *Biographies, continued*

debut, she presented selections from Dvorak's *Zigeunermelodien* and H. Leslie Adams' *Nightsongs*. For more information on the recital, you can refer to Brown's feature in *Artsongs Combines Worlds, Old and New*, an article from the *Chautauquan Daily*. Brown holds a master's degree from Manhattan School of Music, as well as a bachelor's degree in music, summa cum laude, from Hollins University, where she also studied arts management and theatre. Brown was an alternate winner in Manhattan School of Music's Eisenberg Fried Concerto Competition for Mahler's *Lieder eines fahrenden Gesellen* and a finalist in Opera Ebony's Benjamin Matthews Competition.

## **ADAM MCALLISTER**, *Luther Billis*

Adam McAllister, tenor, is a native of Bluefield, Virginia. He holds a bachelor of arts in music from Bluefield College, a master of arts in worship studies from Liberty University, and a master of arts in music with an emphasis in music history from Radford University. McAllister has performed the roles of Samuel in *The Pirates of Penzance*, Monostatos in *The Magic Flute*, and recently covered the role of Pedrillo for *Abduction from the Seraglio* with Opera Roanoke. McAllister's musical theatre roles include Uncle Max in *The Sound of Music* and Marcus Lycus in *A Funny Thing Happened on the Way to the Forum*. Currently, he is on faculty at Ferrum College, where he teaches voice, music appreciation, diction, and conducts the college choir.

## **ERIC HANSON**, *Lt. Joseph Cable*

Recognized for his "broad palette, both vocally and as an actor," Eric Hanson's roles, concert appearances, recital performances, competitions, and more have brought him success throughout the United States, Latin America, and Europe. He was a finalist and third place winner of the famous Meistersinger competition in Graz, Austria, and has performed in such operatic roles as Rodolfo from *La Bohème*, Tito in Mozart's *La Clemenza di Tito*, the title role in Benjamin Britten's *Albert Herring*. Other roles include Eisenstein in J. Strauss' *Die Fledermaus*, Lysander in Britten's *A Midsummer Night's Dream*, the creation of the role of Oliver Cowdery in Murray Boren's *The Book of Gold*, and many more. He has performed as tenor soloist in such pieces as Schubert's Mass no. 2 in G minor in Graz, Austria; Britten's *Serenade for Tenor, Horn, and Strings* in several locations around the United States; Rossini's *Stabat Mater* with the Costa Rican National Symphony Orchestra; and many others. He was recently featured with El Paso Opera as Mr. Parry in Roger Ames' new musical, *How Green Was My Valley*, and a work composed for Hanson, *The Sound of the Color Yellow*, based on the work of Kandinsky, also by Roger Ames. He was tenor soloist in El Paso Symphony Orchestra's performances of Orff's *Carmina Burana* and Verdi's *Requiem: Resistance and Redemption at Terezin*. Hanson's musical education includes a bachelor's degree from Brigham Young University, where he studied with Clayne Robison and Larry Vincent, and where at the completion of his studies was named BYU Singer of the Year, the school's highest honor. He then earned a master's degree from Florida State University, where he worked with Stanford Olsen and Shirley Close, and a doctorate from the University of Southern California, where he studied with Gary Glaze. He is currently chair of the music department at Southern Virginia University. At the end of the day, nothing brings Hanson more joy than spending time with his wife, Abby, and his five daughters.

## **ED SALA**, *Capt. George Brackett*

Ed Sala has performed on Broadway in *The Scarlet Pimpernel* and Off-Broadway in *Johnny Guitar*, *Elvis People*, and *All I Really Need to Know I Learned in Kindergarten*, the last two of which originated in Roanoke. He's appeared in movies and on TV, including three episodes of *Matlock*. He's narrated over 100 audiobooks for Recorded Books, Inc. His original play, *Bloody Murder*, has had 59 productions around the world, including the recent production at Showtimers Community Theatre in Roanoke. He's best known as the dad of Emma Sala, a Hollins University theatre major and local legend. He's thrilled to be working with Opera Roanoke.

## **BILL JOPPICH**, *Cmdr. William Harbison*

# *Biographies, continued*

Bill Joppich is thrilled to be performing with Opera Roanoke. He most recently performed with Attic Productions in 1977. Previous shows include *From Russia With Love*, a trilogy of Anton Chekov one-act plays; children's play *Aesop's Fables* with Attic Productions' Raggle Taggle Players; Attic Productions' *Welcome to Mitford* as Father Timothy Kavanaugh; *Christmas Express* as Leo Tannenbaum; and others.

**RICHARD CRANWELL**, *Lt. Buzz Adams*

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**ERIC MCINTYRE**, *Yeoman Herbert Quale*

Eric McIntyre is a senior at Lord Botetourt High School. He has been studying dance at Floyd Ward School of Dance for the past 11 years, performing on their competition team for eight of those years. McIntyre joined Southwest Virginia Ballet (SVB) as an extra for *The Nutcracker* in 2014. His productions with SVB include *The Nutcracker*, *Cinderella*, *La Traviata*, *Carmina Burana*, and *TIES*. Some of his favorite roles were as a soloist in the production of *TIES* and Harlequin, Spanish, and Marzipan in *The Nutcracker*. McIntyre is grateful for the amazing support from his family, along with the knowledge and opportunities he has been given by Pedro Szalay over these two short years with Southwest Virginia Ballet.

**JJ HUDSON**, *stage director*

Stage Director JJ Hudson is well known for his sensitive and dynamic productions. In the 2014–2015 season, Hudson directed *Il Barbiere di Siviglia* for Tri-Cities Opera, *La Cenerentola* for Opera Roanoke, *West Side Story* for Asheville Lyric Opera, *La Bohème* for the Lakes Area Music Festival, *La Traviata* for the Berkshire Theatre Group, *Le Nozze di Figaro* for Columbus State University, and *Little Women* and *Albert Herring* for Opera Breve. Engagements in 2016-2017 include *Così Fan Tutte* for Opera Tampa, *Lucio Silla* for Temple University, *Bastianello* for Rochester Lyric Opera, *Il Tabarro* and *Pagliacci* for Opera in the Ozarks, *A Midsummer Night's Dream* for the Lakes Area Music Festival, *South Pacific* for Opera Roanoke, *The Medium* and *Impresario* for University of Kansas Opera, and *Rigoletto* for Mississippi Opera. Hudson has also worked for Opera North, Syracuse Opera, Tacoma Opera, Mercury Opera Rochester, Empire State Lyric Theater, Buffalo Opera Unlimited, Rochester Lyric Opera, Oswego Opera Theater, Eastman Opera Theater, Stony Brook University Opera Theater, Columbus State University, Concord University, and the University of Arkansas at Little Rock. In 2013 Hudson served on the directing staff of the Aspen Opera Theater, where he worked on productions of *Suor Angelica*, *Gianni Schicchi*, and *L'Incoronazione di Poppea*. Hudson holds a master of arts in stage direction and a doctor of musical arts in voice and opera performance from the Eastman School of Music, a master of arts in vocal performance from the University of Iowa, and a bachelor of music in music composition and vocal performance from Stetson University.

**DANIELLE RANNO**, *stage manager*

Danielle Ranno is happy to be back at Opera Roanoke for her second season. Recent and/or favorite credits include *Falling Angel* (world premiere), *The Magic Flute*, *A Midsummer Night's Dream*, *Orpheus & Eurydice*, *Sweeney Todd*, *La Heure Espagnole*, *Don Giovanni*, *The Barber of Seville*, *Otello*, *Tosca*, and *Scalia/Ginsburg* (world premiere). Based in Florida, she serves as the resident stage and production manager at TheatreZone in Naples. Recent and/or favorite credits include *The Boy From Oz* (regional AEA premiere), *The Sweet Smell of Success*, *Xanadu*, *Annie*, *Chess*, *Grand Hotel*, *Next To Normal*, *Little Women*, and *Blood Brothers*. She is a proud member of the Actor's Equity and the Stage Managers' Association.

**AURELIEN EULERT**, *associate conductor and chorus master*

Hailing from Alsace, France, Aurelien Eulert has been on the music staff of Palm Beach Opera, the Hawaii

# *Biographies, continued*

Performing Arts Festival, University of Southern California (USC) Thornton Opera, University of California Los Angeles (UCLA) Alpert School of Music, Pacific Opera Project, and the Los Angeles Opera Education Department. He was the musical director of the Chamber Opera of USC from 2008 to 2013. Recently, he returned for a second season to Tidewater Opera Initiative, music directing a double bill of Menotti's *The Medium* and *The Old Maid and the Thief*. Eulert has played for acclaimed singers such as Marilyn Horne, Phyllis Curtin, Dawn Upshaw, Frederica von Stade, and Rod Gilfry. He has assisted and performed under conductors such as James Conlon, Robert Spano, and John Williams. Eulert holds degrees from the Conservatoire National de Strasbourg, Syracuse University, and USC, and attended the Tanglewood Music Center in summer 2010. His 2016-2017 season includes productions at Opera Roanoke, Opera Memphis, and OperaDelaware.

## **PEDRO SZALAY**, *choreographer*

Pedro Szalay was born to Hungarian parents and is a native of La Guaira, Venezuela, where he started dancing in a local school by Ms. Machado. He received a scholarship at Ballet National of Caracas, coached by Vladimir Isayev and many other national and international teachers. There he danced many of Nebrada's choreographed pieces. Later he traveled to New York City to be coached by Madame Darvash and performed with New York Dance Theatre. Szalay was a company dancer with Richmond Ballet from 1996 to 2006, where he was an inspiration for many choreographers, and he danced pieces from Balanchine, Burn, Canaporoli, Lang, Soleau, Stevenson, Orf, Wainrot, Winslett, and many others. He has also been a guest performer and choreographer with the Latin Ballet of Virginia. He has been a guest teacher throughout South Carolina, as well as in Philadelphia, Pennsylvania; Virginia School of the Arts; Washington and Lee University; and St. Paul's Ballet Company. Szalay served as a coach choreographer for the School of Richmond Ballet and other Richmond, Virginia, dance schools. He was the artistic advisor for Chesterfield Ballet School and a coach for the Wheel Chair Miss Richmond. He currently teaches at The Dance Centre of Southwest Virginia. For the past 10 years, Szalay has enhanced the lives of many fourth graders through his instruction in the Minds in Motion program in Richmond, Charlottesville, Martinsville, Salem, and Roanoke City Schools. Szalay developed a language and choreographed movement program, Dance Español, for fourth graders in public school beginning in the 2012 school year. As of January 2007, Szalay became artistic director of Southwest Virginia Ballet (SVB) in the Roanoke Valley, helping SVB to be recognized locally, regionally, nationally, and internationally. In 2009 he was awarded the Perry F. Kendig Award for Outstanding Performing Artist and in 2010 the best Local Celebrity for Charity Events by *The Roanoker* magazine. In 2014 he started a beginner ballet class for Roanoke City middle school students. Szalay's choreography credits include *The Long Christmas Ride Home* for Flournoy Playwright Festival, *TIES: A Railroad Ballet*, *Cinderella*, *Coppelia*, *Romeo and Juliet*, *Sowing Seeds*, the Miss Richmond Pageant (2002–2003), the Miss Virginia Pageant (2009-2012), Charlottesville Ballet (2014), Nick Cave/Taubman Museum of Art (2012), *Like Winter Waiting* (2012-2014), and many others.

## **JENNIFER RUHLAND**, *costume director*

Jennie Ruhland, a lecturer and head of costumes at Roanoke College, is pleased to be working with Roanoke Opera again. She has been working in the costuming field professionally for over 17 years. Past design credits include *Carmen* and *The Flying Dutchman* (Opera Roanoke); *L'Elisir d'Amore* (Operafestival di Roma); *Into the Woods*, *Great Expectations*, *Godspell*, and *Romeo and Juliet* (Mill Mountain Theatre); *Five Guys Named Moe* (Heritage Repertory Theatre); *The Fantasticks*, *Sense and Sensibility*, *Antigone*, and *The 25th Annual Putnam County Spelling Bee* (Roanoke College), and many more. Ruhland would like to thank everyone that helped her on this show, especially Rebecca Newman, Elena Hruska, and Laura Moats.

## **REBECCA NEWMAN**, *assistant costumer*

Rebecca Newman, assistant costume designer, received both her undergraduate and master's degrees from Hollins University, where she was the theatre assistant for the Hollins Little Theatre. She has designed and constructed numerous costumes for Hollins University and the Roanoke Children's Theatre and has assisted her



# *Biographies, continued*

amazingly talented daughter, Jennie Ruhland, in designing and constructing costumes for Opera Roanoke in its productions of *The Flying Dutchman* and *Carmen*.

## **ELENA HRUSKA**, *costume apprentice*

Elena Hruska is thrilled to be joining the crew of *South Pacific*. Recent costume shop credits include *My Fair Lady*, *Sweeney Todd*, and *Pirates of Penzance* for Shenandoah Summer Music Theater (SSMT) and *Nightfall with Edgar Allan Poe* for Theater Roanoke College. Hruska is a current theatrical design and history double major at Roanoke College.

## **LAURA MOATS**, *costume apprentice*

Laura Moats is from Southern Maryland and is a junior at Roanoke College. She is an art history major with a minor in technical theatre. She has worked as the costume shop assistant, as well as a dresser, on several shows at Roanoke College. This is her first show working with Opera Roanoke.

## **TLÁLLOC LÓPEZ-WATERMANN**, *lighting designer*

Tlálloc López-Watermann is thrilled to be back at Opera Roanoke this season to light *South Pacific*. His scenic, lighting, and projection designs have been seen at TheatreZone, Amarillo Opera, Pittsburg Opera, Opera Grand Rapids, The Castleton Festival, North Carolina Opera, Toledo Opera, Utah Festival Opera, Opera Roanoke, Shreveport Opera, Guerrilla Opera (Boston, Massachusetts), Crested Butte Music Festival, DiCapo Opera (New York City), Brevard Music Festival, and many others. He has worked with Seattle Opera as an assistant lighting designer since 2008. He is the owner of a company called Light Conversations, LLC. He has a bachelor of fine arts from Cornish College of the Arts and a master of fine arts in design from New York University/Tisch. López-Watermann was the 2002 Allen Lee Hughes lighting fellow at Arena Stage in Washington, D.C. To become part the Light Conversations, LLC community, check out [www.facebook.com/lightconversations](http://www.facebook.com/lightconversations).

## **JIMMY RAY WARD**, *set designer*

With a master of fine arts in design from University of North Carolina-Greensboro, Jimmy Ray Ward's credits include work at many theatre companies along the East coast, such as Spoleto Festival U.S.A, Williamstown Theatre Festival, Seaside Music Theatre, Flatrock Playhouse, and the Gainesville Theatre Alliance. Locally, Ward designs for Opera Roanoke, Roanoke Children's Theatre, and Mill Mountain Theatre, where he worked as resident designer for nine seasons. Some favorite designs over the years include scenery for *Il Trovatore*, *The Flying Dutchman*, *The Adventures of Frog and Toad*, *If You Give a Mouse a Cookie*, *Seussical*, and *Grease*; costumes for *Hamlet*, *Beauty and the Beast*, and *Joseph and the Amazing Technicolor Dreamcoat*; and lighting for *Driving Miss Daisy*, *Wit*, and *Rapunzel*, among many others. Now an assistant professor at Radford University, he continues to design and produce regionally and locally. Despite years of working in a field he loves, Ward feels that his best productions to date are his children, Henry, Lily, Gracie, and Frank.

## **JOEY NEIGHBORS**, *technical director and set construction*

Joey Neighbors has been in the theatre all his life. He has worked on countless productions all over the southeast and northeast United States. He has a bachelor of fine arts from the University of North Carolina School of the Arts. He has been the resident builder for Opera Roanoke for the past six seasons and has worked with Opera Roanoke on countless productions on and off since 1986. Along with his work with Opera Roanoke, he also works with Off the Rails Theatre in Roanoke, Southwest Virginia Ballet, Opera on the James in Lynchburg, and Annapolis Opera in Annapolis, Maryland. He has owned his own business, Neighbors Handyman & Custom Carpentry and Star City Sets, for 18 years doing small remodeling/repair jobs, tile work, and custom built-ins and sets for opera and theatre companies. His joy in life is his family.

# *Biographies, continued*

## FALL 2016 APPRENTICE ARTISTS

### **NOUR BAHRI**

Nour Bahri, soprano, is a sophomore at Hollins University pursuing a double major in vocal performance and gender studies. At school she is a member of the Talmadge Singers. She was introduced to Opera Roanoke through an Opera Scenes Workshop class led by Scott Williamson and Amy Cofield Williamson during her second semester and was thrilled to be part of the cast of *La Traviata*. Bahri is excited to now be a part of the apprentice program and to join the cast of *South Pacific* in the upcoming season.

### **JACK CHANDLER\***

Jack Chandler, baritone, is from Arlington, Virginia. He is a senior at Virginia Tech, where he is studying vocal performance with Ariana Wyatt. Chandler was in the company of Opera Roanoke's *Cinderella*, and he covered the role of the King in Opera Roanoke and Virginia Tech's collaborative production of *The Three Feathers*, a world premiere opera by Lori Laitman. He was a part of *A Weekend in the Country*, featuring the Opera Roanoke apprentice artists, and he participated in the Druid City Opera Workshop at the University of Alabama. Recently, he played Jonas Fogg in Opera Roanoke's *Sweeney Todd*. Chandler has had opportunities to perform with multiple ensembles at school, including Virginia Tech's Chamber Choir and Opera Workshop. He sang the role of Dottore Grenvil in Opera Roanoke's production of *La Traviata* and will sing the role of Stewpot in *South Pacific*.

### **MOLLY COX+**

Molly Cox, mezzo soprano, is a recent graduate of Radford University, where she received a bachelor of science in music. Concentrating in vocal performance, she studied in the voice studio of Melissa Sumner, was a member of Mu Phi Epsilon, and participated in many ensemble groups, including Opera Workshop, Madrigal Singers, and Chorale. She also made appearances with Summer Musical Enterprise and HaeBo Productions. In 2014 Cox made her international operatic debut in Freiberg, Germany, with the Mittelsaechsisches Theater, playing the role of Dido in *Dido and Aeneas*. Additionally, she performed the role of Second Witch in *Dido and Aeneas* and was in the chorus of the *Der Zigeunerbaron*. Cox recently covered the role of Ms. Lovett in Opera Roanoke's production of *Sweeney Todd* and will cover the role of Bloody Mary in *South Pacific*.

### **MALIA DIAZ\***

Malia Diaz, soprano, is excited to be returning to Opera Roanoke, where she was last seen in the chorus of Verdi's *La Traviata*. Diaz's roles include the Dew Fairy in Humperdinck's *Hansel and Gretel*, Despina in Mozart's *Così Fan Tutte*, Susanna in Mozart's *Le Nozze di Figaro*, and Cosette in *Les Misérables*. In 2015 Diaz made her professional stage debut in the cast of *Miss Saigon* as Mimi at The Broadway Theatre of Pitman. She has performed a concert with two other young artists in Weimar, Germany, and sang the national anthem for the NBA Wizards game at the Verizon Center in Washington, D.C. Her film credits include *Monumental* (2014), *The Feast* (2014), *Hurt* (2016), and *The Possession Experiment* (2016), which recently made its premiere at the Cannes Film Festival in France. Her TV credits include *Vida Dura* with CBN Productions and *The Death of Eva Sofia Valdez* with ABC Studios. Diaz is an administrative apprentice with Opera Roanoke and will play the role of Liat in this production of *South Pacific*. Thank you for your continued support of the arts.

### **BRENNA DUDLEY**

Brenna Dudley, soprano, is proud to have worked with international performers and teachers, including Julia Faulkner, Richard Owens, and Claudia Pinza. She completed her undergraduate degree at the University of Wisconsin-Madison before completing a master's degree at Georgia Southern University, where she studied

# *Biographies, continued*

with Arikka Gregory. Previous roles include Rosalinda in *Die Fledermaus*, Monica in *The Medium*, Susanna in *Le Nozze di Figaro*, and Gasparina in Haydn's *La Canterina*. Her range and vocal flexibility has allowed her to perform diverse roles within the operatic repertoire, as well as art song, popular music, and musical theatre pieces. Dudley is looking forward to working with Opera Roanoke this fall as an apprentice artist.

## **EMILY GWENDOLYN**

Emily Gwendolyn, soprano, is originally from Virginia Beach. She attended the Governor's School for the Arts in Norfolk, Virginia, during which time she interned in the chorus at Virginia Opera for their production of *Hansel and Gretel* in 2012. She recently obtained a bachelor's degree in music performance from the Crane School of Music at S.U.N.Y. Potsdam. Previous roles include Yum-Yum in *The Mikado*, Ciesca in *Gianni Schicchi*, Cherubino in *Le Nozze di Figaro*, and Second Spirit in *Die Zauberflote*, as well as chorus credits in *Die Fledermaus* and *Dido and Aeneas*. During her time at Crane she also participated in the Contemporary Music Ensemble, performing works by Igor Stravinsky and Chinary Ung.

## **ABBY HEAD**

Abby Head is a soprano from Roanoke, Virginia. She recently graduated from Samford University with a degree in vocal performance. Head is a member of the Omicron Gamma Chapter of Delta Omicron, a professional fraternity for musicians, and is also a member of Pi Kappa Lambda, a national music honor society. Head has performed with Samford Opera in *Amahl and the Night Visitors* as Amahl and in *On the Town*. Additionally, she performed in *Suor Angelica* as La Novizia and in *Le Nozze di Figaro* as a chorus member with Opera Festival di Roma. She also performed this past June with the Birmingham Music Club in their production of *Die Fledermaus*, singing in the chorus and covering Adele.

## **ZACH HELMS\***

Zach Helms, tenor, hails from the small town of Riner, Virginia. He graduated from Radford University in May with a bachelor of arts in music with an emphasis on music business. While at Radford, Helms was heavily involved in their Opera Workshop, was a member of the professional music fraternity Mu Phi Epsilon, and was involved in a number of productions in the Radford University Theatre Department. Some of his favorite roles include Shrek in *Shrek the Musical* and Ernst in *Cabaret*. Helms sang the role of Giuseppe in Opera Roanoke's production of *La Traviata* and will sing the role of Radio Operator Bob McCaffrey in *South Pacific*.

## **HAYDEN KEEFER\***

Hayden Keefer, bass, is from Pittsburgh, Pennsylvania. He is a senior at Virginia Tech, where he is studying vocal performance with Ariana Wyatt. Keefer is excited to join the Opera Roanoke Apprentice Artist Program this year. He played the role of Beetle in Virginia Tech's theatre production of *The Burial at Thebes*. Last fall he performed in the chorus in Opera Roanoke's and Virginia Tech's collaborative effort, *The Three Feathers*, under the musical direction of Scott Williamson. For his education, Keefer is also pursuing music technology. Along with these studies, he actively participates in the Virginia Tech Chamber Singers, as well as their Opera Workshop program. Keefer most recently sang the role of the Commissionario in Opera Roanoke's production of *La Traviata*.

## **SARAH KRESS**

Sarah Kress, soprano, earned a bachelor of arts in cognitive science from the University of Virginia. She has been a member of Opera Roanoke's Apprentice Artist Program since 2012, performing in several scene programs, as well as in *The Magic Flute*, *The Pirates of Penzance*, *Sweeney Todd*, and *La Traviata*. Kress has also performed in Mill Mountain Theatre's production of *The Sound of Music*. She works as a certified child life specialist at

# *Biographies, continued*

Carilion Clinic Children's Hospital.

## **RACHEL NORTHCOTT**

Rachel Northcott, soprano, is from Medicine Hat, Alberta. She received a bachelor of fine arts in theatre production and design from the University of Lethbridge, Alberta. Northcott is now studying music in the fine arts department at Southern Virginia University. She has participated in many musical theatre productions and opera workshops and most recently performed in the chorus of *La Traviata* with Opera Roanoke.

## **DUSTIN ODUM**

Dustin Odum, bass, is a vocal apprentice with Opera Roanoke's Apprentice Artist Program. As a student at Roanoke College, Odum double majored in vocal performance and art history. He has been an apprentice in the wig and makeup department for several shows, including *The Pirates of Penzance*, *The Magic Flute*, and *Julius Caesar*. He sang in the chorus of *Abduction* and was the makeup coordinator for *Sweeney Todd*, makeup and wig assistant in *La Traviata*, and will be the hair and makeup coordinator in *South Pacific* and sing in the ensemble.

## **CHRISTIE POTTER+**

Christie Potter, mezzo-soprano, is from Lynchburg, Virginia. She holds a bachelor of music education from Liberty University's School of Music and is preparing for graduate school auditions to enter a vocal performance program in fall 2017. As an apprentice artist, Potter has performed in the choruses of *Sweeney Todd*, *The Magic Flute*, *Julius Caesar*, *Abduction*, and *Sweeney Todd*. Other performances include chorus member and featured dancer in Opera on the James' *Die Fledermaus*, Grisette in Liberty University Opera's *The Merry Widow*, and chorus member and Dorabella cover in Tidewater Opera Initiative's *Così Fan Tutte*.

## **DANIELLE STOOTS**

Danielle Stoots, assistant stage manager, is a graduate of Hidden Valley High School, Kevin Jones Performing Arts Studio, Art in Motion Dance Center, Arnold R. Burton Center for Performing Arts, and Mill Mountain Theatre Conservatory. Most recently she was the assistant stage manager for Opera Roanoke's production of *Sweeney Todd*, *La Traviata*, and *South Pacific*.

## **ROBB ZAHM\*+**

Robb Zahm, baritone, is a graduate of the Washington & Lee (W&L) School of Law, class of 2013. He now works as a loan officer at CornerStone Bank in Lexington, Virginia. His local performance credits include multiple productions at W&L, including *Cabaret*; *Bye, Bye, Birdie!*; *Comedy of Errors*; *Arsenic & Old Lace*; and *Spamalot*. Zahm has also worked with the Hollins University Theatre Department as a guest artist in their recent production of *Little Women*. He made his Opera Roanoke debut in this production of *La Traviata* and will cover the role of Emile de Bacque in *South Pacific*.

\* = denotes role

+ = denotes cover

# *About Opera Roanoke*

Founded in 1976 as the Southwest Virginia Opera Society (SVOS), the company began as a group of dedicated volunteers with two performances of Menotti's *The Consul* in spring 1978. Robert Sinclair and Milton Granger directed the early performances of standard operatic masterpieces. They drew from talent within the Roanoke region and played to enthusiastic audiences. The company's early mentors and advisors were noted Metropolitan Opera stars Eleanor Steber and Irene Dalis.

Under the artistic leadership of Victoria Bond from 1989 to 1995, the company presented singers, instrumentalists, and set designers of increasingly high artistic stature. It affected a name change from SVOS to Opera Roanoke in 1991 to reflect its enhanced professional status. First hired as resident director in 1989, Craig Fields was appointed artistic director in 1996, a position he held until November 2004. Under his leadership, productions garnered national recognition in publications such as the Metropolitan Opera's journal, *Opera News*. In December 2004 Steven White was appointed general and artistic director. In addition to solidifying an artistic partnership with the Roanoke Symphony Orchestra, White inaugurated a series of operas in concert that garnered critical and popular acclaim. Masterworks previously unheard in Southwest Virginia like Beethoven's *Fidelio* and Verdi's Shakespeare adaptations, *Macbeth* and *Falstaff*, joined repertory standards like *La Bohème*, *La Traviata*, *The Marriage of Figaro*, and *Hansel and Gretel*.

White joined the roster of the Metropolitan Opera in 2009. Following his MET debut in 2010, White stepped down as artistic director to become principal guest conductor of Opera Roanoke. Scott Williamson, associate conductor, chorus master, and artist with Opera Roanoke since 1998, was appointed the new general and artistic director at the start of the 2010-2011 season, Opera Roanoke's 35<sup>th</sup> anniversary.

The company's pearl anniversary season was a banner one, opening with another innovative concert with the Roanoke Symphony Orchestra of music from the Faust legend by Berlioz, Boito, and Gounod. Celebrated soprano Elizabeth Futral recreated the role written for her in Ricky Ian Gordon's opera, *Orpheus and Euridice*. With its sold out run of *Madama Butterfly*, Opera Roanoke launched its first-ever Apprentice Artist Program. With a founding class of six apprentices, Opera Roanoke's newest outreach initiative has grown to include up to two dozen young artists from across Virginia and several neighboring states. Recent milestones include the company's production of Wagner's *The Flying Dutchman* and Southwest Virginia's premiere of Handel's *Julius Caesar* by a professional opera company. In 2014 Opera Roanoke co-produced the world premiere of a new children's opera, *The Three Feathers*, by composer Lori Laitman and poet Dana Gioia, at Virginia Tech's new Moss Arts Center.

A review of a 2015 Rossini production encapsulates Opera Roanoke's esteem among regional opera companies:

"With high production values, lofty musical standards, and a noteworthy cast, Opera Roanoke's witty, winsome *Cenerentola* proved anew that world-class opera is not the property only of larger companies with deep-pocketed patronage and Chagall murals in their lobbies."

—*Voix des Artes*, March 2015

New collaborative partnerships with the Taubman Museum of Art and Virginia Western Community College, host of the Met Live in HD broadcasts, find Opera Roanoke thriving in the heart of a vibrant community. An enterprising and resourceful multi-disciplinary organization, Opera Roanoke is a vital component of the cultural and social fabric of life in Roanoke, Virginia's Blue Ridge and beyond.

Scott Williamson, artistic director and CEO

Brooke Tolley, director of operations

Amy Cofield, director of Apprentice Artist Program

# *Engagement Events*

Wednesday, October 12, 2016, 6 PM

**PRE-PERFORMANCE TALK: SOUTH PACIFIC**

*Cube*

*Scott Williamson, artistic director and conductor, Opera Roanoke*

Prior to the performance of *South Pacific*, hear Scott Williamson—artistic director and conductor of Opera Roanoke—speak on the development of the production and interact during a question and answer session. Presented in collaboration with the Lifelong Learning Institute at Virginia Tech; for more information, visit [www.cpe.vt.edu/lifelonglearning](http://www.cpe.vt.edu/lifelonglearning).

*Special thanks to Patricia Hyer and Scott Williamson*

# *In the Galleries*



## **A Closer Look: Kenyatta A.C. Hinkle's *Tituba***

In the *Tituba Black Witch of Salem* series Hinkle explores ideas of occupation, the body as contested geography, and supernatural possession through a series of works inspired by her own experience of pregnancy and the true story of Tituba, a 17<sup>th</sup> century African-American woman imprisoned in Salem, Massachusetts, for witchcraft. While little historical information about Tituba survives, Hinkle was inspired by Maryse Condé's 1986 fictional memoir, *I, Tituba: Black Witch of Salem*, in which Tituba is trained as an herbalist and healer.

This and other works by Kenyatta A.C. Hinkle will remain on view in the Francis T. Eck Exhibition Corridor through November 28, 2016.

## **FALL EXHIBITIONS**

Susan Jamison, Kenyatta A.C. Hinkle, Amy Cutler, and Lynn Hershman Leeson  
September 1-December 10, 2016

*All galleries*

## **GALLERY HOURS**

Tuesday-Friday, 10 AM-5:30 PM

Saturday, 10 AM-4 PM

Class and group visits always welcome, tours available

*Tituba Becomes the Night*, 2014

India ink, graphite, and charcoal on Arches Cover paper

54 1/2 x 44 1/2 inches

Private collection

Image courtesy of the artist and Jenkins Johnson Gallery, New York/San Francisco, shown here in black and white