

The University of Arizona
College of Fine Arts
School of Music

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UNIVERSITY OF ARIZONA
SCHOOL OF MUSIC



The University of Arizona Opera Theater, In collaboration with The University of Arizona Theater

PRESENTS
A Night of One Act Operas

'The Telephone'
by Gian Carlo Menotti
sung in English

and

'The Impresario' (Der Schauspieldirektor)
sung in German with English supertitles

by
Wolfgang Amadeus Mozart

MARCH 28, 29 2026, 3:00 PM
Crowder Hall
School of Music
University of Arizona



PRODUCTION TEAM

Stage Director	Susan Lane Stokes
Music Director	J Alexander
Bennett	
Vocal Coach	Korby Myrick
Stage Manager	Monet Zuniga
Set Designer	Sally Day
Costume Designer	Christopher Allen
Lighting Designer	Brian Macelroy
Production Manager	Carson Scott
Lights and Video Supervisor	Rick Chavez
Audio Engineer	Jamie Medford
Light Board	Jason Frogget
Supertitles	Darian Littleman
Publicity	Marisabel Lares

The Telephone

Performed with The Arizona Symphony Orchestra

CAST:

Lucy (March 28)	Hailey Trump
29)	Sohee Kim (March
Ben	Jinyi Liu Victor Luna (cover)

LOCATION:

A spring afternoon in the apartment/studio of young costume designer Lucy in downtown Los Angeles in Spring 2026. Her boyfriend Ben is a lighting designer.

Der Schauspieldirektor (The Impresario)

Performed with The UA Philharmonic

CAST: (in order of appearance)

Mr. Frank: (The Impresario)	Derek Staring Guest Artist, Pima College
Buff:(actor/assistant to Mr. Frank)	Zhixiang Xie
Mr. Eiler (a banker)	Victor Luna
Mrs. Pfeil (a famous actor)	Lucy Meling
Mrs. Krone (dramatic actor)	Lily Rhodes
Mr. Herz (dramatic actor)	Jack Feeney Munoz
Mrs. Vogelsang (actor)	Jamie Lee Swart
Mrs. Herz (soprano)	Macy Halverson
Miss Silberklang (soprano)	Esther Jung
Mr. Vogelsang (tenor)	Alexander Lionheart Guest Artist

Early evening auditions at Impresario Frank's home in his backyard on the patio in the coastal hills of Los Angeles, in Spring, 2026.

DER SCHAUSPIELDIREKTOR

SCENES

Overture	
Scene 1	Mr. Frank, Buff
Scene 2	Mr. Frank, Buff, Mr. Eiler
Scene 3	Mr. Frank, Buff, Mrs. Krone
Scene 4	Mr. Frank, Buff, Mrs. Krone, Mr. Herz
Scene 5,6	Mr. Frank, Buff, Mrs. Krone, Mr. Herz, Mrs. Vogelsang
Scene 7	Mr. Frank, Buff, Mr. Herz, Mrs. Herz
Scene 8	Mr. Frank, Buff, Mr. Herz, Mrs. Herz, Miss Silberklang
Scene 9	Mr. Frank, Mr. Herz, Mrs. Herz, Miss Silberklang, Mrs. Vogelsang, Mr. Vogelsang
Scene 10	Mr. Frank, Mrs. Herz, Mr. Herz, Miss Silberklang, Mr. Vogelsang, Mrs. Vogelsang, Buff, Mrs. Pfeil, Mr. Eiler, Mrs. Krone

DIRECTOR'S NOTES

When I found out I would have the pleasure of directing *The Telephone* and *Der Schauspieldirektor* (The Impresario) together I was delighted! - two comedic one act operas, appealing scores, impressive vocalism, and theater!

On the surface, these two tiny jewels stand far apart - Mozart wrote his 'comedy with music' early in his career, with its first performance in 1786 as a competition entry for the Holy Roman Emperor Joseph, performed in an orangerie (we have borrowed the outdoor aspect of that premiere for our production). His famous rival Antonio Salieri was the other featured composer in this competition.

This 'singspiel' features a producer - the impresario- who dreams of establishing a new performing center which will feature great theatrical pieces, operas, and ballets (yes - operas and ballets!). He holds a series of auditions for actors and singers, and worries about balancing finances and talent. The artists worry about their own pre-eminence.

Menotti's *The Telephone* premiered in 1947, presented by the Ballet Society, 161 years later. Influenced by Puccini and Mussorgsky, Menotti shaped his operatic work in the verismo tradition. You'll hear expressive vocalism which follows natural speech patterns to illuminate the intent of the story. Originally produced when the 'modern' telephone started being available in generally wider usage in private homes, we have updated our production to the even greater current presence and use of cell phones. Both eras highlight the challenges of over-accessibility.

These operas feature couples and their communication with affection and conflict, as well as artists who are striving to do their best work and be recognized for it. As we moved both shows to a single day in Los Angeles in 2026, we see that no matter what century, our blind spots, ambitions, hopes and dreams are enduringly similar.

Our Mozart cast features a collaboration with the theater students from the University of Arizona School of TFTV, as well as from Pima Community College. Welcome to LA tonight, and we hope you enjoy these shows!

CREW BIOS



As interim Director of Opera Production at the University of Arizona School of music, Susan Stokes is delighted to present today's double bill of Menotti's *The Telephone* and Mozart's *Der Schauspieldirektor*. Along with directing the last fall's production of *Cendrillon* by Pauline Viardot, Ms. Stokes has enjoyed this year being part of the School of Music faculty teaching the Opera Workshop course. Previously, Susan Stokes has enjoyed a long and varied career in opera, operetta, music theater, concert performance and vocal instruction. Enjoying nearly 40 years of stage experience with roles that include Violeta in *La Traviata*, Mimi and Musetta in *La Bohème*, Rosalinda in *Die Fledermaus*, Donna Anna in *Don Giovanni*, Lady Shayne in Noel Coward's *Bittersweet*, Adina in *L'elisir d'amore* and Pamina in *The Magic Flute* among others Ms. Stokes has engaged audiences with the veracity of her performances, and the warmth and musical quality of her singing. She received her Bachelors degree in vocal performance from the University of Kansas, and her Masters from Indiana University. She began her interest in opera after high school when she attended Opera in the Ozarks summer program. Some companies she has appeared with include Chicago Opera Theatre, Opera Michigan, Evanston Light Opera, West Bay Opera, Livermore Opera, San Francisco Opera (school tours), Piccolo Opera, Walnut Creek Symphony, Metropolitan Chamber Ensemble, Waukegan Opera, Elgin Symphony, Oak Park Symphony, Chicago Messiah Orchestra, Atlanta Symphony, a touring recital of *Made in America* and, locally, the Tucson Symphony, Arts Express and Tucson Pops Orchestra to name several. In the last decade, Discography includes the album *Ethnic influences* with Katherine Cathcart. Susan has been fortunate to add stage direction to her tool kit, which she loves! Some directing credits include *A Christmas Carol*, *White Christmas*, *Ragtime*, and *The Preacher's Wife*. Building the world of a show, working with artists of various levels, managing production details and teams are a dream come true. With an eye for detail and a passion for artistic excellence, she brings the temporary community of a production collaboratively to life! Ms. Stokes also maintains a private voice studio, writes poetry and enjoys travel with her husband.



J ALEXANDER BENNETT began his DMA in orchestral conducting at the University of Arizona School of Music in August 2023. He is conductor of the UA Philharmonic and is assistant conductor of the Arizona Symphony and UA Opera. Bennett received his MM in Orchestral Conducting, BM in Music Composition, and BA in Spanish Translation and Interpretation from Brigham Young University. He hails from Winchester, Virginia where he developed a love for music and was self-taught until college. Bennett has studied and is active as a pianist, organist, choral conductor and musical theatre musician. At UA, he has served as music director for two opera productions, Michael Vince's *Hinterkaifeck* and Rodgers & Hammerstein's *Cinderella*. Bennett was also music director of BYU Opera's workshop of *Staggerwing*, working closely with Lisa DeSpain, and to which he contributed new orchestrations and rewrites. As a composer, Bennett, with Amber Dahlberg, won the American Guild of Organists 2019 student commissioning project which resulted in a collaboration creating *Coccinella*, a 10-minute work for solo organ. He composed the underscoring for *Mary Stuart* and *A Wilder Night*, for which he was also music director, both productions of BYU Arts. A 2024-25 Allentown Symphony Conducting Fellow, Bennett has conducted a variety of professional, community, and educational ensembles, including the BYU Wind Symphony, and the Saratoga Springs Symphony Orchestra. A father and husband, Bennett in the rare moment of free time, sews.



Korby Myrick received her bachelor's degree in Piano Performance and her master's degree in Vocal Performance, both from the University of Arizona. She has held teaching, coaching and pianist positions at the Hartt School of Music, Wesleyan University, University of Arizona in the School of Theatre, Film & Television, Arizona Opera Company, Arizona Theater Company, Arts Express, Opera in the Ozarks, and the Tyrolean Opera Program in Maurach, Austria.

As a mezzo-soprano, Korby Myrick's diverse repertoire and impeccable artistry earn her praise in both operatic and concert work. Ms. Myrick performs throughout the United States and Europe with such opera companies as Théâtre de l'Opéra de Nice, France; Teatro Bellini, Italy; Spoleto Festival (USA and Italy); Washington National Opera; Lyric Opera of Kansas City; Tulsa Opera; Opera Carolina; Opera Theater of Pittsburgh; Connecticut Opera Theatre and her own opera company, Passion Project: Opera!. She has performed over forty roles with Arizona Opera Company. Signature roles include the title role of Carmen, Laura in La Gioconda, Azucena in Il Trovatore, Principessa in Adriana Lecouvreur, Judith in Duke Bluebeard's Castle, Laura in La Gioconda, Beppe in L'Amico Fritz, Beatrice in Béatrice et Bénédict, The Witch and the Mother in Hansel and Gretel, among others. She recently made her Vashon Opera debut in the role of Madame de la Haltière in their production of Massenet's Cendrillon. A noted concert artist, Ms. Myrick has performed in Avery Fisher Hall as the soloist in the Bach B Minor Mass and appears frequently as a concert soloist with Spoleto Festival, in both the U.S. and Italy. She has sung with such concert organizations as Phoenix Symphony Orchestra, Tucson Symphony Orchestra, Hartford Symphony Orchestra, Musica Sacra, New Haven Symphony Orchestra, Greater Bridgeport Symphony, New Haven Chorale and Norwalk Symphony Orchestra. When she isn't singing or accompanying, she often works as music director, stage director, artistic director, or chorus master, while also maintaining a thriving private voice and piano studio in Tucson. She is delighted to be joining the music faculty at her alma mater to inspire the younger generation of singers in the field of opera that she loves so dearly.



Sally Day is a Scene Designer based in Tucson and has designed and painted for many performing arts groups for over 30 years. She has an MFA in Scene Design from the U of A School of Theatre (2002) and she has designed and built productions here since 1992. Theatre goers may have seen her design work for Arizona Opera Company (Il Tabarro, Pagliacci and Cavalleria Rusticana) and for the U of A School of Music Opera Theatre program where she has worked since 2006. Most recent operas: Cosi Fan Tutti, Fledermaus, Thumbprint, Dido and aeneas, Marriage of Figaro, Soeur

Angelica & Gianni Schicchi, Tender Land, Don Giovanni (Film-2021), Hansel and Gretel, Rhondha Rips It Up!, Cendrillon, La Hija de Rappaccini, Orpheus in the Underworld, Rape of Lucetia , Dialogues of the Carmelites, Beauty and the Beast, L'Enfant et Les Sortileges.



Chris Allen is the Costume Designer/Shop Manager for the University of Arizona, School of Music Opera Theatre, since August 2010. Designs include The Impressario, The Telephone, Cendrillon (Viradot) Cossi Fan Tutté, Thumbprint, Dido & Anenas, The Tragedy of Carmen, The Marriage of Figaro, Gianni Schicchi/Suor Angelica (x2), The Tenderland, Hansel & Gretel, the American premier of Rhondha Rips It Up, Cendrillon (Massenet), La Hija de Rappaccini, Orpheus in the Underworld, Dialogue of the Carmelites (x2), Beauty and the Beast, L'enfant et les sortilèges, L'elixir

d'amore, The Mikado, The Medium, The Old Maid and the Thief, Die Fledermaus (x2), Die Zauberflöte, La Traviata, Don Giovanni (x2), The Consul, La Clemenza di Tito and Albert Herring. Outside the opera world, he's designed such shows as, Cymbeline, Much Ado About Nothing, King Lear, Macbeth, Thamos; Prince of Egypt, The Importance of Being Earnest, Working, Cannibal: The Musical, Ruthless, The Odyssey, Little Shop of Horrors, Beauty and the Beast, The Drowsy Chaperone, Chicago, The Addams Family, The Sound of Music, Look Homeward Angel, The Lion in Winter. Chris has worked at Arizona Theatre Company, Kingsmen Shakespeare Company, Arizona Opera, the UA School of Dance Costume Shop, American Players Theatre, Great River Shakespeare, as well as dressing numerous National Tours.



BRIAN McELROY (Lighting Designer) is a Tucson-based artist, neuroscientist, and proud alumnus of the University of Arizona. You may know him as a designer behind such companies as Saguaro City Music Theatre, Scoundrel & Scamp, Winding Road, and LTW. He is also acting in the upcoming productions of HOME, I'M DARLING at LTW and VINTAGE HITCHCOCK at Invisible Theatre. When not working for the county health department as a data manager, he runs Monsoon Staging, a technology-first design and staffing house producing theatre, art installations, weddings, and more. Be on the lookout for a local TTRPG actual-play he is producing with fellow DMs and members of the Southern Arizona theatre community. Nothing excites him more than telling stories through data and technology. Much love to his partner Erin and family and friends who support his insatiable need to create live art.



Monet Zuniga (she/her) is ecstatic to have the opportunity to stage manage the University School of Music's spring opera! Her previous work in community theatre included stage managing Sleeping Beauty and the Silent Sky at Live Theater Workshop. She was also awarded a Thespy in stage management at the national level for her work on Hadestown Teen Edition, which also received a national superior ranking. A current senior at Salpointe Catholic High School, she is thankful to all who supported her on her journey into the theatre world, especially her mom.



Somlee Lee is an active soloist and collaborative pianist who has performed across the United States, Europe, and South Korea. She has appeared as a soloist with orchestras including the Vladivostok Philharmonic Orchestra and the Illinois State University Symphony Orchestra. In February 2026, she performed Rachmaninoff's Piano Concerto No. 1 with the ASO as winner of the President's Concerto Competition. In 2024, she appeared at Severance Hall as harpsichordist in Bach's Double Concerto with violinists Jaime Laredo and Jessica Lee, with the Cleveland Institute of Music Orchestra. Lee is a prizewinner of several competitions, including First Prize at the International Piano Festival Competition in Nałęczów, Poland. She was a full scholarship recipient of the Korean Government Arts & Sports Vision Program. She is currently pursuing the Doctor of Musical Arts degree in Piano Performance at the University of Arizona, studying with Dr. Fanya Lin and serving as an Opera Accompanying Graduate Assistant.

THE TELEPHONE CAST



Baritone Jinyi Liu is celebrated for his rich vocal quality and compelling performances. His diverse credits include Guglielmo (*Così fan tutte*), Charlie (*Three Decembers*), Chris Scott (*Miss Saigon*), and Frank (*Die Fledermaus*). As a concert soloist, his performances in Mozart's *Requiem* and Garcia's *Stabat Mater* with the MSM Symphony were notably featured on NYC's WQXR. Liu's accolades include first prizes at the Amelia Rieman, Larry Day Memorial, and Wuhan Deutsche Lieder competitions, alongside second prize at the 51st President's Competition. He earned his MM from the Manhattan School of Music under Mark Oswald and his BM from the Wuhan Conservatory. Currently, Liu is pursuing a DMA at the University of Arizona as a GTA under Andrew Stuckey.

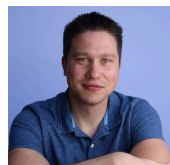


Hailey Trump is attending the University of Arizona for her M.M. in Vocal Performance. She earned her B.A. in Vocal Performance at Lebanon Valley College in Pennsylvania. During her time at LVC, she premiered "Kindred Vibrations" by Paul Sánchez and toured Europe with the LVC Symphony Orchestra, performing "Duo de fleurs" by Léo Delibes, as part of the "American Celebration of Music in Germany, the Czech Republic, and Austria". Hailey has also played "Célie" in *Signor Deluso* at the LVC opera program and "La Fée" in Viardot's *Cendrillon* at the U of A. She is also a voice teacher for Belvoir Terrace, a fine & performing arts summer camp. Currently, she is working at the First United Methodist Church in Tucson as a part of their choir. She is excited to perform in this production with the amazing cast and crew!



South Korean soprano Sohee Kim is a Doctor of Musical Arts (DMA) student in Vocal Performance at the University of Arizona, where she studies under Professor Yunah Lee. On the operatic stage, she has been recognized for her portrayal of Dido in Purcell's *Dido and Aeneas* and appeared as a featured soloist with the ISU Symphony in a world premiere by composer Steven Fox. She also serves as the Soprano Section Leader at Trinity Presbyterian Church in Tucson. Beyond the stage, Kim has built a significant career in arts administration and academia. She currently serves as Administrative Officer for Passion Project: Opera! in Tucson and works with the UA Fred Fox School of Music Media Team. She published research in the Korean Journal of Youth Studies. Kim holds an MM in Vocal Performance from Illinois State University, an MA in Arts and Cultural Management from Hongik University, and a BM in Vocal Performance from Sungshin Women's University in South Korea.

THE IMPRESARIO CAST



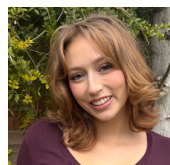
American actor Derek Staring is a theater student at Pima Community College, where he studies Education and Theater. He has appeared in a range of productions, including *The Importance of Being Earnest* (Jack), *Urinetown* (Lockstock), and *The Mousetrap* (Major Metcalf). Derek is passionate about storytelling and enjoys exploring both comedic and dramatic roles on stage. His work reflects a commitment to character development, ensemble collaboration, and engaging live performance. Derek would like to give a huge shout-out to his parents and his chihuahua, Alex, for their unwavering support of his love of theater.



Bass-baritone singer Zhixiang Xie is currently pursuing a Doctorate in Vocal Performance at the University of Arizona under the guidance of Dr. Kristin Dauphinais. With over a decade of stage performing experience, he has made a notable impact on prominent stages through solo and choir performances in China, Europe, the UK, and the US. Xie earned his Bachelor of Arts in Musicology from Beijing Normal University. Prior to enrolling in the Master of Music program at the Manhattan School of Music in New York, he studied under veteran tenor Neil Rosenshein. During this time, Xie distinguished himself in numerous chamber recitals and ceremonies, including the centennial anniversary of MSM, where he sang bass in Beethoven's *Symphony No. 9*. Following his master's program, Xie was admitted to the professional choir of the National Center of Performing Arts in Beijing, where he was featured in major opera productions such as *Tosca* and *La Traviata*. Currently, he is actively involved with the U of A opera program, featured in the role of Father in the opera *Thumbprint*.



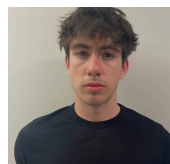
Victor Luna is a sophomore studying under Dr. Andrew Stuckey. He is a baritone performing in his first operas as the cover for the role of Ben in Menotti's *The Telephone* and acting in the role of Mr. Eihler in Mozart's *Der Schauspieldirektor*. His love for music was initially sparked by his mother, who was always introducing him to new music and pushed him to participate in musical activities. After performing in a few musical theater roles and participating in choir, his love for music grew. He looks for any opportunity to sing and is excited to see where his musical journey will take him next.



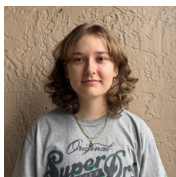
Lucy Meling is a Junior in the College of Fine Arts from Montana majoring in Live and Screen Performance and English. She is planning to get her Masters in secondary education and be a high school teacher somewhere warm. She is excited to be in *The Impresario* as her first college production!



Lily Rhodes is a student in Live and Screened Performance. She is excited to be making her UA stage debut in *The Impresario*. She has previously performed in various theatre productions, musicals, and ballets.



Jack is thrilled to be making his University of Arizona School of Music debut as Mr. Herz in *The Impresario*. Recent credits include John Proctor in *The Crucible*, Sweeney Todd in *Sweeney Todd*, and Captain von Trapp in *The Sound of Music*. He also had a small part in the student film *On The Road*. He is currently studying Live and Screened Performance and Political Science. He would like to thank his family and friends for their support

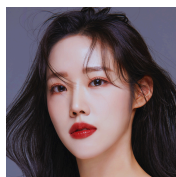


Jamie Lee Swart (she/her) is a freshman international student from Johannesburg, South Africa, majoring in Live and Screened Performance. She is delighted to make her stage debut in the School of Music's production of *The Impresario*. Previous credits include Assistant Production Electrician on UA's productions of *Vanities*, *Love and Information* and *Almost, Maine*.

Find her Instagram @jamiejamieejamieeee.



Macy Halverson, soprano, began studying at the University of Arizona in 2022. As a third-year vocal performance student under the direction of Dr. Kristin Dauphinais, Macy performed her first principal role in an opera, appearing as Adele in *Die Fledermaus*. This past fall, she took the stage as the title role in Pauline Viardot's *Cendrillon*. Other recent credits at the University of Arizona include the Stepmother in *Rodgers and Hammerstein's Cinderella*, as well as ensemble roles in *Thumbprint*, *Dido and Aeneas*, and *Le nozze di Figaro*. She made her debut with *Passion Project Opera* as in the *Prima Sorella* *Cercatrice* in Puccini's *Suor Angelica* February of this year. Additionally, Macy was invited to sing the role of Pamina in *Die Zauberflöte* at the International Lyric Academy in Vicenza, Italy during the summer of 2025. As a soloist in operatic and concert settings, she has shown herself to be a multi-faceted performer, dabbling in a wide range of styles. Macy won first place in the Amelia Rieman competition at the University of Arizona in February of 2026.



Korean soprano Esther Jung is currently pursuing a DMA in Voice and Opera at the University of Arizona, where she serves as a Graduate Teaching Assistant. She is the Winner of the 52nd Annual President's Concerto Competition (2025), Silver Prize (Professional Voice Division) in the American Classical Music Awards (2025), Second Prize in the Amelia Rieman Vocal Competition (2026), and First Prize in the Marguerite Ough voice Competition (2024). She was also recently selected as an Arizona Opera Ambassador Artist. Esther's recent roles include Nannetta in *Falstaff* by Verdi with the International Lyric Academy (2025), Despina in *Così fan tutte* by Mozart, and the Herald in *Cinderella* by Richard Rodgers at the UA Opera Theater (2025), and Heungbu's Daughter in the Korean folk opera *Heungbu and Nolbu* at the Incheon Culture & Arts Center (2024). Previous performances include the Dame in *Die Zauberflöte* with the Seongbuk Culture Foundation (2022), Susanna in *Le Nozze di Figaro* (2022), Lakmé in *Lakmé* by Delibes (2021), and Adina in *L'Elisir d'Amore* by Donizetti (2021) at Hanyang University. She continues to perform actively while furthering her artistic and scholarly development through her doctoral studies at the University of Arizona.



Maharlikan-American tenor Alexander Lionheart (he/they) studied at the Royal College of Music and the University of Arizona. He is a John Bloom Scholar, Opera Guild of Southern Arizona Scholar, and Medici Scholar, and a former Ash Lawn Opera Apprentice Artist. Credits include *Father Confessor* in *Dialogues of the Carmelites*; *La Thèière* and *Le Petit Vieillard* in *L'Enfant et les sortilèges*; and *Nanki-Poo* in *The Mikado*. Awards include Third Place in the Undergraduate Division of the OGSA's 2017 Quest for the Best; Third Place in the Advanced College/Independent Men Division of the 2017 Cal-Western Regional Student Auditions; and Third Place in the 2015 and 2016 UA Larry Day Vocal Competition. Primary voice teachers include Dr. Andrew Stuckey, Justin Lavender, and William Lewis.

ORCHESTRA PERSONNEL

**The Arizona Symphony
Orchestra
Thomas Cockrell,
J Alexander Bennett,
Conductor**

Cello
Julian Hodge
Pearl Liao

Bass
Simon Missen**
Cade Williams**

Flute
Kayla Blackburn

Oboe
Sara Hammelef

Clarinet
Cameron Galvin

Bassoon
Oliver Zhao

Horn
Carson Heischler

Trumpet
Paul Dempsey

Percussion/ Ringtone foley
John Swartz

Violin
Madeline Ahluwalia*
Yixuan Lai
Qianqian Soyfer
Kelsey Osburn

Viola
Jackson Hover
Paige Kaufman

*concertmaster
**at certain performances

ORCHESTRA PERSONNEL

**The UA Philharmonic
Thomas Cockrell, Music
Director
J Alexander Bennett,
Conductor**

Flute

Cole Nagoda
Ben Rothermich

Oboe

Sara Hammelef
Vito Toapha

Clarinet

Cameron Galvin
Dulcie Quinn

Bassoon

Micaela Castellanos
Oliver Zhao

Horn

Carson Heischler
Steph Moots

Trumpet

Paul Dempsey
Addison Smith

Timpani

John Swartz

Violin

Abigail Cherkis
Morgan Fero
Emmy Jensen
Evan Lehner
Jenna Little*

Zenobia Mares
Myely Martin
Leigh-Ann Rossette
Megan True

Viola

Nils Anderson
Katherine Lee
Keylee Newman

Cello

Louisa Collins
Carter Henderson-Cole
Lindsay Stotler
Natalie Webb

Bass

Anthony Fernandez
Daysha Fuller

*concertmaster

ACKNOWLEDGEMENTS AND THANKS TO:

Professor Erin Roberts for her cheerfully tireless help finding and assisting student actors from The University of Arizona School of Theater, Film, and Television for 'The Impressario'.

Professor Chris Will from Pima College for his assistance in finding our Impressario.

The University of Arizona School of Music Voice Faculty and Orchestra for all their instruction and support - Dr. Thomas Cockrell, Dr. Krisitin Dauphinais, Dr. Andrew Stuckey, Professor Yunah Lee and Professor Korby Myrick.

The University of Arizona School of Music Production Team and Staff for their unwavering support, creative vision, and consummate professionalism at every step.

Margitta Sanford and J Alexander Bennet for leading the translation team providing the English translation for 'Der Schauspieldirektor'

Myra Slocum and Frank Finkenberg for their generous contributions for the Opera Guild Reception.

The Opera Guild of Arizona for their years of service and financial assistance for many years to University of Arizona opera students.