

MANHATTAN SCHOOL OF MUSIC MUSICAL THEATRE

Liza Gennaro, Dean of Musical Theatre

The Threepenny Opera

Book & Lyrics by
BERTOLT BRECHT

Music by
KURT WEILL

In Collaboration With
ELISABETH HAUPTMANN

A Play with Music based on John Gay's THE BEGGAR'S OPERA

English adaptation of book and lyrics by Marc Blitzstein

Music by Kurt Weill

Original text by Bertolt Brecht

Original orchestration by Kurt Weill

Banji Aborisade, Director and Choreographer

Andrew Gerle, Music Director

FRIDAY, FEBRUARY 21, 2025 | 7:30 PM

SATURDAY, FEBRUARY 22, 2025 | 2 PM & 7:30 PM

SUNDAY, FEBRUARY 23, 2025 | 2 PM

THE RIVERSIDE THEATRE

This year's performance season has been inspired by a unifying theme: *Humanity in Harmony: Rituals, Resistance, and Resilience*. We hope during this election year, the biggest in human history with over half the world's population having the opportunity to vote in 72 countries, that this theme reflects the power of the arts to unite us even in moments of discord and differences. The collective experience of collaboration – creating together – reminds us that even in our differences we can find common ground, stand up to tyranny and oppression, and elevate our work as artists to fulfill the hope and promise of a better tomorrow.

James Gandre, President

Joyce Griggs, Executive Vice President and Provost

Faculty and Administration of the Artistic Planning Committee

This production is made possible in part by a grant from



**Council on
the Arts**

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MManhattan School of Music

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Aidan Griffiths, Costume Designer

Ethan Newman, Lighting Designer

ien DeNio, Sound Designer

Joshua Larrinaga-Yocom, Props Supervisor

Lauren Linsey, Production Stage Manager

Lauren Kiele DeLeon, Intimacy Director

Ningning Yang, Associate Scenic Designer

Lindsay Pierce, Assistant Stage Manager

There will be one fifteen-minute intermission.

Please be advised that this production contains gunshot sounds.

The Threepenny Opera

is presented under license from European American Music Distributors Company, on behalf of the Kurt Weill Foundation for Music, Inc., and the Brecht heirs.

Any video and/or audio recording of this production is strictly prohibited.

WELCOME FROM LIZA GENNARO, DEAN OF MUSICAL THEATRE

Welcome to our spring 2025 MSM Musicals! We're excited to present two of the most timeless musicals in the musical theatre canon. First, we offer Kurt Weill and Bertolt Brecht's 1928 "play with music," *The Threepenny Opera* described by *The Guardian* critic Tim Byrne as "A scathing critique of ruling-class barbarism and capitalist corruption, it is a work that tends to suit the times, whatever the times. Ruling classes are always barbaric and capitalism is always corrupt." Join us and our students as we engage with this provocative theatre piece. Next in MSM's Neidorff-Karpati Hall, we're offering two weekends of Stephen Sondheim's *Into the Woods*. When the show premiered in 1987, Frank Rich of the *New York Times* reported, "The material of *Into the Woods* is potent stuff – as old as time, or at least as old as fairytales. One needn't necessarily have read Bruno Bettelheim's classic Freudian analysis to realize that, in remaking Grimm's stories, Mr. Sondheim's lyrics and Mr. Lapine's book tap into the psychological mother lode from which so much of life and literature spring."

We hope you enjoy the shows and look forward to seeing you at the talkbacks for the stimulating conversations these shows will undoubtedly prompt.

-Liza Gennaro, Dean of Musical Theatre

DIRECTOR'S NOTE

The Threepenny Opera is a show that continues to feel immediate to our society 97 years later. The writers of the piece, Bertolt Brecht and Kurt Weill, were children of the first world war and fled Europe during the uprising of the Nazi party in the early 1930s due to the show's critique of the power structure that was seen as a threat to Nazi ideology. The themes of this show reflect the world they grew up in and mirror the world we live in today: corruption, poverty, the weaponization of religion, and human survival by leaning into self-interests. The play also asks the audience to grapple with the fact that good, evil, and morality are complex ideas. "Morals" are often compromised when people are denied their basic human rights. By blurring the lines between the performers' "real" selves, the characters they portray, and their engagement with the technical elements, in our production we invite the audience to remain conscious of the constructed nature of theater itself—encouraging them not to get lost in the illusion, but to reflect on the world around them. Brecht and Weill believed that if theatre and opera were going to survive its function had to transform into something more than just escape and entertainment for the viewer. I ask the audience to not escape into the world of *The Threepenny Opera* but to confront the uncomfortable truths it reflects about our own world. Through this technique, we hope to keep Brecht's spirit alive—challenging both our minds and our hearts to not just witness the action, but to see it, to question it, and engage with it even in moments of discomfort. I hope that one day we can live in a world where this show's immediacy fades and we can celebrate it as a landmark in theatre history.

-Banji Aborisade

MUSIC DIRECTOR'S NOTE

The score to *The Threepenny Opera* has been a profound joy to work on, and a journey of discovery. Researching Brecht's original distinctive performance style was fascinating, especially since it has been so often imitated and spoofed in the last century in works like *Cabaret* and *Urinetown*. Finding our version of that style, making it feel natural for contemporary performers and audiences alike, was surprisingly easy, thanks to the openness and talent of our cast, and of course the enduring strength of the material. It was perhaps even easier for us than it was for the original company, who openly rebelled at Brecht's demands, bewildered by his intentions that the music be performed substantially in a spoken style, with the line between performer and character intentionally and often blurred.

Kurt Weill is the only composer who could have matched – and embraced – Brecht's vision. A classically trained “neotonal” composer who had worked as a tavern pianist and came of age in Weimar Berlin, he had expressed a desire to write “an attack” on the rarefied world of opera. The explosion of new musical styles in the 1910s and '20s had shaken both serious and popular culture on either side of the Atlantic, as late Romanticism and Impressionism gave way to Expressionism and the brutality of Stravinsky, American ragtime morphed into the youthful, sensuous energy of the Jazz Age, and new recording technologies made regional crazes like the tango international sensations. Weill absorbed it all, assembling these wide-ranging styles into the dizzying collage that is the *Threepenny* sound.

It was the perfect technique to mirror Brecht's desire to challenge audiences, keep them on their toes and prevent them from becoming passive passengers on a narrative ride. Instead of writing music that expressed the text's emotions, as audiences and actors were accustomed to, Weill juxtaposed style and content, setting troubling, sometimes violent lyrics to infectious melodies and toe-tapping beats, forcing theatergoers to question the entire experience. The show's most famous song, “Mack the Knife,” played on a simple street organ, is a childlike earworm whose charm can easily distract us from the horrors of its story. “Morning Anthem” uses the only tune from the original *Beggar's Opera*, a Lutheran-style hymn, to set Peachum's cynical religious hypocrisy. The rousing “Army Song” dares us not to dance in the aisles as it gleefully describes the atrocities of colonialism, while “Pirate Jenny” has us cheering the deeply unsettling revenge fantasies of a young woman.

As the story progresses and we learn more about the histories of its characters and their surprising philosophical depths, the music shifts subtly to support their worldviews. The first two Finales are sober, thoughtful ruminations on the state of humanity with stark, relentless accompaniments. The music for “Barbara Song” and “Solomon Song” give Lucy and Jenny a startling clarity of thought amidst the daily compromises that life demands. Macheath’s final songs find a ferocity that approaches the truly operatic, while maintaining the spiky dissonances of modernity. And when it comes time for the ultimate Finale – well, I won’t give it away, but suffice it to say that Weill leaps headfirst into an absurdist musical world to deal a razor’s slash to the extravagances of classical opera.

It takes a certain kind of genius to create a work that can be enjoyed on multiple levels, by a wide variety of theatergoers. And both Brecht and Weill *did* wholeheartedly intend for this show to be a lot of fun – otherwise, it would never have reached the phenomenal popularity it achieved. So enjoy – and if every now and then you feel a little uneasy, Bert and Kurt would definitely approve.

– *Andrew Gerle*

THE CAST

Tiger Brown

Filch

Jenny

Lucy

Polly

Macheath

Mr. Peachum

Mrs. Peachum

Xavier T. Cornell

Marcus Cruz

Kaileigh Fiorillo

Meredith Layne Hungerford

Kate Lindsey Jones

Maximilian Jurisic

Matthew Rodriguez Kleeburg

Victoria Walker

Ensemble

Julia Abad

Alaina Arbiso

Ryan Cain

Lauren Fitzgerald

Fernando Flores

Carlos Goldberg

Alexander Horne

Briar Magee

J. Preston Stovall

Understudies & Swings

u/s Jenny

u/s Filch

u/s Mr. Peachum

u/s Lucy

u/s Mrs. Peachum

u/s Macheath

u/s Polly

u/s Tiger Brown

Swing

Swing

Swing

Alaina Arbiso

Ryan Orbe-Basch

Ryan Cain

Nino de la Torre

Lauren Fitzgerald

Fernando Flores

Briar Magee

J. Preston Stovall

Cory Brooks

Lauren Fitzgerald

Carlos Goldberg

MUSICAL NUMBERS

Act One

Overture

Ballad of Mack the Knife

Morning Anthem

Instead-Of Song

Wedding Song

Pirate Jenny

Army Song

Love Song

Ballad of Dependency

First Threepenny Finale

Company

Mr. Peachum

Mr. and Mrs. Peachum

Matt, Jake, Walt, Bob

Polly

Macheath, Tiger Brown, the Gang

Polly and Macheath

Mrs. Peachum

Polly, Mr. and Mrs. Peachum

Act Two

Overture to Act II

Melodrama and Polly's Song

Tango Ballad

Ballad of the Easy Life

Barbara Song

Jealousy Duet

Second Threepenny Finale: "How to Survive"

Polly and Macheath

Macheath and Jenny

Macheath

Lucy

Lucy and Polly

Macheath, Mrs. Peachum, Chorus

Act III:

Overture to Act III

Useless Song

Solomon Song

Calls From the Grave 1 & 2

Death Message

Third Threepenny Finale:

"The Mounted Messenger"

Mack the Knife Reprise

Exit Music

Mr. Peachum

Jenny

Macheath

Macheath

Filch, Macheath, Polly, Mr. and

Mrs. Peachum, Ensemble

Company

BAND

Andrew Gerle Conductor

DOUBLE BASS

Peter Wiseman

Austin, Texas

REED 1

Ian Fleck

Granada Hills, California

REED 2

Zachary Kern

Cypress, California

TRUMPET

Sean Murphy

Floral Park, New York

Xiaoyang Wan

Beijing, China

TROMBONE

Hunter Bingham

Arlington, Virginia

PERCUSSION

Campbell Stewart

Oro Valley, Arizona

BANJO AND GUITAR

Matt Patton

Easthampton, Massachusetts

CAST BIOGRAPHIES

Julia Abad (Ensemble)

São Paulo, Brazil

Julia is a sophomore at Manhattan School of Music and studies voice with Angela Owens. MSM Productions: *Freshman Pops 2024* (performer). Alpha Psi Omega: *Night of Color* (performer). Readings: *The Little Mermaid* (Ariel), *Mudville* (Kate).

Alaina Arbiso (Ensemble, u/s Jenny)

Laguna Beach, California

Alaina is a junior at Manhattan School of Music. Alpha Psi Omega: *For Mad Men Only* (Aphrodite).

Ryan Orbe-Basch (Ensemble, u/s Filch)

New Rochelle, New York

Ryan is a senior at Manhattan School of Music. MSM productions: *Bye Bye Birdie* (Harvey Johnson), *Urinetown: The Musical* (Tiny Tom), *She Loves Me* (Ensemble, u/s Georg). Alpha Psi Omega: *Rhinoceros* (Dudard/Old Gentleman), MSM MT Lab Series: *Valentino's Tango* (Norman Kerry). @ryanobasch

Cory Brooks (Swing)

Willow Grove, Pennsylvania

Cory is a sophomore at Manhattan School of Music. MSM Productions: *Freshman Pops 2024*, *Good Luck in Space* (Lt. Issac Allerton). Alpha Psi Omega: *Night of Color*. MSM Lab Series: *A Little Light* (Jordan), *A Million Aisles Away* (Miles), *Reb+Vodka+Me* (Cover). @cor.e.brook

Ryan Cain (Ensemble, u/s Mr. Peachum)

Reading, Massachusetts

Ryan is a junior at Manhattan School of Music and studies voice with Bob Stillman. MSM productions: *Good Luck In Space* (Assistant Stage Manager), Alpha Psi Omega Dance Show 2024 (ensemble), *Nine* (Assistant Stage Manager), *Bye Bye Birdie* (teen ensemble), *Bye Bye Birdie* Lab Series (Adult Ensemble), *Freshman Pops 2023* (soloist). @_ryan_cain_

Xavier T. Cornell (Tiger Brown)

San Fernando Valley, CA

Xavier is a Senior at Manhattan School of Music. TV: *The Voice* (Team Kelly Clarkson) Regional Theatre: *Kiss Me, Kate!* (Doorman/Ensemble), *South Pacific* (Ensemble) MSM Productions: *Nine* (Guido), *Forget Me Not* (Pete), *Paperboy* (Mr. Spiro), *She Loves Me* (Mr. Maraczek). All Socials: @xaviertcornell

Marcus Cruz (Filch)

Sabana Grande, Puerto Rico

Marcus is a senior at Manhattan School of Music. MSM production: *The Pajama Game* (Steam Heat Dancer), *Bye Bye Birdie* (Hugo), *Urinetown* (Ensemble), *She Loves Me* (Headwaiter).

Nino de la Torre (Ensemble, u/s Lucy)

Rockwall, Texas

Nino is a junior at Manhattan School of Music and studies voice with Samuel McKelton. MSM productions: *The Hills Are Alive* (Felix), *Bye Bye Birdie* (Quartet, Adult Ensemble), *The Pajama Game* (Charlie), *Secret Life of the American Musical* (Ensemble). Alpha Psi Omega: *For Mad Men Only* (Deshaun/D-Licious). MSM MT Lab Series: *Bye Bye Birdie* (Conrad Birdie), *The Hills Are Alive* (Felix), *Sacrifices* (Aba Sikra/Elazar), *The Turning* (Nick), *The Little Mermaid* (Jetsam/Ensemble), *Mudville* (Statue/Ensemble), *Frozen* (Ensemble), *The Real Gemma Jordan* (Ensemble). @woah_its_nino

Kaileigh Fiorillo (Jenny)

Long Island, New York

Kaileigh is a senior at Manhattan School of Music and studies voice with Claudia Catania. Readings/Workshops: *Stripped* (Natasha/Samantha), *Songbirds* (Lenora/Others), *Love More* (Nicole). Regional: *Into The Woods* (Little Red Riding Hood), *Beauty and the Beast* (Belle), *American Love* (Lisa), *The Wizard of Oz* (Dorothy). MSM Productions: *Nine* (Carla), *Forget Me Not* (Carmen), *She Loves Me* (Ensemble/US Ilona). MSM MT Lab Series: *Private Eddie* (Annie/Soldier 2), *Sacrifices* (Ensemble), *Beauty and the Beast* (Belle). @kaileighfiorillo

Lauren Fitzgerald (Swing, u/s Mrs. Peachum)

Burlington, Connecticut

Lauren is a senior at Manhattan School of Music and studies voice with Andrea Green. Regional theater: *Mary Poppins* (Ensemble/Mary Poppins U/s). MSM productions: *Good Luck in Space* (Doctor Hurst), *Nine* (Serraghina U/s), *Bye Bye Birdie* (Doris MacAfee), *Urinetown* (Ensemble/Hope U/s), *Valentino's Tango* (Natacha Rambova) *The Cunning Little Vixen* (Dancer). Alpha Psi Omega: Annual Dance Show (Dancer/Choreographer). @lauren_fitzgerald1029

Fernando Flores (Ensemble, u/s Macheath)

Caracas, Venezuela

Fernando is a junior at the Manhattan School of Music. Summer stock: *West Side Story* (Chino), *Sister Act* (Pablo), and *Rent* (Ensemble / u/s Angel) at the Mac-Haydn Theatre. MSM productions: *The Pajama Game* (Ensemble, u/s Sid Sorokin), *Bye Bye Birdie* (Adult Ensemble), *The Secret Life of the American Musical* (Principal). MSM MT Lab Series: *The Turning* (Ben), *Mudville* (Ensemble), *Good Luck in Space* (Isaac Allerton).

Carlos Goldberg (Swing)

Milwaukee, Wisconsin

Carlos is a junior at Manhattan School of Music. MSM Productions: *The Hills Are Alive!* (u/s Felix), *The Cunning Little Vixen* (Dancer), *Forget Me Not* (Swing). Alpha Psi Omega: *For Mad Men Only* (Dirty D), Night of Color at the Green Room 42. MSM MT Lab Series: *Saving Private Eddie* (Soldier #4), *The Hills Are Alive!* (Knut), *Bye Bye Birdie* (Conrad/Rose).

Alexander Horne (Ensemble)

Jersey City, New Jersey

Alexi Horne is a junior at the Manhattan School of Music. Regional: *Into the Woods* (Rapunzel's Prince). Summer stock: *Little Women* (Professor Bhaer). MSM Productions: *The Hills Are Alive!* (Ensemble, u/s Captain). Alpha Psi Omega: *For Mad Men Only* (Ensemble).

Meredith Layne Hungerford (Lucy)

Summerville, South Carolina

Meredith Layne is a sophomore at Manhattan School of Music and studies voice with Bob Stillman. MSM Productions: *The Pajama Game* (Assistant Director), MSM MT Lab Series: *Mudville* (Boss Carlyle, u/s Kate, Ensemble), *A Little Light* (Edith Fleishman). @m.l.hungerford

Kate Lindsey Jones (Polly)

Lambertville, New Jersey

Kate is a junior at Manhattan School of Music and studies voice with Judith Clurman. Regional Theatre: McCarter Theatre's *A Christmas Carol* (ensemble). Summer Stock: *Beauty and the Beast* (Babette). MSM Productions: *Bye Bye Birdie* (Kim MacAfee), *The Cunning Little Vixen* (Dancer). Alpha Psi Omega: *For Madmen Only* (Suzy C). Disney Readings: *The Little Mermaid* (Arista), *Frozen* (Ensemble). MSM MT Lab Series: *The Hills Are Alive!* (Mountain).

IG: @katelindseyjones

Maximilian Jurisic (Macheath)

Toronto, Canada

Maximilian is a sophomore at the Manhattan School of Music and studies voice with Claudia Catania. MSM Productions: *The Pajama Game* (Swing). Lab Series: *Mudville* (Coach Goodman). Disney Readings: *The Little Mermaid* (ensemble), *Frozen* (ensemble). Alpha Psi Omega: *Twelve Angry Men* (Juror 12).

IG: @maximilian_jurisic

Matthew Rodriguez Kleeburg (Mr. Peachum)

Goleta, California

Matthew Rodriguez Kleeburg is a senior at Manhattan School of Music and studies voice with Andrea Green. Regional Theater: *In the Heights* (Piragüero), *Jersey Boys* (Norm Waxman & Others), *The Mortician's Wife* (Patricio Arellano). MSM Productions: *The Pajama Game* (Pop), *Nine* (Guido Contini), *Forget Me Not* (George Medina), *Urinetown* (Hot Blades Harry), *Valentino's Tango* (George Ullman). MSM MT Lab Series: *A Million Aisles Away* (Rowdy Randy/Joe), *Mudville*, *A Musical Fable* (Umpire Clyde), *The Secret Life of the American Musical* (Ensemble). @mjkleeburg

Briar Magee (Ensemble, u/s Polly)

Queensbury, New York

Briar Magee is a sophomore at Manhattan School of Music and studies voice with Judith Clurman. MSM Productions: *Freshman Pops!* 2024.

J. Preston Stovall (Ensemble, u/s Tiger Brown)

Charlotte, North Carolina

J. Preston Stovall is a sophomore at Manhattan School of Music and studies voice with Sam Mckelton. MSM Productions: *Freshman Pops!* 2024.

Victoria Walker (Mrs. Peachum)

Honolulu, Hawaii

Victoria Walker is a junior at Manhattan School of Music. Regional: *The Sound of Music* (Lisel, u/s nun), *Something Rotten* (Ensemble), *Into The Woods* (Cinderella), *CATS* (Jennyanydots), *Matilda* (Mrs. Wormwood). MSM productions: *Bye Bye Birdie* (Assistant Choreographer/Teen Ensemble), *For Madmen Only* (Assistant Choreographer). Upcoming regional production: *We Will Rock You* (Scaramouche U/S, Ensemble).

CREATIVE TEAM

Banji Aborisade, Director and Choreographer

Broadway: *Harry Potter and the Cursed Child* and *Beetlejuice the Musical* (Assistant Director), Select Directing/Choreography Credits include: *Beautiful: The Carole King Musical* at Asolo Rep (Choreographer), *You're A Good Man Charlie Brown* at Forestburgh Playhouse, *Urinetown* at the American Theater of Actors (Choreographer), *Guys and Dolls* at the Arthur Storch Theater, *The Christine Jorgenson Show* at HERE Arts Center and 59e59 (Choreographer), *The Threepenny Opera* at Riverside Theatre. Film/TV: SC7NARIO on BroadwayHD, *The Last Fall, While You Were Dreaming*, *SYNC: The Dance Series*, and *Every Right*. Assistant/Associate Directing credits include: *Bye Bye Birdie* at The Kennedy Center, *The Hairspray National Tour*, *Oliver* at New York City Center, *The Griswolds Broadway Vacation* at 5th Avenue, *Virgin Voyages It's A Ship Show*, *Beetlejuice* on Norwegian Cruise Line, *How to Load a Musket* at 59e59, and *SoftPower* at the Public Theater. BFA Syracuse University.

Andrew Gerle, Music Director

Andrew Gerle is a composer/lyricist, librettist, pianist, and author. His works for the theatre include the musicals *Meet John Doe* (Jonathan Larson Award, cast album on Broadway Records), *Whisper Darkly* (concept album released 2024), *Glory, Mississippi* (Kleban Award, Richard Rodgers Award), *The Tutor* (three Rodgers Awards), and *Prospera* (with *Fantasticks* lyricist Tom Jones). He has served as musical director and pianist for such stars as Jennifer Holliday, Brian Stokes Mitchell, John Raitt, Shirley Jones, and Leslie Uggams, and played in numerous Broadway pits. He is the author of *The Enraged Accompanist's Guide to the Perfect Audition* and *Music Essentials for Singers and Actors* (both Hal Leonard/Plapause Books), and just completed the book version of his popular *Periodic Table of Broadway Musicals* (Hachette/Union Square & Co., 2025). Andrew was a founding faculty member of MSM's Musical Theatre program. AndrewGerle.com

Matthew Leabo, Scenic Designer

A designer/artist/performer from Queens, NY, Matthew Leabo has worked on and in such Broadway shows as *The Pee-Wee Herman Show*, *Amélie*, *The Addams Family*, and *Space Dogs*. Apart from theatre, Matt loves teaching art and design. He teaches a variety of courses at Parsons School of Design, from woodworking to metalworking and everything in between. Having taught puppetry for three years at the School of Visual Arts, Matt is happy to be back doing theatre in an educational institution. Working at MSM has been fun and rewarding and he appreciates the amazing

collaboration with everyone who was part of this production.

Outside of work, Matt enjoys making custom furniture, tobacco pipes, and traditional archery bows. Special thanks to his fiancé for putting up with his long nights of tech. IG: @leabo_land

Aidan Griffiths, Costume Designer

Aidan Griffiths is a NYC-based Costume Designer and Illustrator. She has designed for theatre, opera, and dance. Most recent credits include: *A Christmas Carol* (Theatre Alaska), *The Woman in Black* (Weston Playhouse), *Con* (Brooklyn Art Haus), *The Horseman: Terror Lies in Chaos* (Psycho Clan), *the ripple, the wave that carried me home* (Yale Rep), *Affinity* (DGSD at Yale), *Rite of Spring* (Schwarzman Center), *Love Sick: The Rock Opera* (National Sawdust), *There's a Strange Thing at the End of the Loop* (Yale Cabaret). AidanGriffithsDesigns.com

Ethan Newman, Lighting Director

With an M.F.A. in lighting design from the University of Missouri - Kansas City, Ethan moved to New York City from the small town Midwest to design in NY for the last decade. Recent lighting design credits include: *Pasión* (Norwegian Cruise Line), *Come From Away* (Rocky Mountain Rep), and *Silhouettes* (East Coast Contemporary Ballet) More of Ethan's work can be found at eanewmandesigns.com.

ien DeNio, Sound Designer

ien DeNio [they/them] is a two-time Drama Desk Nominated enbee, who, for reasons passing understanding, seems to enjoy leaving their umbrella at home when it is most assuredly going to rain. Usually downpour. This makes their mother make that exasperated noise.. the one you hear in your head when she isn't around. Yep. That one. Bet you just heard it in your head. Sound Designed. They have also designed many shows in many places. That one was a particular favorite. This one too. Also the other one. www.iendenio.com [Neverbugs... little ones.]

Joshua Larrinaga-Yocom, Props Supervisor

Joshua Larrinaga-Yocom is excited to be working at MSM. Some of his memorable New York premieres include *The Humans* (Roundabout and Broadway), *The Sound Inside* (Studio 54), *Hangmen* (Atlantic Theater Co. and the Golden), *The Bedwetter*, *Days of Wine and Roses*, *Halfway Bitches Go Straight to Heaven*, *Secret Life of Bees*, *Between Riverside and Crazy*, *Guards at the Taj*, *Marie and Rosetta* (Atlantic Theater Co.), *Letters for Max* (Signature Theatre), *Heroes of 18 the Fourth Turning*, *Corsicana*, *Tambo and Bones* (Playwrights Horizons), *Evanston* (The New Group), *Collective*

Rage (MCC), *Do You Feel Anger?* (Vineyard Theatre), *Lazarus* (New York Theatre Workshop), *Mary Paige Marlow* (Second Stage), *For All the Women Who Thought They Were Mad* (SoHo Rep), *Epiphany* (Lincoln Center Theater), and Sarah Ruhl's *Passion Play* (Epic). He is eternally grateful for the continued love and support of his husband Roberto.

Lauren Linsey, Production Stage Manager

Lauren Linsey is a director, dramaturg, and stage manager based in New York City with roots in Houston, Texas and Norman, Oklahoma. She is a co-producer with Co.ollective Arts Productions, an Oklahoma-based theatre company creating work for and by young artists. She's just happy to be here! Stage management credits include: *intangible* (Theatre Row), *Nine* (Manhattan School of Music), *Forget Me Not* (Manhattan School of Music), *The Secret Life of the American Musical* (Manhattan School of Music), *An Autopsy of a Night at a Bar* (The Tank), *A New Brain* (University of Oklahoma). Alum, The 24 Hour Plays: Nationals.

Lauren Kiele DeLeon, Intimacy Director

Lauren Kiele DeLeon (she/her) is a Latina intimacy professional from Miami, FL. She is a certified Intimacy Director and holds a Master's degree from NYU with a thesis on Decolonization and Intimacy Choreography. Selected intimacy credits include Broadway: *Cabaret at The Kit Kat Club* (August Wilson Theatre). Off-Broadway: *Las Borinquenas* (EST), *This Land Was Made* (Vineyard Theatre), *Eva Luna* (Repertorio Espanol), *Bloom Bloom Pow* (ART/NY). Regional: *Romeo and Juliet & Real Women Have Curves* (American Repertory Theatre), *Las Aventuras de Juan Planchard* (Miami New Drama & Tectonic Theatre), *Hair & The Mountaintop* (Weston Playhouse), *Queen of Basel* (TheatreWorks Hartford). www.laurenkdeleon.com

Ningning Yang, Associate Scenic Designer

Ningning Yang is a scenic designer for theatre and screens. She is grateful to work with Matt and MSM for the first time. Recent works include *Pippin* at Syracuse University, a site-specific production of the *Rent* with SouthernPlains Productions, and *A Doll's House* adapted by Jasmine Roth at Carnegie Mellon University.

Lindsay Pierce, Assistant Stage Manager

Lindsay Pierce is a NYC-based stage manager whose past credits include: *I Can Get It For You Wholesale* at Classic Stage Company (PA), *Red Delicious* with Thistle Dance (SM), Broadway For All's 2024 Summer Conservatory showcase (SM), *Rhinoceros* with Tantrum Theatre (ASM), and 2 summers as the resident ASM at Quisisana Resort in Lovell, ME. She is a graduate of Ohio University (go Bobcats!) with a BFA in Stage Management.

Laila Leguillo, Assistant Director

Brooklyn, New York

Laila is a sophomore at Manhattan School of Music and studies voice with Andrea Green. Alpha Psi Omega: *12 Angry Men* (Stage Manager) MSM MT Lab Series: *BRICKS* (Ensemble), *The Turning* (Ensemble). IG: @La.ilao614

Mia Brown, Assistant Music Director

Grand Rapids, Michigan

Mia is a Senior at Manhattan School of Music and a student in Bob Stillman's voice studio. MSM Productions: *She Loves Me* (Assistant Director), *Paperboy* (Mother), *Nine* (Stephanie Necrophorus).

Ryan Gill, Assistant Stage Manager

Exton, Pennsylvania

Ryan is a sophomore at the Manhattan School of Music and studies voice with Janeece Freeman Clark. MSM Productions: *The Pajama Game* (Ensemble). MSM Disney Theatricals productions: *The Little Mermaid* (Scuttle). @ryannn.anthonyyy

Liza Gennaro, Dean of Musical Theatre

Liza Gennaro is a choreographer, educator, and dance writer. Her book "Making Broadway Dance," published by Oxford University Press, was the winner of The 2023 Kurt Weill Book Prize for an outstanding scholarly book on music theater. On Broadway, Liza choreographed the critically acclaimed Broadway revival of *The Most Happy Fella*, directed by Gerald Gutierrez, and the Broadway revival of *Once Upon a Mattress* starring Sarah Jessica Parker. She choreographed Roundabout Theater Company's *Tin Pan Alley Rag* (2010 Outer Critics Circle Nomination, Outstanding New Off-Broadway Musical) and has choreographed extensively in regional theaters across the country including 12 consecutive seasons of musicals at the St. Louis "Muny" Opera. Liza collaborated with Stephen Flaherty and Frank Galati on their chamber musical *Loving, Repeating: A Musical of Gertrude Stein* for the About Face Theatre in Chicago and choreographed the 30th Anniversary tour of *Annie*. Her dance adaptation of *A Charlie Brown Christmas* was presented for five consecutive years at the San Francisco Symphony. Liza has served as an elected member of the Stage Directors and Choreographers Society Executive Board, the Tony Award Nominating Committee, and as a Tony voter.

THE THREEPENNY OPERA PERSONNEL

Rehearsal Staff

Leslie Wickham, Rehearsal Pianist

Production Staff

Chanel Byas, Production Manager

Joshua Groth, Associate Production Manager

Kevin Rees, Technical Director

Tyler Donahue, Assistant Production Supervisor

Bridgette Burton, Wardrobe Supervisor

Jamie Steiner, Dresser

AddieRose Brown, Stitcher

Will Rossiter, Programmer

Baker Overstreet, Props Artisan

Paul Birtwistle, Props Artisan

Jessie Tidball, Props Artisan

Student Crew

Laila Leguillow, Assistant Director

Mia Brown, Assistant Music Director

Ryan Gill, Assistant Stage Manager

Alex Forrest-Cochran, **Andres Mejia**, **Jake Vecchio**, Deck Crew

Leela Lopez, **Genevieve Magli**, Wardrobe

Riverside Staff and Crew

Temishia Johnson, Riverside Theater Production Manager

Martin Bodenheimer, Theater Technical Manager

Oscar Portillo, Audio Engineer

Ruben Jessurum, A2

Anthony Thorn, Stagehand

Leeanna Yolanda Rivas, Light Board Operator

Special Thanks

Eric Johnson

Kim Kowalke, Kurt Weill Foundation

Shane Schag

MSM MUSICAL THEATRE

Manhattan School of Music, with its more than 100 years of excellence and its location in New York City, a veritable hub of musical theatre, is an ideal institution for a world-class musical theatre program. Today's contemporary musical theatre is exploding with fresh ideas, possibilities, and opportunities. While acting, voice, and dance remain the cornerstones of musical theatre training, contemporary performers must also be trained beyond the "triple threat" model. Now more than ever multifaceted musical theatre artists are in demand. Virtual musicals and online content, devised practice workshops and dance labs require performers to be creative contributors to project development. In addition to learning the essential skills—singing, dancing, and acting—MSM Musical Theatre students are encouraged to develop their artistic interests and are given the opportunity to investigate areas beyond performing, including directing, choreographing, writing, and composing.

The MSM Musical Theatre faculty is a stellar collection of artist-educators who combine exemplary teaching skills with the highest level of professional know-how. We embrace individuality and honor each student's journey. At MSM we are passionate about the arts and the next generation of musical theatre artists.

Liza Gennaro, Dean of Musical Theatre

David Loud, Program Music Director

MUSICAL THEATRE FACULTY

Mana Allen, Musical Theatre
Performance Technique

Axel Avin Jr., Acting 3, Directing (elective)

Richard Baskin Jr., Music Theory, Ensemble Voice

Enrique Brown, Faculty Advisor for Alpha
Psi Omega, Musical Theatre Dance,
Musical Theatre Dance Styles (elective),
Ballet, Career Management

Claudia Catania, Voice

Erin Dilly, Acting 1, Acting the
Song 2, Scene to Song

Janece Freeman Clark, Voice

Judith Clurman, Voice

Maddie Corman, Acting 5

Boyd Gaines, Advanced Acting

Andy Gale, Acting: Scene Study, Script Analysis

Liza Gennaro, Co-Director MSM Musical Theatre
Lab Series, Freshman Seminar, Senior Showcase

Andrew Gerle, Acting the Song 1 & 2

Michael Goldfried, Intro to Theatrical Design

Andrea Green, Voice

Yehuda Hyman, Acting 4

Eric Johnson, Senior Showcase, Audition
Techniques, Scene to Song

Emily Loesser, Speech

David Loud, Music Director, Musical
Theatre Performance Technique, Musical
Theatre: Exploring the Art Form

Samuel McKelton, Voice

Or Matias, Musical Theatre Lab

Robin Morse, Acting 1 & 2

Angela L. Owens, Voice

Evan Pappas, Senior Showcase

Ryan Pater, Acting 4

Aaron Ricciardi, Co-Director MSM Musical Theatre
Lab Series, Musical Theatre Adaptation

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Advisor for Musical Theatre Piano

Matt Scott, Acting 3, Acting the
Song 1, Audition Techniques

Bob Stillman, Voice

Chloe Treat, Script Analysis

Rachel Tucker, Ballet, MT Dance

MSM PERFORMANCE AND PRODUCTION OPERATIONS

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Matthew Ward, Co-Chair and Co-Artistic
Advisor of Contemporary Performance
and Manager of Percussion

Hunter Lorelli, Large Ensembles Manager

Jacob Poulos, Performance and Production
Operations Department Manager

Logan Reid, Instrumental Ensembles Associate

Raiah Rofsky, Instrumental Ensembles Associate

Theatrical and Concert Production

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Matthew J. Stewart, Assistant Dean
for Concert Production

Kathryn Miller, Associate Director
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Stefano Brancato, Associate Director
of Theatrical Design

Matthew Leabo, Supervisor of
Theatrical Operations

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Mariel Sanchez, Production Manager

Josi Petersen Brown, Theatrical
Production Ensembles Manager

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Joshua Larrinaga-Yocom, Props Supervisor

Andres Diaz Jr., Production Supervisor

Tyler Donahue, Assistant Production Supervisor

Pamela Pangaro, Electricians Supervisor
& Production Coordinator

Dash Lea, Production Coordinator

Eric Miller, Production Coordinator

Patrick St. John, Production Coordinator

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Lucy Harrington, Associate Production Manager

Baker Overstreet, Prop Assistant

Paul Birtwistle, Prop Assistant

Jessie Tidball, Prop Artisan

Chloe Levy, Assistant Wardrobe Supervisor

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Clara Cho, Assistant Manager and
Precollege Librarian

Serena Hsu, Performance Library Doctoral Assistant

Wenqi Ke, Performance Library Doctoral Assistant

William Lee, Performance Library Doctoral Assistant

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Israel Schossev, Director

Richard Short, Assistant Director

Victor Madorsky, Performance Tuner/Technician

Hide Onishi, Chief Concert Technician

Scheduling and Patron Services

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Veronica Mak, Patron Services and Artistic Staff Coordinator

Clayton Matthews, Scheduling and Recitals Associate

Gileann Tan, Scheduling and Rentals Associate

The Orto Center for Distance Learning and Recording Arts

Chris Shade, Assistant Dean of The Orto Center
for Distance Learning and Recording Arts

David Marsh, Assistant Director of The Orto Center
for Distance Learning and Recording Arts

Ryan Yacos, Operations Manager of The Orto
Center for Distance Learning and Recording Arts

Pat Cupo, Digital Education Specialist

Dan Rorke, Chief Recording Engineer

Kevin Bourassa, Recording Engineer

Tyler Neidermayer, Recording Engineer

Bryant Blackburn, Recording Engineer

Mohit Diskalkar, Network Systems Engineer

ABOUT THE KURT WEILL FOUNDATION

The Kurt Weill Foundation, Inc. promotes and perpetuates the legacies of Kurt Weill and Lotte Lenya by encouraging an appreciation of Weill's music through support of performances, recordings, and scholarship, and by fostering an understanding of Weill's and Lenya's lives and work within diverse cultural contexts. It administers the Weill-Lenya Research Center, a Grant and Collaborative Initiative Program, the Lotte Lenya Competition, the Julius Rudel/Kurt Weill Conducting Fellowship, the Harold Prince/Kurt Weill Directing Fellowship, the Kurt Weill Prize for scholarship in music theater, and publishes the Kurt Weill Edition and the Kurt Weill Newsletter. Building upon the legacies of both Weill and Lenya, the Foundation nurtures talent, particularly in the creation, performance, and study of musical theater in its various manifestations and media. Since 2012, the Kurt Weill Foundation has administered the musical and literary estate of composer Marc Blitzstein.

www.kwf.org.

ABOUT MANHATTAN SCHOOL OF MUSIC

Founded as a community music school by Janet Daniels Schenck in 1918, today MSM is recognized for its 1,025 superbly talented undergraduate and graduate students who come from 54 countries and nearly all 50 states; its innovative curricula and world-renowned artist-teacher faculty that includes musicians from the New York Philharmonic, the Met Orchestra, and the top ranks of the jazz and Broadway communities; and a distinguished community of accomplished, award-winning alumni working at the highest levels of the musical, educational, cultural, and professional worlds.

The School is dedicated to the personal, artistic, and intellectual development of aspiring musicians, from its Precollege students through those pursuing doctoral studies. Offering classical, jazz, and musical theatre training, MSM grants a range of undergraduate and graduate degrees. True to MSM's origins as a music school for children, the Precollege Division is a professionally oriented Saturday music program dedicated to the musical and personal growth of talented young musicians ages 5 to 18. The School also serves some 2,000 New York City schoolchildren through its Arts-in-Education Program, and another 2,000 students through its critically acclaimed Distance Learning Program.

Your gift helps a young artist reach for the stars!

To enable Manhattan School of Music to continue educating and inspiring generations of talented students and audiences alike, please consider making a charitable contribution today.

Contact the Philanthropy Office at 917-493-4434
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Land Acknowledgment

We want to acknowledge that we gather as Manhattan School of Music on the traditional land of the Lenape and Wappinger past and present, and honor with gratitude the land itself and the people who have stewarded it throughout the generations. This calls us to commit to continuing to learn how to be better stewards of the land we inhabit as well.



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