

LYRICAL *Opera* THEATER

Presents:

PUCCINI'S
TOSCA

Libretto by Luigi Illica & Giuseppe Giacosa
Opera in three acts set in Rome, Italy in 1800.

September 10, 14, 16 & 18, 2022

Mid-Valley Performing Arts Center
2525 Taylorsville Blvd.
Taylorsville, UT

www.LyricalOperaTheater.com



Lyrical Opera Theater's 2022-23 Season



PUCCINI'S TOSCA

Libretto by Luigi Illica & Giuseppe Giacosa

Tosca by Puccini, based on the real life Italian political struggles of the 1800s, is a battle of wits and wills, of passion and pain. The young opera diva, Floria Tosca, becomes trapped between her allegiance to her rebel lover and the scheming of a vicious police chief who will stop at nothing in his lust for her.

September 10, 14, 16 & 18, 2022
Mid-Valley Performing Arts Center



PUCCINI'S *Gianni Schicchi* & LEOCAVALLO'S PAGLIACCI

Gianni Schicchi, a one-act comic opera by Puccini. In a series of hilarious pranks, secret deals and one ridiculous plan...Gianni Schicchi succeeds in tricking a greedy family into making him rich and assuring a comfortable future of two young lovers.

Pagliacci, a one-act opera by Leoncavallo, is a play-within-a-play, in which actors re-enact on the stage a situation that has impinged on their personal lives. Balancing humor, romance and darkly violent moods, *Pagliacci* tells the story of an acting troupe led by a jealous man who is ultimately driven to murder his wife and her lover.

February 11, 15, 17 & 19, 2023
Mid-Valley Performing Arts Center



Dear Opera Friends,

Opera is the divine portal of the heart's song. In a society that expects its entertainment to be totally engrossing, as infinitely varied as the flick of a television remote will permit, and, in large measure, escapist – opera is tailor-made to completely satisfy. Opera adds musical beauty, theatrical illusion, magic and passion to the entertainment world that transcends the human experience. It represents the continued evolution of music and culture and is a reflection of human nature that allows viewers to see themselves through the roles of the characters. Their stories still speak to us today as individuals. This is part of the reason I believe that opera is an art form that is as relevant today as when it was birthed over 400 years ago.

There are more companies, audiences are growing, and through the work of educational ventures like our “*Little Red Riding Hood...a children's opera*” educational outreach assembly for elementary schools, people are no longer afraid of opera and are beginning to expect and to know that it can offer them rich and rewarding adventures.

In our 2022-23 Opera Season the splendid palette of nuance and expression is overwhelming. The popular classic, *Tosca*, by Puccini, is a battle of wits and wills, of passion and pain. It was the first opera I ever attended while still in junior high and was responsible for addicting me to this breathtaking artform. It is a masterpiece that delights and entertains modern audiences.

Our February production will be a double-bill of two one-act operas. The comic opera *Gianni Schicchi*, by Puccini, is a series of hilarious pranks, secret deals and one ridiculous plan. Gianni Schicchi succeeds in tricking a greedy family into making him rich and assuring a comfortable future of two young lovers. *Pagliacci*, by Leocavallo, is a play-within-a-play, in which actors re-enact on the stage a situation that has impinged on their personal lives. These are moments and emotions that only opera can fully create. We are thrilled to present two spectacular casts of local Utah artists in these two beloved opera productions that will enrich, educate and entertain our communities through participation in and enjoyment of these operas. They will bring our community together in sharing a deeper level of cultural understanding and history.

I have no doubt that our 2022-23 Opera Season will be artistically excellent as we cultivate our Utah talent.

Lynnette Owens/Executive Director

Proudly Presents

PUCCINI'S
TOSCA

Libretto by Luigi Illica & Giuseppe Giacosa
Opera in three acts set in Rome, Italy in 1800.

CAST:

Tosca: Heather Hillstead (Sept. 10 & 14)
Felicia Lundie (Sept. 16 & 18)
Mario Cavaradossi: Daniel Perez (Sept. 10 & 14)
Christian Holden (Sept. 16 & 18)
Scarpia: John Knight Allen (Sept. 10 & 14)
Daniel Tuutau (Sept. 16 & 18)
Angelotti: Ricky Parkinson (Sept. 10 & 14)
Matthew Castleton (Sept. 16 & 18)
Sagrestano: Michael Murray
Sciarrone: Jordon LeBaron
Spoletta: Anthony Ruiz (Sept. 10 & 14)
José Miguel (Sept. 16 & 18)
Shepherd: Smera Nair (Sept. 10 & 14)
Anja Lee (Sept. 16 & 18)
Acolytes: Jocelyn van Wyk, Amy Schafer-Larsen,
Deborah Siddoway, Lauren Bohannon
Jesse Toftum, Paul Murphy, Liam Heath
Emily Tuutau, Josh Tuutau, Smera Nair
Choreographer: Carly Schaub
Dancers: Katelynn Killian, Jordan Reynosa,
Megan Fotheringham, Cam Welch
Stage Manager: Matilda Black
Stage hands: Elise Parry, Kyra Dunyan,
Madison Dowd
Lighting: Madison Dowd
Wigs & Makeup: Daniel Perez
Sound, Scenery,
Staging: Lyrical Opera Products

PROGRAM ORDER: Act 1 then a 15 minute intermission,
Act 2 then a 15 minute intermission,
Act 3

Synopsis

Set in Rome, Italy in 1800.

Act 1: Rome is ruled by fear. Republicanism collapses and shifts to royalism. Scarpia, Chief of Police and a royalist, commits many republicans to prison. One of the republicans, Angelotti, succeeds in breaking out of prison and rushes into the church of Sant' Andrea della Valle. He meets up with another republican, Cavaradossi, who harbors Angelotti in his secret hideout. After the two leave the church, Scarpia, who is giving chase to Angelotti, enters the church. Scarpia can't find Angelotti but meets Tosca there, who is a singer and Cavaradossi's lover. Scarpia tricks Tosca into going to Cavaradossi's house and has his agents secretly follow her.

Act 2: In the Farnese Palace, Scarpia receives word that his agents can't find Angelotti but have arrested Cavaradossi. Scarpia tortures Cavaradossi, but Cavaradossi does not confess Angelotti's whereabouts. Scarpia calls Tosca and shows her Cavaradossi's tortured state. Tosca confesses the secret hideout to Scarpia. Then, word comes that Napoleon has won the Battle of Marengo which is a defeat for royalism. Cavaradossi exclaims with delight. Scarpia is furious with him and condemns Cavaradossi to death. Tosca begs Scarpia to save her lover's life. Scarpia demands that Tosca yield herself to him in exchange for her lover's life. As Scarpia goes to touch Tosca, she stabs him to death with a knife from the table.

Act 3: Tosca runs to Cavaradossi who is confined to the prison in the castle of Sant'Angelo. But the firing squad carry out their orders to shoot Cavaradossi. When Scarpia's agents rush to arrest Tosca for Scarpia's murder, she kills herself by leaping from the castle.

Sinopsis en Española:

Ambientada en Roma, Italia, en 1800.

Acto 1: Roma se gobierna a través del miedo. El republicanismo se derrumba y es desplazada por el realismo. Barón Vitellio Scarpia, jefe de policía y realista, condena muchos republicanos a la prisión. Uno de los republicanos, Cesare Angelotti, logra escapar de la prisión y se precipita en la basílica de Sant'Andrea della Valle. Se reúne con otro republicano, Mario Cavaradossi, quien está albergando a Angelotti en su escondite secreto. Después de que los dos salen de la basílica, Scarpia, quien persigue a Angelotti, entra en la basílica. Scarpia no ha podido encontrar a Angelotti, pero, en cambio, se reúne con Floria Tosca, quien es una cantante y la amante de Cavaradossi. Scarpia engaña a Tosca para que vaya a la casa de Cavaradossi e instruye a sus agentes que la sigan en secreto.

Acto 2: En el Palacio Farnese, Scarpia recibe noticia que sus agentes no han podido encontrar a Angelotti, pero han arrestado a Cavaradossi. Scarpia tortura a Cavaradossi, pero Cavaradossi no revela el escondite de Angelotti. Scarpia llama a Tosca y le muestra el estado torturado de Cavaradossi. Tosca le confiesa el escondite secreto a Scarpia. Luego, llega noticia que Napoleón fue victorioso en la batalla de Marengo, que es una derrota para el realismo. Cavaradossi exclama con deleite. Scarpia se enfureció con Cavaradossi y lo condeno a muerte. Tosca le ruega a Scarpia que salve la vida de su amante. Scarpia le exige a Tosca que se rinde a él a cambio de la vida de su amante. Cuando Scarpia se mueve a tocarla, Tosca lo apuñala hasta matarlo con un cuchillo de la mesa.

Acto 3: Tosca corre hacia Cavaradossi, quien está confinado en la prisión del castillo de Sant'Angelo. Sin embargo, el pelotón de fusilamiento cumple sus órdenes de fusilar a Cavaradossi. Cuando los agentes de Scarpia se apresuran a arrestar a Tosca por el asesinato de Scarpia, ella se suicida saltando del Castillo.

Cast biographies:

Tosca: Heather Hillstead



Heather Hillstead began performing at the age of twelve with the Bigfork Summer Playhouse in Kalispell, Montana where she grew up. She received a Bachelor of Music from the University of Idaho and a Master of Music in Vocal Performance at the University of Northern Colorado. She has performed various mass and choral works with the Greeley Philharmonic, the Glacier Symphony Orchestra, and even performed as part of a quartet for a promotional tour for Disney's *A Christmas Carol*. Favorite past roles include Cherubino in Mozart's *Le Nozze di Figaro*, Mercedes in Bizet's *Carmen*, and Helen in Hindemith's one act opera *Hin und zurück*.

Tosca: Felicia Lundie



Felicia Lundie is a lyric soprano from Farmington, New Mexico, with degrees from Northern Arizona University (BM), and the University of Utah (MM). She has had a passion for singing from the early age of 6. Felicia has performed with the Utah Opera, Utah Opera Chorus, University of Utah's Lyric Opera Ensemble, West Jordan Symphony, as well as Lyrical Opera Theater. She has also performed internationally in Italy. She is an active recitalist and loves to perform in many venues. Her most recent roles include Madama Butterfly in *Madama Butterfly*, Violetta in *La Traviata*, Alice in *Falstaff*, Suor Angelica in *Suor Angelia*, Beth in *Little Women*, The Mother in *Amahl and the Night Visitors*, Dido in *Dido and Aeneas*, and scenes from *La Boheme* (Mimi) and *Così fan Tutte*.

Tosca is funded in part by the ARP Act and the Utah State Legislature through Utah Arts & Museums.



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Cavaradossi: Daniel Perez



Daniel is a tenor originally from Mexico, now resides in Provo, Utah. He's currently a Vocal Performance student at UVU. Daniel's most recent roles include Arturo in *Lucia di Lammermoor*, Pinkerton in *Madama Butterfly*, Rodolfo in *La Boheme*, Algernon Moncrief in the American premiere of *The Importance of Being Earnest*, Camille de Rossillon in the *Merry widow*, and Alfred in *Die Fledermaus*. He also has performed as an ensemble member for multiple performances with Utah Opera, Utah Lyric Opera and Utah Vocal Arts Academy. Daniel also works for the Hale Center Theater as a hair and makeup crew, and has designed for UVUs theatrical shows as well.

Cavaradossi: Christian Holden



Christian Holden, tenor, is thrilled to make his *Tosca* debut with Lyrical Opera Theater and is extremely grateful for the opportunity. Originally from Maple Valley, Washington, he has studied voice for over 11 years in both Idaho and Utah, currently training with Christopher Holmes at Utah Valley University. He has participated in many scenes shows, performing roles spanning from Canio in *Pagliacci* to Hoffmann in *Tales of Hoffmann* to Don José in *Carmen*. However, this is his first opportunity to study a role in full, and he is excited to test his vocal mettle as Cavaradossi. He will also perform Hoffmann in full later this year with the UVU opera program.

Thank you for making this show possible!

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Scarpia: John Knight Allen



John Knight Allen has performed internationally both as a violinist and singer, and enjoys interpreting the standard repertoire as well as championing newer works. From Provo, UT, John has studied music at BYU, the U of U, and abroad in New York and Italy. Recent operatic credits include the title roles in *Rigoletto* and *Gianni Schicchi*, Enrico in *Lucia di Lammermoor*, Germont in *La Traviata*, Leporello in *Don Giovanni*, and Bob in *The Old Maid and the Thief* and the title role in *Sweeney Todd* at Kingsbury Hall.

Scarpia: Daniel Tuutau



Daniel Tuutau, Baritone, is originally from Los Angeles, California. He holds BA and MM degrees from the University of California, Santa Barbara and a Doctorate of Musical Arts in Vocal Performance from the U of U. He sang *Rigoletto* in Lyrical Opera Theater's *Rigoletto*, Germont in *La Traviata*, Raimondo in *Lucia di Lammermoor* and Ford in *Falstaff*. Roles with the University of Utah's Lyric Opera Ensemble include Don Magnifico in Rossini's

La Cenerentola, the Count in Mozart's *The Marriage of Figaro*, and Ford in Verdi's *Falstaff*. He was also recently involved in the chorus with Utah Opera in their productions of Puccini's *Turandot*, Bizet's *Les pêcheurs de perles*, and Mozart's *Così fan tutte*.

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Sagrestano: Michael Murray



As a country kid from a farm in rural Idaho, **Michael Murray** gained an appreciation and love for music through religious practice. That fascination grew with him as he participated in high-school, college, and community choirs. Having had music lessons on and off all his life, using his voice to artistically express himself has become second nature. After receiving a degree in Business from Brigham young University, he attended the Violin Making School of America and now works as a Luthier at CMC Strings in Millcreek Utah. He's excited to dip his toes into theatre and being on stage with Lyrical Opera.

Angelotti: Ricky Parkinson



Ricky's eclectic musical endeavors have taken him from a cappella groups (BYU Vocal Point, ICCA champions in 2006) to opera (Utah Opera Chorus) to early music (5 seasons with Utopia Early Music Ensemble) to musical theater. He has performed in musical theater productions at Pioneer Theater Company (Olin Britt in *The Music Man*), Hale Center Theater in Sandy (Smudge in *Forever Plaid*) and Orem (Javert in *Les Miserables*), and Centerpoint Legacy Theater (Adam in *Seven Brides for Seven Brothers*, and Adam in *Children of Eden*). He was most recently seen as Henry Higgins in *My Fair Lady*, and Ladahlord in *James and the Giant Peach*.

Thank you for making this show possible!



Angelotti: Matthew Castleton



Matthew Thomas Castleton (Salt Lake City, Utah) is delighted to appear with Lyrical Opera Theater. While Mr. Castleton has a large swath of operatic and musical theatre experience, recent credits include Enrico in *Lucia di Lammermoor* (Lyrical Opera Theater), *La Bohème* (Utah Opera), Chabrier's *L'Étoile* (Sin City Opera), and *Lucia di Lammermoor* (Utah Opera). Mr. Castleton also was a young artist at the 2009 La Musica Lirica Opera Young Artist Program (Novafeltria, Italy). He holds both Bachelors (2010) and Masters (2014)

Degrees in Music-Vocal Performance from the U of U. When he is not performing, Matthew works at The Home Depot.

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Spoletta: José Miguel



José Miguel is a promising, eclectic, young Chilean tenor. He is currently pursuing his D.M.A. at the University of Utah. Past credits include Rodolfo in Puccini's *La bohème*, the Duke in Verdi's *Rigoletto*, Pirelli in Sondheim's *Sweeney Todd*, Arturo in Donizetti's *Lucia di Lammermoor*, among others. In October, 2021 José Miguel made his official directorial debut with De Falla's *El retablo de Maese Pedro*. This past summer, he launched his own summer series: "Arias of the Vine." His voice has been heard internationally in

Chile, Costa Rica, Trinidad and Tobago, Puerto Rico, Austria, Italy, and Canada. José Miguel is a native of Santa Cruz, Chile and holds a B.A. in Music from St. Lawrence University and a M.M. in Voice Performance.

Sciarrone: Jordon LeBaron



Jordon LeBaron, baritone, has enjoyed performing since he was very young. He studied voice at Utah State University where he received his Bachelor of Music degree for vocal performance. Since then, he has enjoyed performing in many opera, oratorio, musical theatre, and jazz productions. Some of his recent credits include Pharaoh (*Joseph*), Bass Soloist (Handel's *Messiah*), Frollo (*The Hunchback of Notre Dame*), and singing with his family, The LeBaron Singers, on YouTube. He is grateful for a

supportive family that encourages him to pursue his love for singing, especially his wife, Angela, with whom he often shares the stage.

Thank you for making this show possible!



Shepherdess: Smera Nair



Smera Nair takes vocal and piano lessons privately with Lynnette Owens. She is a talented singer and pianist and enjoys performing songs in English, Latin and Italian. She recently sang "Nella Fantasia" at the 2021 Italian festival in Salt Lake City. In her free time, Smera loves to go swimming, biking and spend time with her family and her pet dog, Buddy.

Shepherdess: Anja Lee



Anja Lee is a talented aerial silk and hoop dancer; actress; singer; and visual artist. She recently performed the role of young Raya in *Raya and the Last Dragon* with Up With Kids. She studies voice privately with Melou Cline.

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Acolyte: Deborah Siddoway



Deborah Siddoway, soprano has worked collaboratively and individually on a variety of concerts. As a classically trained musician, her primary performance focus is Opera and Broadway. Her performances include Kate Pinkerton & Mama in *Madama Butterfly*, chorus in *Carmen*, *Falstaff*, *La Traviata* and *Tosca* with Lyrical Opera Theater. Her concert soloist performances include singing Puccini's "O mio babbino caro" and Rossini's "Duetto buffo di due gatti" with Lyrical Opera Theater soloing in the Matsumoto, Japan/Salt Lake City sister city Gala and Lyrical Opera Theater Heart Song concert. She has been featured in the Italian festival "Ferragosto" and West Valley City, Mayor Mike Winder's Gala concert and enjoys singing at local senior living centers.

Acolyte: Jocelyn van Wyk



Idaho-raised soprano **Jocelyn van Wyk** is an actress, operatic stage director, private voice teacher, and owner of Segó Studios. She completed her Masters of Music in Opera Performance in the spring of 2020, from Longy School of Music of Bard College. Jocelyn specializes in character development and loves telling beloved stories in new meaningful ways. She has held a variety of operatic roles with her most recent being; Helen from *Three Sisters* *Who are Not Sisters*, Pamina from *Die Zauberflöte*. Jocelyn is thrilled to be joining Lyrical Opera

Theater for their production of *Lucia di Lammermoor*. She currently works as a Business Analyst in addition to singing and teaching voice lessons.

Thank you for making this show possible!



Acolyte: Lauren Bohannon



Lauren (Cartwright) Bohannon began singing around the age of 10 when she joined a children's choir and with them toured Europe, Israel, Jordan and performed in Donny Osmond's last Broadway production of Joseph. She received a Bachelor of Music from the U of U and a Master of Music in Vocal Performance at Louisiana State University. She has performed around the country and in Italy in a variety of roles and rep. She currently performs with the Utah Opera Chorus and various local companies. Apart from singing, Lauren finds passion in cooking and event planning, in which she has forged a career. She has also recently become a mama and she loves her baby boy and family "to the moon and back!"

Acolyte: Jesse Toftum



Jesse Toftum is a composer, vocalist, and plays several musical instruments. He started studying music theory on his own at 16. By midway through high school his band director was deferring to Jesse to answer other students. He studied music composition for four years at Snow College, where he learned his love for Opera. Jesse is now a Junior at the University of Utah studying Computer Science. This is Jesse's fourth consecutive season with Lyrical Opera. He sang the Duke in their production of *Rigoletto* and Remendado in *Carmen*. He is happy to be working again under the direction of Lynnette Owens and with this stellar cast.

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Acolyte: Paul Murphy



Paul H. Murphy is excited to make his Lyrical Opera Theater debut. Mr. Murphy began his singing career with the Colorado Children's Chorale, performing on tour for the widow of Egyptian president Anwar Sadat. Productions of *The King and I* and *42nd Street* with California Theatre in San Bernardino occurred alongside intensive ballet training, followed by contracts with Houston Ballet, Ballet Omaha, Ballett der Komischen Oper Berlin, Ballet South, and Ballet West before directing Sandy's City's resident

ballet company, Mountain West ballet until 2008. Mr. Murphy recently

Acolyte: Gary Later



Gary's love of music is what got him involved in musical theatre and opera nearly a decade ago. Some of his favorite community theatre productions, have been *The Music Man*, *Man of La Mancha*, and *Seven Brides for Seven Brothers*. His favorite musical theatre role—consistent with his love of music—was the part of the baritone in the barbershop quartet of *The Music Man*. He has sung with Utah Opera Chorus in the operas *Norma* and *The Barber of Seville*. Gary is excited to be singing in

Lyrical Opera Theater's production of *Tosca*.

Thank you for making this show possible!

amazon smile

Acolyte: Liam Heath



Liam has been studying music since he was in first grade and has been playing piano for three years. He has recently decided to add a focus on singing. He has been in a few other productions with small singing roles and is grateful for the opportunity to perform in Tosca. When he is not busy with music, he is navigating grade school, playing baseball or video games, or using his imagination to construct various homemade scenarios, costumes, and contraptions.

Acolyte: Emily Tuutau

Biography coming soon!



Thank you for making this show possible!



Acolyte: Josh Tuutau

Biography coming soon!

Choreographer: Carly Schaub

Carly Schaub lives in SLC, where she also completed her M.F.A. at the University of Utah in Modern Dance. Before SLC, she lived in ND, dancing and serving as Outreach Coordinator for Northern Plains Dance. She also has a B.F.A. in Theatre/Dance from the University of Wyoming. Carly is an adjunct for Salt Lake Community College, and Westminster College, and teaches Modern and Ballet at Wasatch Arts Center. She teaches Dance for Parkinson's for Uof U's Skagg's Wellness Center and RDT. She has choreographed for Deseret Experimental Opera, Snow College, and Cache Valley Civic Ballet, Northern Plains Dance and teaches Baroque and Renaissance dance. Carly directs Dance Balletti, an early Ballet reconstruction ensemble and she also dances with Municipal Ballet.



Madama Butterfly is funded in part by the ARP Act and the Utah State Legislature through Utah Arts & Museums.



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Megan Fotheringham: *Dancer*



Megan Fotheringham has been a dancer since she was three years old. She danced with Ballet Center Utah, Inc. from 2006 to 2021 where she performed, choreographed, and taught. Megan had the privilege of working with Oleg Vinogradov and his acclaimed faculty with whom she has danced internationally, including St. Petersburg, Russia for the International Youth Ballet Festival, and Incheon, South Korea with the University of Utah. In 2021, she traveled to Detroit to study with

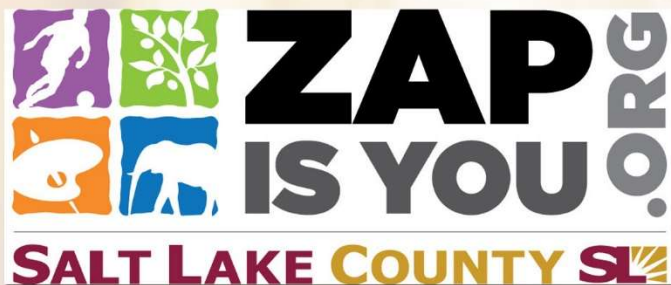
Complexions Contemporary Ballet, where she performed work set by Clifford Williams. Megan is pursuing a BFA in dance at Westminster College where she studies and performs.

Dancer: Katelynn Killian



Katelynn Killian is a Salt Lake City born and based Dance Artist. A 2020 graduate of Westminster College with her Bachelor of Fine Arts in Dance. She was awarded Outstanding Graduating Senior in her cohort and continues to be an active alumni. Killian enjoys freelancing with dance, opera, and theater companies. She is also the artistic director at The Lab dance studio, and works as the Arts for All program coordinator in the Eccles theater with SLCO A&C.

Thank you for helping to make this evening possible.



Stage Manager: Matilda Black



Matilda has been passionate about tech for five years now. She has worked on shows such as *The Importance of being Earnest*, *Little Women*, and *Into the Woods*. She also plays the piano, is absolutely nerdy, and has a deep fascination with science and the natural world.

Stagehand: Kyra Dunyan



My name is **Kyra** and I have been able to do tech for theatre for 6 years now. I mainly focus in set building/designing, sound, and backstage work. I have also participated in a tech competition in the mastery of props and was able to score rather high. I love everything with theatre and plan to use it as much as I can in the future. The pictures above are of that before mentioned tech competition, as well as three of many shows I have built sets for. They are *Les Mis*, *Beauty and the Beast*, and *Seussical*

which I also designed the set for. I am happy to be a part of this tech crew and all that I get to experience.

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Arbizu, Marcus	Owens, Lynnette
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