



THE Sound of Music



Edelweiss, Edelweiss,
Every morning you greet me
Small and white, clean and bright,
You look happy to meet me
Blossom of snow,
May you bloom and grow,
Bloom and grow forever.

asolorep

Nov 13 - Dec 28 | 2019

asolorep

PRODUCING ARTISTIC DIRECTOR **MICHAEL DONALD EDWARDS** MANAGING DIRECTOR **LINDA DiGABRIELE**
PROUDLY PRESENTS

THE Sound of Music

MUSIC BY **Richard Rodgers**

LYRICS BY **Oscar Hammerstein II**

BOOK BY **Howard Lindsay and Russel Crouse**

SUGGESTED BY **"The Trapp Family Singers" by Maria Augusta Trapp**

DIRECTED AND CHOREOGRAPHED BY **Josh Rhodes**

Scenic Design
PAUL TATE DePOO III

Costume Design
LOREN SHAW

Lighting Design
CORY PATTAK

Sound Design
JOSH MILLICAN

Hair/Wig & Make-up Design
MICHELLE HART

Music Supervisor & Additional Arrangements
SINAI TABAK

Music Direction
JORDON CUNNINGHAM

Production Stage Manager
NIA SCIARRETTA*

Dramaturg
JAMES MONAGHAN

Associate Director
LEE WILKINS

Associate Choreographer
TRINA MILLS*

New York Casting
CLAIRE BURKE, CSA
TARA RUBIN CASTING

Local Casting
CELINE ROSENTHAL

Assistant Stage Manager
SARAH LUEDLOFF*

Lighting Programmer
JONAH CAMIEL

Sound Mixer
JOSEPH HAGGERTY
CONNOR BRENT

Stage Management Apprentice
JACLYN KANTER

Stage Management Apprentice
KATY GENTRY

Dramaturgy & Casting Apprentice
ANNIE DENT

CO-PRODUCERS

Scott Bushey • Larry and Joan Castellani • Wendy and Jerry Feinstein • Diane Taylor Foxman, in loving memory of Norman Foxman
Sharon and Herman Frankel • Ron and Rita Greenbaum • Renee Aberson Hymson • John and Elenor Maxheim • Ronni and George Minnig
Richard and Gail Rubin • Bud and Betty Shapiro • Carol Siegler, in loving memory of Morton Siegler • Merrill and Sheila Wynne/Aprio

Directors are members of Stage Directors and Choreographers Society; Designers are members of the United Scenic Artists Local USA-829; Backstage and Scene Shop Crew are members of IATSE Local 412.
The Sound of Music is presented through special arrangement with R & H Theatricals: www.rmh.com.
The videotaping or other video or audio recording of this production is strictly prohibited.

SEASON SPONSORS



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Foundation



THE SOUND OF MUSIC SPONSORS



CAST

in alphabetical order

MADDIE SHEA BALDWIN*	Maria Rainer
MARC BITLER	Ensemble
KRISTIN CARBONE*	Sister Berthe/Ensemble
SOPHIA CAVALLUZZI	Brigitta von Trapp
COLE DOMAN*	Rolf Gruber/Ensemble
TYLER GEVAS	Kurt von Trapp
ADRIANNE HICK*	Sister Margaretta/Ensemble
SAMONE HICKS	Nun/Ensemble
JUDAH IMMANUEL	Friedrich von Trapp
ALEX JORTH*	Baron Elberfeld/Admiral von Schreiber/Ensemble
RAINA LYNN KHATAMI	Louisa von Trapp
NICK LOCILENTO*	Franz/Ensemble
KATE LOPREST*	Baroness Elsa Schraeder
DARREN MATTHIAS*	Max Detweiler
ROB McCAFFREY	Herr Zeller/Ensemble
LIZ McCARTNEY*	The Mother Abbess
ALLIE McLAUGHLIN	Marta von Trapp
AMBER McNEW	Ursula/New Postulant/Ensemble
CORA MESSER	Gretl von Trapp
TRINA MILLS*†	Ensemble Nun
SOPHIE LEE MORRIS*	Liesl von Trapp
ANN MORRISON*	Frau Schmidt/Ensemble
CREG SCLAVI‡	Ensemble
TALLY SESSIONS*	Captain Georg von Trapp
KRISTIN RENEE YOUNG*	Sister Sophia/Ensemble

Swings: SARAH LASKO, MARC CORNES

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

† Dance Captain ‡ Appears courtesy of Actors' Equity Association

UNDERSTUDIES

Understudies never substitute for listed players unless a specific announcement for the appearance is made at the time of the performance.

For The Mother Abbess: KRISTIN CARBONE; for Baroness Elsa Schraeder: ADRIANNE HICK; for Max Detweiler: NICK LOCILENTO; for Captain Georg von Trapp: ALEX JORTH;

for Frau Schmidt: TRINA MILLS; for Sister Margaretta, Sister Sophia, Sister Berthe: SAMONE HICKS; for Maria Rainer, Liesl von Trapp: SARAH LASKO;

for Admiral von Schreiber, Franz, Herr Zeller, Max Detweiler: MARC CORNES; for Friedrich von Trapp: AUGGIE TOYNTON; for Kurt von Trapp: KYLE RAMON;

for Louisa von Trapp: JACQUELINE GALVANO; for Brigitta von Trapp: SAGE MILLER; for Marta von Trapp: LAUREN LOSTORTO; for Gretl von Trapp: ANGELINA HUH; for Rolf Gruber: CREG SCLAVI.

MUSICIANS

in alphabetical order

WILLIAM BROWN	Drums/Percussion
JORDON CUNNINGHAM	Conductor/Piano
TOM ELLISON	Reed 1/Copyist
JUDI GLOVER	Rehearsal Piano
JONATHAN GODFREY	Guitar
ALLY JENKINS	Violin
MONICA MACMICHAEL	Viola
BRANDON MAHARAJ	French Horn
ISAAC MINGUS	Cello
HARLEY SOMMERFELD	Reed 2
BILL SWARTZBAUGH	Bass
DANA WILLIAMS	French Horn

SETTING

Salzburg, Austria, 1938

The Sound of Music will be performed with one intermission.

MUSICAL NUMBERS

act one

PRELUDIUM.....	The Mother Abbess, Sister Sophia, Sister Berthe, Sister Margaretta/The Nuns of the Nonnberg Abbey
THE SOUND OF MUSIC	Maria Rainer
MARIA	Sisters Berthe, Sophia, Margaretta, and The Mother Abbess
MY FAVORITE THINGS	Maria Rainer and The Mother Abbess
I HAVE CONFIDENCE	Maria Rainer
DO-RE-MI.....	Maria Rainer and the von Trapp Children
ENCORE: DO-RE-MI	Maria Rainer and the von Trapp Children
SIXTEEN GOING ON SEVENTEEN.....	Liesl and Rolf
THE LONELY GOATHERD.....	Maria Rainer and the von Trapp Children
HOW CAN LOVE SURVIVE.....	Max, Elsa, and Captain von Trapp
REPRISE: THE SOUND OF MUSIC.....	Captain von Trapp and Maria Rainer with the von Trapp Children
REPRISE: HOW CAN LOVE SURVIVE.....	Elsa
SO LONG, FAREWELL	The von Trapp Children
MORNING HYMN.....	The Nuns of the Nonnberg Abbey
CLIMB EV'RY MOUNTAIN.....	The Mother Abbess

act two

OPENING ACT II: THE LONELY GOATHERD.....	Max Detweiler and the von Trapp Children
REPRISE: MY FAVORITE THINGS.....	Maria Rainer and the von Trapp Children
NO WAY TO STOP IT.....	Max, Elsa, and Captain von Trapp
SOMETHING GOOD.....	Maria Rainer and Captain von Trapp
GAUDEAMUS DOMINO.....	The Nuns of the Nonnberg Abbey
REPRISE: MARIA.....	The Nuns of the Nonnberg Abbey
CONFITEMINI DOMINO.....	The Nuns of the Nonnberg Abbey
REPRISE: SIXTEEN GOING ON SEVENTEEN.....	Maria Rainer and Liesl
THE CONCERT: DO-RE-MI.....	Maria Rainer, Captain von Trapp, and the von Trapp Children
EDELWEISS.....	Maria Rainer, Captain von Trapp, and the von Trapp Children
REPRISE: SO LONG, FAREWELL.....	Maria Rainer, Captain von Trapp, and the von Trapp Children
FINALE ULTIMO: CLIMB EV'RY MOUNTAIN.....	The Company

Music and Lyrics for "I Have Confidence" and "Something Good" by Richard Rodgers.

austria. 1938

JORDON CUNNINGHAM

FIRST SEASON (Music Director) is honored to be making his Asolo Rep debut. He previously served as the music assistant and associate conductor at Goodspeed, as well as the 20th Anniversary *Smokey Joe's Cafe* national tour. Other credits include *Saturday Night Fever* (Engeman Theatre), *Nobody Loves You* (Second Stage Theatre), *The Secret Garden* (5th Ave.), and *In The Heights* (Zach Scott Theatre). Mr. Cunningham holds a BM from Texas State and will receive his MFA in Music Direction from Penn State this coming May.

PAUL TATE DEPOO III

THIRD SEASON (Scenic Designer) Recent and upcoming—Asolo Rep: *Evita*, *Josephine*. Muny: *Unsinkable Molly Brown*; *Jesus Christ Superstar*; *Young Frankenstein*. Toronto: *Grease*. ODKorea: *Titanic*. Signature: *Titanic*; *A Little Night Music*; *Crazy For You*; *Girlstar*. Goodspeed: *Thoroughly Modern Millie*; *Sign of the Times*; *Guys and Dolls*. Maltz: *South Pacific*; *The Producers*; *Me and My Girl*; *The Wiz*; *Les Misérables*; *Will Rogers Follies*; *Annie*; *The Music Man*; *Hello, Dolly!* Off-Broadway: *White Guy Bus*; *Himself and Nora*; *Romance Language*; *Pageant*; *Look Upon Our Lowliness*. Ted Talks: Boston. Classic Stage Company: *Othello*. Santa Fe Opera, Curtis Opera, Boston Lyric Opera, Bard Opera. Yale: *The Rocky Horror Show*. Broadway associate designer: Lincoln Center's *Sweeney Todd*; *Lady Day*; *How to Succeed...*; *Nice Work If You Can Get It*; *Bengal Tiger*; *Follies*; *Anything Goes*. www.pauldepoo.com

MICHELLE HART

SEVENTEENTH SEASON (Resident Hair/Wig & Make-up Designer) designs for Asolo Repertory Theatre and FSU/Asolo Conservatory for Actor Training. Other credits: Sarasota Ballet, Palm Beach Dramaworks, freeFall Theatre, Urbanite Theatre, Florida Studio Theatre, West Coast Black Theatre Troupe, Banyan Theatre, Ruth Eckerd Hall, Venice Theatre, Dorset Theatre, Barrington Stage and Open Stage Theatre. She has also done hair and/or make-up for Joan Rivers, Doris Roberts, Martin Short, Jane Russell, Arlene Dahl, Soledad Villamil, Jane Pauley, Richard Dreyfuss, Castille Langdon, Christopher Higgins, Mary Mara, Heather Robb, Lauren Sweetser, Justin Long, Paul Downs, Douglas Sills and Nia Hills. Music videos include "Second Chance" by Shinedown, "Reverse Cowgirl" by T-Pain. Film and television: *Paradise, FL* and *The Real Stephen Blatt*.

SARAH LUEDLOFF*

FIRST SEASON (Assistant Stage Manager) is excited to join the team at Asolo Rep! Other work includes six seasons at STAGES St. Louis, where favorite shows include *Man of La Mancha*, *The Boy from Oz*, *Oklahoma!*, *South Pacific*, *9 to 5*, *The Full Monty*, *Smokey Joe's Cafe*, and *Fiddler on the Roof*. Sarah has also worked with the New Jewish Theatre, the Repertory Theatre of St. Louis, Paper Mill Playhouse, Goodspeed, and the Muny. Sarah has also traveled with several national tours and volunteers in the archives at the Muny. She holds a BFA from the Conservatory of Theatre Arts at Webster University and is a proud member of Actors' Equity Association.

VICTOR MEYRICH

FIFTY-FIRST SEASON (Director of Production & Operations) is a graduate of Carnegie Tech and worked at New York Shakespeare Festival, Brandeis, University of California Institute of Repertory, APA, American Conservatory Theater, and again in New York. As head of production and technical staffs, he is responsible for the overall technical operation of Asolo Rep and serves as consultant for the FSU Center for the Performing Arts. He has been a member of the Asolo Rep family since 1969.

JOSH MILLICAN

FIRST SEASON (Sound Designer) is making his Asolo Rep debut with *The Sound of Music*. His recent credits include *Fall Springs* and *Broadway Bounty Hunter* (Barrington Stage Co.); *Waitress* and *Beautiful* (Manila, Philippines); and *Million Dollar Quartet* (Weston Playhouse). His selected Broadway credits as Associate Designer include *SIX* (Upcoming), *Hillary and Clinton*, *The Waverly Gallery*, *Head Over Heels*, *The Band's Visit*, *Prince of Broadway*, *Sunday In The Park With George*, *She Loves Me*, *An American in Paris*, *The Bridges of Madison County*, and *Big Fish*.

THE CREATIVE TEAM

JAMES MONAGHAN

FIRST SEASON (Dramaturg) is incredibly happy to call Asolo Rep his new artistic home. Prior to joining Asolo Rep, he wrote about theatrical design as the Tow Foundation Fellow in the Roundabout Theatre Company Archives, created a one-on-one theatrical experience entitled *[antidote]* for the National Theatre of Croatia in Rijeka, served as the dramaturg for *Leaving Eden*, which won Best Musical at the 2019 New York Musical Festival, and worked in the literary department of the Play Company, an Off-Broadway production company focused on international work. Prior to completing his MFA in dramaturgy at Columbia University, James worked as an educator and director in his hometown of Houston, Texas. BFA, New York University.

CORY PATTAK

FIRST SEASON (Lighting Designer) New York credits include *Final Follies*, *Stalking the Bogeyman*, *Revolution in the Elbow...*, *Handle with Care*, *Skippyjon Jones*, *Unlocked*, *Nymph Errant*, *With Glee*, *The Blue Flower*, and *Freddie Falls in Love*. Regional credits include shows at The Old Globe, Kennedy Center, Maltz Jupiter, Weston, Goodspeed, Everyman, Tuacahn, Hangar, KC Rep, Syracuse Stage, Cap Rep, Lyric Theatre of Oklahoma, Engeman, Bucks County Playhouse, and Northern Stage. Helen Hayes nominee for *In the Heights* at Olney Theatre. International credits include *Sunset Boulevard* and *Singin' in the Rain* (São Paulo), *Footloose* (Norwegian Cruise Line). He was the Associate Lighting Designer for *Newsies* and *Peter and the Starcatcher* on Broadway and is the creator of "in 1: the podcast" featuring interviews with theatrical designers. IG: @corypattak www.corypattak.com

JOSH RHODES

SIXTH SEASON (Director/Choreographer) is thrilled to be back at his "artistic home." At Asolo Rep, Josh directed both *Evita* and *Guys and Dolls*, and choreographed *Barnum*, *Working*, *My Fair Lady*, and *Yentl*. Other directing credits include *Grand Hotel* (NY City Center Encores!); *The Who's Tommy* (Kennedy Center); Ken Ludwig's *Baskerville* (Old Globe Theatre); *Paint Your Wagon*, *Jersey Boys* (Muny); *Guys and Dolls* (Old Globe); *Spamalot* (5th Ave.); *Showboat* (Bucks County Playhouse); and *Celestina Warbeck and the Banshees* at The Wizarding World of Harry Potter. He also choreographed the Broadway productions of *Rodgers & Hammerstein's Cinderella*, *It Shoulda Been You*, *First Date* and *Bright Star*. On London's West End, he choreographed *Carousel* at the English National Opera and *Sweeney Todd* starring Emma Thompson. Other choreography credits include *Company* starring Neil Patrick Harris and *Sondheim: The Birthday Concert* (PBS) and the U.K. tour of *Doctor Dolittle*. Rhodes is a proud graduate of the University of Michigan. joshrhodes.org

CELINE ROSENTHAL

FOURTH SEASON (Local Casting) is an NYU Tisch alum, Tony®-nominated producer (*Leap of Faith*, *Seminar*), and a New Georges Jammer. She is the recipient of directing fellowships at Manhattan Theatre Club and Asolo Repertory Theatre, as well as an SDCF observership. Her work has been seen at the Tristan Bates Theatre in London, NYMF, New York City Center, MMAC, 54 Below, 59E59, Abingdon Theatre and in the Broadway's Future Songbook Series at Lincoln Center. Recent projects include *Chicago: The Musical* at Children's Theatre Company in Minneapolis; *Borders in a Bedroom* at The Tamasha Festival (Awarded Best Production); *Drowning in Cairo* at The National Queer Theater; and last season's FSU/Asolo Conservatory production of *Motherf**ker with the Hat*.

NIA SCIARRETTA*

EIGHTH SEASON (Production Stage Manager) Previous Asolo Rep credits include stage manager for *The Music Man*, *Sweeney Todd*, *Sweat*, *Shakespeare in Love*, *Roe*, *Born Yesterday* and *Disgraced*; assistant stage manager for *Rhinoceros*, *Guys and Dolls*, *The Little Foxes*, *All the Way*, *South Pacific*, and *Hero: The Musical*. Previous Off-Broadway credits include work on *Jesus Hopped the A Train*, *In the Blood*, and *The Wayside Motor Inn* at the Signature Theatre. Nia has also worked with Creede Repertory Theatre, the Hangar Theatre, the Shakespeare Theatre of New Jersey, the Flea Theatre, and Penguin Rep.

LOREN SHAW

SECOND SEASON (Costume Designer) has been living and designing in New York City and regionally for the past 10 years. Some of her current and recent projects include *Last Days of Summer* (Kansas City Rep, MO); *Wendy and Peter Pan* (Shakespeare Theater Company, DC); *Queen of Spades* (Glimmerglass Festival, NY); *A Period of Animate Existence* (Pig Iron Theater Company, PA); *Sojourners & Her Portmanteau* (New York Theater Workshop, NY). She has received two Drama Desk Nominations and an MFA from Carnegie Mellon University. IG: @lorenshawcostumes
www.lorenshaw.myportfolio.com

SINAI TABAK

FIFTH SEASON (Music Supervisor & Additional Arrangements) is thrilled to be back at Asolo Rep, where he has music directed *Evita*, *Guys and Dolls*, *Josephine*, and *Luck Be a Lady*. He most recently served as the Associate Conductor of *The Cher Show* on Broadway. Other music direction credits include *Paint Your Wagon* (Munby), *Les Misérables* (Dallas Theater Center), *Stars of David* (Off-Broadway), *Footloose* (Kennedy Center), *The Rocky Horror Show* (Bucks County Playhouse), *Johnny Baseball* (Williamstown Theatre Festival), *Family Album* (Oregon Shakespeare Festival), *Bells Are Ringing* (Berkshire Theater Festival), and workshops of *The Total Bent* (Public Theater), *Damascus Square*, *American Psycho*, and *Murder at the Gates*. Sinai received a degree in Music Composition from NYU.

R&H THEATRICALS

Rodgers & Hammerstein is the organization founded in 1944 by the legendary team of Richard Rodgers and Oscar Hammerstein II to protect and license their theatrical works. R&H own the rights to the world's most popular stage and film musicals, including *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I*, *Rodgers & Hammerstein's Cinderella*, and *The Sound of Music*. With offices in New York City and London, the theatrical licensing division, R&H Theatricals, represents the stage performance rights to over 150 musicals by more than 200 writers. Collectively these include works by Rodgers & Hammerstein, Rodgers & Hart (*Babes in Arms*, *Pal Joey*), Kern & Hammerstein (*Show Boat*), Kurt Weill (*The Threepenny Opera*, *One Touch of Venus*), Adam Guettel (*Floyd Collins*, *The Light in the Piazza*), as well as the incomparable Irving Berlin (*Annie Get Your Gun*, *White Christmas*). R&H Theatricals is home to works from Broadway (*Sophisticated Ladies*, *Michael John LaChiusa's The Wild Party*, *Lin-Manuel Miranda's In the Heights*, [*Title of Show*] and *First Date*), Off-Broadway (*Carrie The Musical*, *Ordinary Days*, *Altar Boyz*, *Giant*, *21 Chump Street*), perennials such as *Once Upon a Mattress*, *Big River* and *Footloose*, a Theater for Young Audiences (TYA) collection which includes *Garfield The Musical With Cattitude* and *Mad Libs Live!*, and the longest-running revues in the history of Broadway - *Smokey Joe's Cafe* - and Off-Broadway - *I Love You, You're Perfect, Now Change*. Rodgers & Hammerstein is a Concord Music company: www.rnh.com.

LEE WILKINS

THIRD SEASON (Associate Director) Direction/Choreography: NBC Universal Upfront 2018/2019 (Radio City Music Hall), *The Little Mermaid* (Casa Mañana), *First Date* (Straz Center), *The Late Show with Stephen Colbert* (CBS), *The Hatfields and McCoy's* (NBC pilot), *Alpha House* (Amazon Studios), *Broadway Bares: Happy Endings*, and the 2XIST fashion show (New York). Choreography: *Rogers and Hammerstein's Cinderella* (national tour), and *Spamalot* (5th Ave.). Broadway Associate Choreographer: *Bright Star*, *It Shoulda Been You*, *First Date*,

and *Cinderella*. Other: *Scotland, Pa* (Roundabout Theater), *Paint Your Wagon* (Munby and 5th Ave.), *Doctor Dolittle* (UK tour), *Company* and "Sondheim: the Birthday Concert" (Avery Fisher Hall), *God Bless You Mr. Rosewater* (Encores Off-Center), *Grand Hotel*, *Big River* (New York City Center Encores), *Evita* and *Guys and Dolls* (Asolo Rep), and *Carousel* (English National Opera).
leeanwilkins.com

CSA TARA RUBIN/CLAIRE BURKE, CSA

(New York Casting) Asolo Rep: *Evita*, *Guys and Dolls*, *Beatsville*, *Living on Love* (New York Casting), *Luck Be a Lady*, *Hero: The Musical*. Selected Broadway: *King Kong*, *Ain't Too Proud*, *The Band's Visit*, *Miss Saigon*, *A Bronx Tale*, *Dear Evan Hansen*, *Cats*, *Prince of Broadway*, *Bandstand*, *Falsettos*, *Sunset Boulevard*, *Disaster!*, *School of Rock*, *It Shoulda Been You*, *Bullets Over Broadway*, *Aladdin*, *Les Misérables*, *Mothers and Sons*, *Big Fish*, *The Heiress*, *How to Succeed...*, *A Little Night Music*, *Billy Elliot*, *Shrek*, *Guys and Dolls*, *Young Frankenstein*, *The Little Mermaid*, *Mary Poppins*, *Spamalot*, ...*Spelling Bee*, *The Producers*, *Mamma Mia!*, *Jersey Boys*, *The Phantom of the Opera*. Off-Broadway: *Here Lies Love*; *Love, Loss, and What I Wore*. Regional: Yale Repertory Theatre, Paper Mill Playhouse, La Jolla Playhouse, Bucks County Playhouse, Westport Country Playhouse, The Old Globe.



MAJOR SEASON SUPPORTERS

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Geri and Ron Yonover
Judy Zuckerberg and George Kole

**in memoriam

The state-of-the-art sound system in the
Harold and Esther Mertz Theatre
is made possible with a generous gift from
the Muriel O'Neil Fund for the Performing Arts of
Community Foundation of Sarasota County.

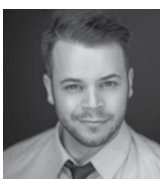
asolorep

THE CAST



MADDIE SHEA BALDWIN*

FIRST SEASON, 2019-20 KEATING FAMILY FOUNDATION PERFORMER (Maria Rainer) is overjoyed to be making her Asolo Rep debut in *The Sound of Music*. She made her Broadway debut as an original cast member of Steve Martin & Edie Brickell's *Bright Star*. First National Tour: *Bright Star*. Regional: *Born for This* (Arts Emerson); *Bright Star* (Kennedy Center); *Back Home Again* (Leshner Center); *Ace* (The Old Globe). New York: *Flying Over Sunset* (Playwrights Horizons); *TRIAL* (Vineyard Theatre); *Ladyship, A Wall Apart* (NYMF); *Emergency* (Summerfest). Proud Indiana University MT grad. All my love and gratitude to God, my family and Nicolosi & Co. Jeremiah 29:11.



MARC BITLER

THIRD YEAR STUDENT, FIRST SEASON (Ensemble) A third-year conservatory student, Marc owes many thanks to his dear friends and family, along with sponsor Charlie Huisking. Aside from working in theatre, Marc is passionate about advocating for various organizations, one being The Trevor Project (visit www.thetrevorproject.org). See also, www.marcbitler.com for full bio.



KRISTIN CARBONE*

FIRST SEASON (Sister Berthe/Ensemble) Broadway: *Rogers & Hammerstein's Cinderella* (Crazy Marie/Madame), *Mary Poppins* (Mrs. Banks), *Fiddler on the Roof* (Tzeitel), and *Into The Woods* (Milky White). First National Tours: *Show Boat* (Magnolia), *Beauty and the Beast*, and *An Evening with Michael Crawford in Concert*. Locally: *Fun Home* (Helen) at American Stage, *On A Clear Day...* (Daisy) at TheatreZone. Favorite regional: *Phantom* (Christine) at Walnut Street Theatre, *Dear World* (Nina) at Goodspeed, *The Music Man* (Marian), *The Fantasticks* (Luisa), *She Loves Me* (Amalia) *Carousel* (Julie), *Kiss Me, Kate* (Lilli/Kate) and *1776* (Abigail Adams). Upcoming: *Light in the Piazza* (Margaret Johnson) at Palm Beach Dramaworks. www.kristincarbhone.com.



SOPHIA CAVALLUZZI

FOURTH SEASON (Brigitta von Trapp) is thrilled and very grateful to be joining the cast of *The Sound of Music*. Previous Asolo Rep credits include Ngana in *South Pacific*, Children's Choir in *Evita*, and Band Kid in *The Music Man*. Recently cast as Lee Bouvier in *Grey Gardens* at the Manatee PAC, Sophia is an eighth-grade student at Liberty University's Online Academy and a Youth Ambassador for the JDRF Tampa Bay chapter. Many thanks to family, friends, and vocal coach for their love and support.



MARC CORNES

SECOND SEASON (Male Swing) is happy to be back at Asolo Rep! He was the male swing in Asolo Rep's *Sweeney Todd* last season. Marc toured North America performing in the Broadway tours of *Peter and the Starcatcher* and the farewell tour of *Mamma Mia!* Other favorite NYC credits include *Parade*, *Assassins*, *Single Rider*, *Propaganda! The Musical*, and *Bubble Boy*. For more information about Marc and cute dog pictures follow him on Instagram (@MarcCornes). For Mama and Miller, always.



COLE DOMAN*

FIRST SEASON (Rolf Gruber/Ensemble) is thrilled to be making his Asolo Rep debut. Most recently he was seen on the national tour of *Wicked* as Boq. Regionally, he has worked at Drury Lane Oakbrook and Chicago Shakespeare. His television credits include *Modern Family* and *Shameless*. He starred in the feature film *Henry Gamble's Birthday Party* directed by Stephen Cone. Next, he will be appearing in Alan Ball's new film *Uncle Frank* starring Paul Bettany and Sophia Lillis. He is a graduate of The School at Steppenwolf. IG: @cole.doman www.coledoman.com



TYLER GEVAS

SECOND SEASON (Kurt von Trapp) is thrilled to return to Asolo Rep where he last understudied as John Webster in *Shakespeare in Love*. Recent credits include *Family by Numbers* (Youngest Son) at the Theatre Odyssey; *Hold On, We'll Be Alright* (John) at Jane B. Cook; and *Elf, the Musical* (Michael Hobbs) at Manatee Performing Arts Center. Tyler is a freshman at Booker High School VPA. He thanks Asolo Rep for this amazing opportunity and his family and teachers for their support.



ADRIANNE HICK*

FIRST SEASON (Sister Margaretta/Ensemble) is a native New Yorker and is so happy to be returning to the Sunshine State after recently winning the Theatre Tampa Bay Award for her critically acclaimed performance as Adult Alison in *Fun Home* at American Stage. Favorite credits include *Les Misérables* (national tour); *Jekyll & Hyde* (international tour); Nellie, *South Pacific* (Ivoryton Playhouse & The Wick Theatre); April, *Company* (Lyric Stage Co. of Boston); Alice, *Bright Star*; Billie, *Nice Work If You Can Get It* and Narrator, *Joseph...* (Surflight Theatre); *Through the Invisible Door* (MTL). www.adriennehick.com



SAMONE HICKS

FIRST SEASON (Nun/Ensemble) is elated to be making her Asolo Rep debut. Her performances at both Stetson University and University of Florida Opera Theatre include *La Bohème*, the premiere of *The Eighth Daughter*, *Phantom of the Opera*, *Candide*, and *Rusalka*. Ms. Hicks has locally performed as a soloist with the WBTT, State College of Florida Bradenton Symphony, Gloria Musicae, as well as the Soul Sensations.

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

† Dance Captain ≠ Appears courtesy of Actors' Equity Association



JUDAH IMMANUEL

FIRST SEASON (Friedrich von Trapp) is a freshman in Booker High School's Visual Performing Arts Program. He starred as Ralphie Parker in *A Christmas Story: The Musical* at the Tony® Award-winning Paper Mill Playhouse. Other notable roles include: Michael in *Billy Elliot*, James in *James and the Giant Peach*, Colin in *The Secret Garden*, and Smee in *Peter and the Starcatcher*. Love to Mom, Dad, Asher, Ms. Cynthia and Spotlight Kids, and Mr. Keys and the Booker VPA Family.



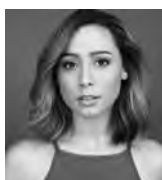
ALEX JORTH*

FIRST SEASON (Baron Elberfeld/Admiral von Schreiber/Ensemble) is making his Asolo Rep debut! Nationally, he has appeared in the *Radio City Christmas Spectacular*, the *Footloose* national tour, and regionally at the McCarter Theatre Center, Gateway Playhouse, and others. As a resident of Florida, Alex performs across the state with companies such as Walt Disney World, Maltz Jupiter Theatre, Palm Beach Dramaworks, Slow Burn Theatre Company, TheatreZone, and most recently in the Studio Theatre Tierra del Sol's production of *A Doll's House* as Torvald Helmer, under the direction of Asolo Rep's Celine Rosenthal. Alex is a proud Millikin University graduate, Iowa native, and tennis fanatic. Love to Michael!



RAINA LYNN KHATAMI

FIRST SEASON (Louisa von Trapp) is sixteen and most at home on a stage. She attends Booker High School's VPA Theatre program and trains in all styles of dance. Past credits include *Billy Elliot*, Moscow Ballet's *Great Russian Nutcracker*, *All Shook Up*, *42nd Street*, and work behind the scenes in *SHOUT!* Raina is thrilled to be making her Asolo Rep debut in this production of *The Sound of Music*!



SARAH LASKO

FIRST SEASON (Female Swing) is excited to be making her Asolo Rep debut! She previously starred as Dorothy in the North American tour of Andrew Lloyd Webber's *The Wizard of Oz*. Other recent credits include *Mamma Mia!* (Sophie), *The Fantasticks* (Luisa), *Tangled the Musical* (Rapunzel), and *The Crucible* (Abigail Williams), as well as performances at Powerhouse NYSAF and with the National Symphony Orchestra at The John F. Kennedy Center.



NICK LOCIENTO*

FIRST SEASON (Franz/Ensemble) is happy to be making his Asolo Rep debut. Nick was seen last season at Alabama Shakespeare Festival as Admiral von Schreiber in *The Sound of Music* and as Mr. Bundles and FDR in *Annie*. National Tour, Off-Broadway and Regional credits include: *Grand Hotel*, *42nd Street*, *Forever Plaid*, *Into The Woods*, *Li'l Abner*, *Mame* and *My Fair Lady*.



KATE LOPREST*

FIRST SEASON (Baroness Elsa Schraeder) is pleased to make her Asolo Rep debut. Broadway: Allison in *First Date*, Amber in *Hairspray*, *Xanadu*, *Wonderland*, and *The Drowsy Chaperone*. Tour: Nellie Olseon in *Little House on the Prairie* and Glinda/Nessarose understudy in *Wicked*. Recent: Countess Andreyni, *Murder on the Orient Express* (Ogunquit Playhouse); Vicki/Brooke, *Noises Off* (Guthrie); Sibella, *Gentlemen's Guide* (Engeman Theater); Irene, *Crazy For You* (Pennsylvania Shakespeare Festival). Other favorites include: Susan in *Company* (Barrington Stage Company); Lucy in *Bright Star* (Old Globe); Ellie in *Showboat* (Washington National Opera and Dallas Opera Theatre). TV: Corrine in *Boardwalk Empire*, *I Love You...But I Lied*, *Running Wilde*, *All My Children*. BFA University of Michigan. www.KateLoprest.com



DARREN MATTHIAS *

FIRST SEASON (Max Detweiler) Toured in *Macbeth* (Great Britain and France), *The Sound of Music*, *The Who's Tommy*, *Seussical*, and *Joseph and the Amazing Technicolor Dreamcoat* with Donny Osmond. He performed leading and supporting roles at the Shakespeare Theatre D.C., The Kennedy Center, Goodspeed Opera House, Steppenwolf Theatre Company, Goodman Theatre, Shakespeare Theatre of New Jersey, Ordway Center, Actors Theatre of Louisville, Cincinnati Playhouse, Idaho Shakespeare Festival/ Great Lakes Theater and Clarence Brown Theatre. Film and TV credits include *No Money Down*, *Law & Order*, *Law & Order: Criminal Intent*, *Law & Order: SVU*, and *Chappelle's Show*.



ROB MCCAFFREY

FIRST SEASON (Herr Zeller/Ensemble) is excited to make his Asolo Rep debut. He was last seen in the national tour of *Motown: The Musical* as Ed Sullivan and others. Some of his favorite regional works include Patsie in *Happy Days: The Musical*, *Dirty Rotten Scoundrels*, *Hairspray*, *South Pacific*, *The Full Monty*, *Cabaret*, and *Miss Saigon*. He is a proud alum of The Hartt School and represented by Hudson Artists Agency. Thanks, Danny!



LIZ MCCARTNEY*

SECOND SEASON (The Mother Abbess) last appeared at Asolo Rep in the 2008 production of *Working*. Broadway: *My Fair Lady*, *Sunday In The Park With George* starring Jake Gyllenhaal, *Annie*, *South Pacific*, *Mamma Mia!*, *The Phantom of the Opera*, *Les Misérables*, *Thoroughly Modern Millie*, *The Dance of the Vampires*, and the Boy George musical *Taboo*. Tours: *Cinderella*, *The Little Mermaid*, *Wicked*, *Les Misérables*, and *The Phantom of the Opera*. Regional: *Sweeney Todd*, *Into The Woods*, *PIRATES! The Musical*, *Mary Poppins*, *Souvenir*, and *The Music Man*. TV: *Bull*, *Murphy Brown*, *The Blacklist*, *Route 66*, *The Prosecutors*, and *Law and Order: SVU*. All my love to Tom, Megan, and Keira.

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

† Dance Captain ≠ Appears courtesy of Actors' Equity Association



ALLIE McLAUGHLIN

FIRST SEASON (Marta Von Trapp) is elated to make her Asolo Rep debut! She was an understudy in *Roe* at Asolo Rep in 2018. Allie is a gifted student and passionate about the theatre. She also enjoys dancing, singing, and playing the piano. Allie would like to thank her family for their unending love. She is profoundly grateful to the director, Josh Rhodes, the entire cast, and the Asolo Rep staff for this invaluable experience.



AMBER McNEW

THIRD YEAR STUDENT, FIRST SEASON (Ursula/New Postulant/Ensemble) is elated to be making her debut at Asolo Rep. Most recently seen in The Urbanite's production of *Scorch*. She is a third-year student in the FSU/Asolo Conservatory for Actor Training and was recently on the Cook stage in *Reckless* and *Arcadia*. Special gratitude to Doug Bradbury, Pam Kendall-Rijos, and the Esther Mertz Endowed Fund for constant love and support. www.ambermcnew.weebly.com



CORA MESSER

FIRST SEASON (Gretl von Trapp) is thrilled to be making her Asolo Rep debut. Cora is an enthusiastic Montessori student who loves reading, singing, and spending time with her family (including her Great Dane, Dexter). She is extremely thankful for the opportunity to work with such an accomplished director and talented cast. Cora would like to thank her parents and grandparents for their support and encouragement.



TRINA MILLS*†

SECOND SEASON (Ensemble Nun) Born and raised in Seattle, Mills is honored to be back at Asolo Rep after her debut in *Evita*. Kennedy Center: *The Who's Tommy*; Muny: *Jersey Boys*, *Paint Your Wagon*; 5th Avenue selected: *West Side Story* (Velma), *A Chorus Line* (Sheila), *How To Succeed...* (Miss Krumholtz), *Elf* (Shawanda), *A Christmas Story*, *Kiss Me Kate*; Village Theatre: *Chicago* (June, Velma u/s). Thanks and love to JP, Josh, and Lee.



SOPHIE LEE MORRIS*

FIRST SEASON (Liesl von Trapp) is thrilled to be making her Asolo Rep debut! Sophie most recently toured the country in *Chicago* (Mona) and *Dirty Dancing*. Sophie has also performed regionally in *My Fair Lady* (Riverside Theatre); *A Christmas Carol* (McCarter Theatre); *The Wolf* (Theatre Raleigh). Her TV credits include Torie Meeks in *Law & Order: SVU* and Celestine Wayne in *Gotham*. Many thanks to Eddie Rabon and Take 3 Talent for the years of support. IG: @sophie.lee.morris www.SophieLeeMorris.com



ANN MORRISON*

SEVENTH SEASON (Frau Schmidt/Ensemble) Broadway: *Lovemusik*, *Children and Art*, *Merrily We Roll Along* (1982 Theatre World Award). West End: *Peg O' My Heart*. Off-Broadway: *Goblin Market* (Drama Desk Nomination) and *Forbidden Broadway*. Regional: *Beatsville*, *My Fair Lady*, *Murderers*, *Kindergarten...*, *Swingtime Canteen*, *1940's Radio Hour* (Asolo Rep); *Musical of Musicals the Musical*, *Into the Woods* (freeFall Theatre); *On the Verge* (American Stage); *A Clean House* (Banyan Theatre). Ann was also featured in recordings, cabarets, and concerts throughout the U.S. and England. As a writer and performer, Ann has created many solo plays including *Linda Lovely Goes to Broadway* (Best Actress award from the United Solo Festival; John Ringling Tower Award).



GREG SCLAVI‡

THIRD YEAR STUDENT, FIRST SEASON (Ensemble) is excited to be making his Asolo Rep debut. Recently seen locally in *Harbor* with Dog Days Theatre, and *As You Like It*, *Reckless*, and *Arcadia* with FSU/Asolo Conservatory. Previously based in Chicago, Greg has been part of three national tours (*Hair*, *Evil Dead: The Musical*, *Million Dollar Quartet*) as well as productions with Paramount Theatre, Marriott Theatre, and others. Thanks to his sponsors Diana Armbrust, the late Howard Armbrust, and Bill Evans. www.cregscclavi.com



TALLY SESSIONS*

FIRST SEASON (Captain Georg von Trapp) Broadway: *Anastasia*, *War Paint*, *Falsettos*, *School of Rock*, *Big Fish*, *The House of Blue Leaves*, *Paramour*. Tours: *South Pacific*, *Legally Blonde*, *Dirty Rotten Scoundrels*. Off-Broadway: *Giant* (Public Theatre); *Queen of the Mist* (Transport Group); *Anyone Can Whistle* (Encores!); *Yank!* (York Theatre). Regional: leading roles at The Old Globe, The Kennedy Center, Paper Mill Playhouse, Goodspeed, Signature Theatre, Muny, Kansas City Repertory Theatre, Olney Theatre Center, Studio Theatre. Awards: two Carbonell Awards, Denver's Henry Award, two Helen Hayes Award nominations, Connecticut Critics Circle nomination. TV: *Elementary* (CBS); *Falling Water* (USA). Twitter & IG: @tallysessions



KRISTIN RENEE YOUNG*

FIRST SEASON (Sister Sophia/Ensemble) is a lauded soprano noted for her "effervescent" and "terrific" performances (Boston Arts Fuse). Young was a recipient of The Marc and Eva Stern SongFest - LA Opera Fellowship and performed with New York City Opera as Williams in the premier of *Stonewall* at the Lincoln Center's Rose Theater. She has also performed with American Lyric Theater, Ardea Arts, Beth Morrison Projects, Center for Contemporary Opera, Corkscrew Theater Festival, Encompass New Opera, Gotham Chamber Opera, Harlem Opera Theater, Juventas New Music Ensemble, New York City Opera, Opera Company of Brooklyn, Orchestra of Indian Hill and Rites of Spring Festival.

* Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

† Dance Captain ‡ Appears courtesy of Actors' Equity Association

THE ORCHESTRA

WILLIAM BROWN

FIRST SEASON (Drums/Percussion) is a freelance percussionist who has performed with prestigious artists that include The Who, The Irish Tenors, Cirque Musica, and the Cincinnati Symphony Orchestra. Mr. Brown is also a prestigious soloist, with competitive successes in Europe, America, and Taiwan, numerous American performances, and a tour with the World Percussion Group. www.williambrownpercussion.com

TOM ELLISON

SIXTH SEASON (Reed 1/Copyist) Asolo Rep: *Luck Be a Lady, West Side Story, Josephine, Guys and Dolls, Beatsville, Evita, Ragtime, Music Man, and Sweeney Todd*. National Tours: *42nd Street, Pippin, Kinky Boots, Book of Mormon, and Chicago*. Leader of local Big Band Sophisticated Swing; Music Director of the North Port Community Concert Band; Bachelor of Music from SUNY Fredonia.

JUDI GLOVER

FOURTH SEASON (Rehearsal Pianist) Asolo Rep credits include *Josephine, Guys and Dolls, Beatsville, The Music Man, and Kaleidoscope*; national tours of *Wicked* and *The Little Mermaid*. Judi is currently the Principal Pianist in the Venice Symphony and performs in the Sarasota area with the Soul Sensations. She teaches classical and jazz piano instruction privately and is a former faculty member at the University of the Arts in Philadelphia.

JONATHAN GODFREY

SECOND SEASON (Guitar) made his Asolo Rep debut during the 2017-2018 season playing for *Evita* and *Ragtime* and is thrilled to be returning for *The Sound of Music*! He is a regular with the Florida Orchestra and serves on the faculty of the State College of Florida. IG: @jongodfreymusic www.TampaBayGuitar.com

ALLY JENKINS

THIRD SEASON (Violin) performs internationally and recently played for NBC's *Jesus Christ Superstar Live* and The Grammys' *Tribute to Elton John*. She has recorded with various artists including Jewel and Snoop Dogg and appeared on *The Tonight Show*. Ally has also performed with artists including The Who, Harry Connick Jr., Joshua Bell, and Coldplay's Chris Martin.

MONICA MACMICHAEL

SECOND SEASON (Viola) Asolo Rep: *Evita*. Monica is more than thrilled to be back at Asolo Rep to be a part of *The Sound of Music*. Monica is a violist with the Arizona Opera Orchestra. Locally, she performs with The Venice Symphony, the Pops Orchestra and the Anna Maria Island Concert Chorus and Orchestra.

BRANDON MAHARAJ

THIRD SEASON (French Horn) is a horn player and graduate from the University of South Florida where he studied music education. Brandon currently plays with The Venice Symphony along with other orchestras and theaters including The Florida Orchestra, and Asolo Rep in the productions of *Evita* and *Sweeney Todd*.

ISAAC MINGUS

SECOND SEASON (Cello) began playing music on double bass under the tutelage of Christopher Mink at Pine View School at age twelve. Now a junior at New College of Florida studying biopsychology, he performs on cello and double bass in classical and jazz ensembles statewide.

HARLEY SOMMERFELD

SECOND SEASON (Reed 2) is a retired band director from Fargo, ND. And now lives with his wife Candis in Venice, FL. He has performed with some of the greatest names in jazz: Buddy DeFranco, Louie Bellson, Bill Watrous, Pete Christlieb, Clark Terry, Ken Peplowski, Anat Cohen and more. Currently Harley performs with ensemble groups in the Sarasota area.

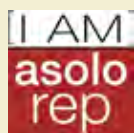
BILL SWARTZBAUGH

SIXTH SEASON (Bass) A veteran of musical theater, Bill has performed in many popular musicals including national tours of *Wicked* and *Young Frankenstein*. Bill also recently toured with The Who and Weird Al Yankovic. Additionally, he is an adjunct professor teaching bass at the University of Tampa.

DANA WILLIAMS

THIRD SEASON (French Horn) A huge musical theatre fan, Dana also played at Asolo Rep for *Evita* and *Sweeney Todd*. Dana has played with Charlotte Symphony Orchestra since 2005 and maintains an active freelance career, most recently playing with The Who. She is a member of Suncoast Brass Quintet and works at Cadence Music.

Thank you to these donors who
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VISION. PASSION. ARTISTRY.

- Howard Millman, Barbara Redmond and Eb Thomas, thank you for inviting us into your creative circle. Congratulations on your artistic achievements! Love, Shelley and Sy Goldblatt
- Lynn and Timothy Goslee, in honor of Ed and Mary Lou Winnick
- Gigi and Ben Huberman, in honor of Margot and Warren Coville
- To Victor and Howard, I know that if Roy were still with us he would enthusiastically congratulate you for all your hard work and dedication. A much-deserved honor! With sincere admiration, Susan Palmer
- Flori Roberts, in honor of Vic Meyrich and all those who came before
- Antoinette (Penny) Sijatz, in honor of her parents, Mr. and Mrs. Perniciaro
- Leon and Marysue Wechsler, too many great memories to choose only one!

THANK YOU

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**in memoriam*

Asolo Rep sends a special thank you to these donors who are supporting youth and family
activities for *The Sound of Music*, including student access throughout the run of
the production, and a special Family Day on December 7th.

Special thanks to Audrey Robbins and Harry Leopold for their lead gift in support of *The Sound of Music* student access.

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Reimagining THE Director's Note

An Interview with Josh Rhodes

Director and choreographer Josh Rhodes has been working at Asolo Rep since the 2007-2008 Season. After great success helming the recent productions of *Guys and Dolls* and *Evita*, he returns this season to direct *The Sound of Music*. Just as these shows have been new takes on known forms, so too is this director's note.

What kind of stories are you drawn to and why?

Josh Rhodes: What I love is creating a world. With *Guys and Dolls* as well as *Evita*, both of those worlds feel like you're entering a different atmosphere, a heightened reality. I love when I read a show and it feels like it gives me an opportunity to create a giant universe, and make a bold theatrical telling of the story.

What tends to spark your creative process? Words? Images? Music?

JR: When you get to work at Asolo Rep you have an opportunity to create an all new production. So to just sit back and do the same production is such a waste. For me, that starts with words on the page. You work on these musicals that have been produced so many times before and all you can rely on when you're trying to find a new way to do it, is to go back to the basic text, that's how I found *Evita*. I was just amazed at the references to light and fire and burning and brightness – we all know it's a story about ambition, but it inspired me to think of Icarus: the fall from grace, the mythological character. The words spark images, then I can go to my collaborators and tell them and they all riff on that, which is helpful because I'm very visual.

Was your process similar with *The Sound of Music*?

JR: For *The Sound of Music*, it's even more puzzling, because *Evita* comes with a bald theatricality. But with *The Sound of Music*, the writers wrote a beautiful romantic story grounded in the reality of a horrific political time in Austria. The movie has allowed us to make it feel so normal and casual and just sort of easy, and easy theatre is never very interesting to watch. You want to try and make it feel surprising for the audience – surprise is what theatre is! Without watching characters discover anything you don't have a show. So what does that mean for *The Sound of Music*? The writers are clearly saying something about the danger of neutrality, The Mother Abbess says, "These walls are not made to shut out problems. You have to face them." These wealthy people are able to ask themselves "Will I join or not?" But on stage they're saying "Let's not make a decision." They're keeping themselves within their wall or at least they try to. So we thought, this show needs to trap the characters, it needs to tighten around them. You can try to hide behind your walls, but sooner or later you have to stand up, you have to make a choice, you have to figure out what you stand for, and you have to know the costs. And that's what is great about the script, especially with what we're living through, this feels like a musical for now. In what way do you need to break out of the walls that are keeping you safe? You can't use walls to hide from your heart.

A director serves many functions in bringing a show to life. How would you describe the job?

JR: The great unifier. You have to bring every department together, to make sure everyone is doing the same show. In a musical, the actors are getting direction from all over the place and it's all going to play into the way the audience perceives them. So hopefully, if we all have the right conversations together, they're doing their own work but also the work of the production. It means really relying on your collaborators. I once worked with a director as a choreographer, and I was telling my ensemble what I thought was the problem with the musical number that I was choreographing and I said "Here's what's wrong, I'm not sure how to fix this thing." Later, he pulled me aside and said "You should never, ever let the actors know when you don't understand something yourself" and I remember feeling really flushed at the time and embarrassed that I did it, but later I thought to myself "Well that's just the worst advice ever." I'm not coming to them at the start of a number and saying "I don't know what I'm doing," I'm coming to them and saying "This is where we're going, this is what I want, and I'm trying to navigate getting us to this place." I find that once you get everyone on the right track, dancers and actors are incredibly clever and resourceful. I'm just not sure it's helpful to be the "keeper of all ideas" at the front of the room.

“You want to try and make it feel surprising for the audience – surprise is what theater is! Without watching characters discover anything you don’t have a show.”

josh rhodes

You’re sometimes asked to work on material that has had iconic productions. Does that have any influence on the way you work on it or how you get into the material?

JR: We are always referencing other work, even in early work for a world premiere like *Knoxville*, you still reference other productions of things in the way stories are told to create a shared vocabulary. It’s hard to ignore the past and I don’t think you should – no one is really working in a vacuum. What made the original work? What made people fall in love with that? Like for *The Sound of Music*, everyone told me “It has to have a staircase,” and later I thought “Well why?” And I realized it’s just because it’s from the movie. And I realize we can’t match the movie, because the movie is the movie, and our show is something different.

What question would you place in the audience’s mind before watching this production of The Sound of Music?

JR: The production asks: how are you using neutrality to hide? How are you hiding from what you know is right or what you know you want? All the characters have that going on and it’s shockingly fresh.



Photo by John Revisky

The Hills are Alive

The Story of the Real von Trapp Family By Annie Dent

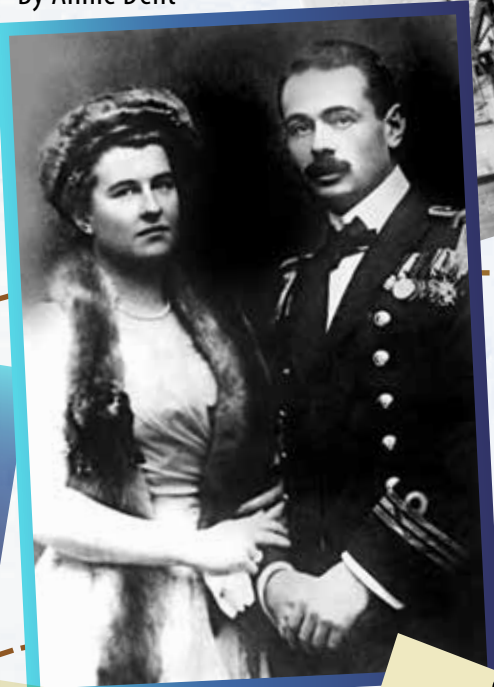
Long before *The Sound of Music* became a Broadway musical, Baron Captain Georg Ritter von Trapp and his family lived in their estate in Salzburg, Austria. He hired Maria Kutschera as a governess and the rest, as they say, is history. After Georg and Maria's marriage in 1927, the family began singing in Austria and then expanded their travels throughout Europe. When World War II began, the family fled Austria as political refugees from the rising Nazi regime. Below is a timeline of the real von Trapp Family, as well as the journey to the musical we know today.

1880

Baron Georg Ritter von Trapp is born in Zara, Croatia.

1910

Georg meets Agathe Whitehead. The couple marries and has seven children together.



1938

Fearing for their safety as they did not support the Nazi Regime, the von Trapp family escapes to America through the guise of a performance tour.

1937

The von Trapp Family Singers perform throughout Europe with Father Franz Wesser as their manager.

1939

The von Trapp family's visas expire after six months in America, forcing them to tour in Scandinavia beginning in March. They return to America by October 1939.



1941

Members of the von Trapp family apply for US citizenship.



1949

Maria Kutschera von Trapp publishes her memoir, *The Story of the Trapp Family Singers*.

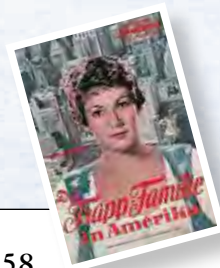
1956

Wolfgang Reinhardt, a German filmmaker, purchases all rights from Maria Kutschera von Trapp's memoir for \$9,000 and produces a German film on the family, *Die Trapp Familie*.



1958

Reinhardt produces the sequel, *Die Trapp Familie in Amerika*.



**FROM PAGE
TO STAGE**



1914

World War I begins. Georg serves on the Austro-Hungarian U-Boats, sinking the famous *Léon Gambetta* in the Adriatic Sea.

1916

Austrian Emperor Franz Joseph I promotes Georg to lieutenant commander, making his title Baron Captain Georg Ritter von Trapp.

1922

Agathe Whitehead von Trapp dies from scarlet fever.

1926

Georg hires Maria Kutschera as a governess for young Maria von Trapp after she became sick with rheumatic fever.



Maria Augusta Kutschera is born in Vienna, Austria in 1905. She later attends college to be a teacher and then becomes a novice for the Benedictine Abbey of Nonnberg in Salzburg where she meets Captain von Trapp.

1927

Georg marries Maria Kutschera. They have three children together.



1944

The von Trapp family sets up summer Family Music Camps (also known as Sing Camps) at their home in Stowe, Vermont.

1946

The family founds the Trapp Family Austrian Relief to help post-war Austria.

1947

Georg von Trapp dies of lung cancer.

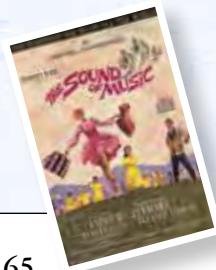
1987

Maria Kutschera von Trapp dies of heart failure.



1959

Playwrights Howard Lindsay and Russel Crouse team up with Richard Rodgers and Oscar Hammerstein II to create the Broadway musical, *The Sound of Music*.



1965

Twentieth Century Fox and director Robert Wise release *The Sound of Music*, a major motion picture starring Julie Andrews as Maria Rainer.



2013

The National Broadcast Company (NBC) premieres *The Sound of Music Live!* featuring Carrie Underwood as Maria Rainer, Audra McDonald as The Mother Abbess and Stephen Moyer as Captain Georg von Trapp.

Creating the sound of THE Sound of Music

A group interview with the team responsible for shaping what you hear on stage

There are many elements that contribute to how an audience hears a production and countless decisions that must be made on the best way to tell the story from a music and sound perspective. We asked *The Sound of Music* team about what they do, how they do it, and what they hope to communicate through their work.

What is your role in the production?

Jordan Cunningham: As music director, it depends on whether it's a new work or a revival. But for something like *The Sound of Music* that is a finished show, it's about texture and tone. Music directors get involved pretty early; we're in conversations with the director and choreographer weeks before a cast enters the room to make sure we're all telling the same story. In the room, I'm teaching the actors the score and the material in the same way a director would with dialogue. Of course, the actors themselves are a massive part of

that dialogue and that's what I love about theater, how collaborative it is. That's what makes theater a living breathing thing; it's not just something on a piece of paper. As a music director, you have to make sure the text is being delivered as the composer and writers intended, but with an eye towards 2019. If you sing strict quarter notes and straight rhythms, the way it would have been delivered 60 years ago, it's going to sound dated. A music director helps filter the material to today's audience while still honoring the writers' intention.

Sinai Tabak: As the Music Supervisor, I'm working on additional orchestrations and arrangements. Jordan is the person on the ground playing the piano and conducting the orchestra, and I'm thinking about the big picture, talking to Josh [Rhodes] about the quality of sound in the show. But without a huge orchestra, I have to find

different ways to keep the arrangements exciting and interesting. So I have to think, how does this show sound with a smaller orchestra? Some orchestrator/arrangers are able to write it all down on paper and it's perfect, but I really respond to what I hear, as well as input from the musicians that I work with. While it's my job to write everything down and decide "who plays what", the musicians are the ones bringing it to life, so I like to take the time in rehearsal to make it a collaborative experience, and I'm always grateful that Asolo Rep gives me rehearsal time to do that.

Josh Millican: I'm the sound designer and I'm responsible for how you hear everything in the show. That includes all the technical bits that allow you to hear, like the equipment that's used and how it's used, in addition to managing the overall sound of the show and sonically telling the story. Helping all the sound elements: the music, the voices, the singing, all the sound effects like birds chirping or the abbey bells, fold into the story to create something that's easily listenable. If I was to use one word, it would be "dynamics." If all the sound elements are rising and lowering together, then the audience knows where to look and what to listen for. For example, if outside, maybe the music and orchestrations are more "airy", and have less of a sense of weight. The goal is to help get all that sound—in all its forms—clearly outside the proscenium.

“The reason we accept people opening their mouths to sing is that the emotions require it. Music communicates in a way that words don't, it just does.”

sinai tabak





jordan
cunningham

Is there any particular quality of sound that has been important to your process?

JC: We all know this material so well, it's so easy to hear these songs without really listening; we hear it but we don't process it. The score can be so saccharine and so sweet, but it's a lot deeper than that. In other words, it's not just a happy fairytale. There are so many layers to this. Everyone imagines Julie Andrews swirling on a green mountain top, but this is a real person: she's a nun, barefoot on a hill and she's singing, which she isn't supposed to be doing. There's a real story there.

ST: The original orchestration for *The Sound of Music* is for a very large orchestra (almost 30 musicians), but I didn't want to reduce the orchestration by putting everything on keyboards and synthesizers. It's *The Sound of Music*, not the Sound of Synthesizers! So I decided to take an acoustic approach, and do an arrangement that was written specifically for the instruments we had. The [Mertz] is such a beautiful sounding theater, so I wanted to take advantage of that and just have the audience enjoy the beautiful sound of a group of musicians playing together.

JM: There is a lot of sweetness in the show and a lot of humor and sometimes that gets lost due to nostalgia. So finding ways to bring out what the kids are doing and their laughter and what they're experiencing is something that we don't always have the chance to connect with. It should still be fun and funny to kids today. But for me the most important thing is that it should be natural, the elements shouldn't be fighting each other; it needs to be clean and clear.

Do you have a favorite moment in the show?

JC: If I do have a favorite one I haven't found it yet. But at the moment I feel really drawn to the opening, "The Sound of Music." We're used to hearing the movie and revival versions where there's a moment, a big orchestral swell just before Maria sings "the hills are alive," for the first time but that doesn't happen in the original orchestration. In the original, Maria stops to listen to what the hills have to say and you hear just the strings tremolo; she's listening and we're suspended in time for a moment. It's a completely different key change than what we are used to hearing. It's moments like that throughout the entire score that make me think about it differently.

ST: I usually don't have an answer for these types of questions, but for *The Sound of Music*, I actually do! I saw the movie when I was probably 8 or 9, and my dad said "Listen to this melody, it's the most beautiful melody." It's in "My Favorite Things", on the lyric "brown paper packages tied up with string." I love how the melody switches from the staccato feel of "raindrops on roses and whiskers on kittens," etc. to this wandering, legato line. It's hard to describe what makes a melody "good" or "beautiful," but there's something about this moment in the song that I just love.

JM: I can't say that I do. But, I work on a lot of classical musicals and I love the idea of the overture. I will always look forward to the little prelude and the overture where we get to experience all the themes and we get to travel to all the places we will go and then enter the story. It's so old fashioned and it feels good to get an idea of what you're going to be hearing, the whole point is to put you in the world before you're there. It makes it stronger when you actually get to those moments in the show and you hear those themes come back.

What do you hope the audience remembers about what they hear?

JC: It's so easy to go on auto pilot, but what I really hope is that we can shift the way that we deliver these lyrics and music so that it's just a little bit different and inspires them to listen to the text, it's so much more than a fluffy, easily digestible score.

ST: I feel like I've done my job if all the technical stuff we talk about in rehearsal just goes away and we deliver this beautiful story. I always want to capture the emotion in the music. The reason we accept people opening their mouths to sing in musicals is that the emotions require it. Music communicates in a way that words don't, it just does. If we can get the audience to not just hear and recognize the songs, but to really feel something, that's a success.

JM: I'll answer in two parts. For the folks that have seen the show before, I hope they can find what they originally fell in love with. For the kids, I hope it's presented in a way that they want more of it and know that they can acquire that outside of the "theater box." It's a piece of art and story telling that they can continue to receive in many ways.

“For the folks that have seen the show before, I hope they can find what they originally fell in love with. For the kids, I hope it's presented in a way that they want more...”

josh milligan

What is Anschluss?

By James Monaghan

At the party where Maria and Captain von Trapp dance for the first time, you could be forgiven for not paying much attention to a brief exchange between two characters we've hardly met:

Zeller: You have German blood, haven't you?

Elberfeld: I am not a German. I'm an Austrian.

Zeller: There's going to be Anschluss, I warn you and everyone like you—and that goes for our—

Frau Zeller: Shhhh.

Contained within these few lines are over one hundred years of political turmoil and war, preceding the official onset of World War II. Anschluss is the German word for “connection,” but in a historical or political context it has come to mean the events leading up to March 12, 1938 when the Nazi’s were “invited” into Austria and the fraudulent referendum affirming the union of Austria and Germany on April 10 of that year. But the unification of German speaking peoples had been a priority of various empires and confederations as far back as the Holy Roman Empire.

Article 88 of the Treaty of Saint-Germain, one of three treaties that concluded World War I, forbade the unification of Austria with Germany. But according to John Gunther, an American journalist who wrote extensively about Europe in his book *Inside Europe*, published in 1936 “In 1932 Austria was probably 80 percent pro-Anschluss.” However by the end of 1933 Gunther notes that public opinion had shifted dramatically to 60 percent opposed to unification.

The difference? Hitler is named chancellor on January 30, 1933. This triggered a series of events such as the assassination of Austrian Chancellor Engelbert Dollfuss by Nazi agents in 1934 in a failed coup attempt as well as Dollfuss’ successor Kurt Schuschnigg’s failed attempt to hold a referendum on Austrian independence. Wanting to avoid the bloodshed Hitler was threatening if the vote occurred, Schuschnigg cancelled the referendum and resigned. This cleared the way for the Nazi sympathizer Arthur Seyss-Inquart, installed in the Schuschnigg government in an attempt to placate Hitler’s territorial ambitions, to open Austria’s doors to the German war machine.

This paints a much more nuanced picture of the state of Austria in 1938, when *The Sound of Music* is set. Only a few years earlier, characters like Max Detweiler and Elsa Schraeder who seem to be indifferent or tacitly accepting of unification, clearly on the wrong side of history from a modern perspective, were in the solid majority, seeking to join a culturally and historically allied people. The recent activities of the Austrian branch of the Nazi party and Hitler’s tactics just next door, polarized Austria’s previous enthusiasm to be united with Germany. Armed with this knowledge, we may have a new way of seeing why the characters in *The Sound of Music* behave as they do. The time had come for everyone in their divided homeland to take a stand in a debate that had been raging since before they were born.



2
HOURS



MUNICH, referred to by the Nazis as Hauptstadt der Bewegung or “The capitol of the movement” is only a 2-hour drive from Salzburg, the closest major city to the von Trapps.

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