

VIA TOLEDO BY NIGHT

by

RAFFAELE VIVIANI

**A Stage Reading with Music and Song
American Premiere**

6 p.m., November 1, 2004

Baisley Powell Elebash Recital Hall
The Graduate Center, CUNY, 365 Fifth Avenue, NYC

Translator (prose and verse): Martha King
(with thanks to Giovanni Nucci for assistance with the Neapolitan dialect)
Lyrics adapted by Marilyn Firment

Director: Jane House
Musical Director: Martin Hennessy
Concertina: Allan Atlas
Bass: Beau Bothwell
Assistant Director: Giuseppe Solinas

We would like to especially thank

Giuliano Longone

as well as

Amelia Carpenito, Antonia Lezza, and Barbara MacKenzie
for their support in presenting this event.

Sponsors

Italian Cultural Institute—New York; Jane House Productions; Barry S. Brook Center for Music Research and Documentation, Martin E. Segal Theatre Center, and Continuing Education & Public Programs, The Graduate Center, CUNY; and Supreme Wines

Audio-Visual Presentation in Lobby

Audio: Raffaele Viviani and Umberto Bellissimo
in variety acts and songs written by Viviani

Visual: photographs of Viviani, his company, and his family

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PROGRAM

Welcome

Letter from Giuliano Longone, Viviani's Grandson

Read by Francesca Slovin

Introduction to Viviani and *Via Toledo*

Jane House

VIA TOLEDO BY NIGHT

Setting: 1918, on and near Via Toledo, Naples

CAST IN ORDER OF SPEAKING

Elaine Smith*	.....	Reader of Stage Directions
Nick Raio*	.....	Leopoldo
Jonathan Teague Cook*	.....	Cockroach, Gnazio, Organ Grinder
Clinton Curtis	.....	Tummasino
Gregor Paslawsky*	.....	Cowbelly, Man in Cloak, Nicola
Jeremiah Wiggins*	.....	Goldbrick, Brig. Brighella, Edgardo
Sheldon Baxter	.....	Pizzaman, Ragman, Papele Mariulo
Brian Voelcker*	.....	Gastone, Off. Guardascione
John Seidman*	.....	Fritz, Don Aitano
Stephanie Jensen-Moulton	.....	Rusella, Mimi, Georgette
Joe Alfano	.....	Pascalino, Mario, Affunzino
Frank Kamai*	.....	Filiberto Esposito
Laura Beth Brown*	.....	Margherita
Eve Gigliotti	.....	Ines
Linda Bianchi*	.....	Pierrette, Flora
Emelise Aleandri*	.....	Fernanda

*Member of Actors' Equity Association

Biographies

Allan Atlas (English concertina) is on the faculty of The Graduate Center's Ph.D. Program in Music, for which he served as Executive Officer for twelve years. Among his recent books are *Renaissance Music*, now the standard undergraduate textbook on the subject both in the USA and abroad, and *Contemplating the Concertina: An Historically-Informed Tutor for the English Concertina*. Devoted to the lecture-recital format as a means of educating audiences about the concertina, he has performed at such venues as The Metropolitan Museum of Art, New York University, and at a recent annual meeting of the American Musical Instrument Society.

Beau Bothwell (bass) is a recent transplant from the West Coast, where he spent the last few years playing and listening in clubs around LA. In his spare time, Beau earned BAs in jazz bass and musicology at UCLA. He has studied jazz with Roberto Miranda, Kenny Burrell, and the late Harold Land. Currently pursuing a Ph.D. in Musicology at The Graduate Center.

Martin Hennessy (musical director, piano) is a composer, vocal coach and pianist based in NYC. His studies at Georgetown University and at the Juilliard School with Samuel Sanders and Marshall Williamson prepared him for rewarding collaborations with many leading singers. His keen interest in language and poetry, together with his exemplary accompaniments, continue to make him a highly prized recital partner. He has toured extensively through Europe, the US, and Asia with the Bel Canto Trio and the Ambassadors of Opera, and he has been musical director and pianist for numerous productions and master classes mounted by the Metropolitan Opera Guild's Education Program. He has also served on the faculties of the Juilliard American Opera Center, Carlo Bergonzi's Bel Canto Seminar in Busseto, Italy and Joan Dornemann's Opera Training Institute in North Carolina.

As a composer he has received awards from ASCAP, the American Music Center, and Meet the Composer. A CD featuring seven of his songs, paired with Ned Rorem's cycle *Women's Voices*, can be found on the Newport Classic label (Women's Voices, NPD 85613), bearing the fruit of a long-standing collaboration with Metropolitan Opera soprano, Heidi Skok. Hennessy's largest work to date is the musical *Edgar*, inspired by Poe's *The Tell-Tale Heart*, which was developed over two years by Live Arts Theater in Charlottesville, VA and produced as an equity showcase by Vital Theatre Company in NYC.

Recent premiers include *Two Poems* (by Paul Kiel) for baritone, soprano and piano quintet commissioned by the Estate Project for Artists with AIDS and presented by the Works and Process Series at the Guggenheim Museum in NYC (w/ the Cassatt Quartet) and *Four Ben Jonson Songs* for tenor performed by Rufus Müller as part of Vector Five's Concert at Miller Theater, Columbia University. His chamber opera, *A Letter to East 11th Street* (libretto by Mark Campbell) was presented by American Opera Projects at DTW this past June with tenor, Michael Slattery and directed by Robin Guarino. Kurt Olmann sang his comic setting, *Daliah's Soup*, at NYFOS this past May at Merkin Hall. He is currently working

in 2005. His music is distributed by Glendower Jones at <www.classicalvocalrep.com>. Honors Degree in English, Columbia University; member of the Dramatists Guild of America, Inc.

Jane House (director, producer) Ph.D. in Theatre, The Graduate Center, CUNY, has taught acting, theatre history, and criticism at Lehman College, NYU, and Vassar. Professional acting: Broadway in *Lenny*, national tours of *Bedroom Farce* and *An Inspector Calls*, in regional theatres, on film, and on TV, where she spent three years playing the English immigrant Liz Stuart on *As The World Turns*. Directing: Threshold Theatre Company, Love Creek Productions, and Lehman College. Translations from Italian: Manlio Santanelli (w/ Antony Molino), Pier Maria Rosso Di San Secondo, Federico Tozzi (w/ Mimi D'Aponte), Natalia Ginzburg, Luigi Pirandello, F.T. Marinetti, and Ettore Petrolini, many of which can be found in *20th Century Italian Drama: The First 50 Years* (Columbia U. Press, 1995), which she co-edited with Antonio Attisani. She is the founder and Artistic Director of Jane House Productions, established in 2002. For more information please visit: www.janehouseprods.com.

Martha King (translator), Ph.D. in Italian, University of Wisconsin, has lived in Tuscany since 1979 and now lives in Florence. Most recently she translated, in collaboration with Mary Ann Frese Witt, *Her Husband* by Luigi Pirandello (2000); in collaboration with Carol Lazzaro-Weis, *La signorina: Short Stories by Anna Banti*, (2001); *Darkness* by Dacia Maraini (2002); and *Humanism and Secularization: From Petrarch to Valla* by Riccardo Fubini (2002). Among other Italian writers she has translated are Cesare Pavese, Pier Paolo Pasolini, Grazia Deledda, and Giacomo Leopardi. Her biography, *Grazia Deledda: A Legendary Life* will be coming out soon with Troubadour Publishing Ltd., Leicester, UK.

Giuseppe Solinas (assistant director), Italian Laurea, MA in Theatre; studied acting and directing in Italy, France, Poland, U.K., and India; currently a Ph.D. student in Theatre Studies, The Graduate Center, CUNY. Director of educational program in theatre and dance, University of Cagliari (Italy). Directed adaptations of Pinter, Beckett, Chekhov, Shakespeare, and Büchner; PSM and assistant director, Edinburgh Festival, dance festivals in Italy, and in NYC; assistant director/dramaturg for Pirandello's *Tonight We Improvise*, Jane House Productions, Spring 2004.

Performers

Emelise Aleandri (Fernanda) has performed in film, theatre and TV, including Spike Lee's films *Crooklyn* and *Summer of Sam*, *Italian Funerals and Other Festive Occasions* at the Walnut Street Theatre, and *Penguins and Peacocks* (as Eleonora Duse). She is Artistic Director of Frizzi & Lazzi the Olde Time Italian-American Music & Theatre Company.

Joe Alfano (Pascalino, Mario, Affunzino) was born in California and now resides in Brooklyn, NY. He is excited to be part of this presentation. Regional credits include Robert Livingston in *1776*, Mike in *Working*, and supporting roles in *The Pirates of*

Penzance and *The Will Rogers Follies*. He is a graduate of NYU's Tisch School of the Arts and currently studies voice with Steve Sweetland in NY.

Sheldon Baxter (Pizza Maker, Rag Man), born and raised in Alberta, Canada, is thrilled to be making his New York theatrical debut in *Via Toledo by Night*. A man of many talents, Sheldon has sung competitively for ten years, studying with noted coaches Norman Bailey, Kristine Ciesinski, and Shelly Fullerton. He also loves to dance, and he is an award-winning figure skater. Sheldon dedicates his performance tonight to the memory of his mother, Karen Baxter.

Linda Bianchi (Flora, Pierrette) Musical theatre: Dorothy Brock in *42nd Street*, featured roles in *La Cage Aux Folles* and *Carousel*. *Lady of Copper* at the York Theatre. Soloist for the San Jose Civic Light Opera. National Anthem singer for countless major sports teams including the New York Knicks and the New York Mets. Contributes comedy material to *The Tonight Show with Jay Leno*. Member AEA, GIAA. www.lindabianchi.com

Laura Beth Brown (Margherita) Favorite regional credits: *The Fantasticks*, *Joseph and the Amazing Technicolor Dreamcoat*, *A Funny Thing Happened on the Way to the Forum* (Maine State Music Theatre); *The Sound of Music* (Casa Mañana); *All Night Strut* and *Eleemosynary* (Thunder Bay Theatre); *Baby* (Gulf Coast Repertory). Tour: *Goldrush* (Theatreworks USA). Recording: Various voices on children's album, *Bananapeal*. Special thanks to Steve Sweetland and Michael Forman.

Jonathan TeagueCook (Cockroach, Gnazio the coachman) was last on TV featured in *Law and Order*, on stage in *Salome* with Al Pacino, in Jim Jarmusch's *Ghost Dog*, at EST in OctoberFest and as Franco Selva in Jane House Production's presentation of *The Part of Hamlet* by Eduardo De Filippo. JTTeaCook@aol.com

Clinton Curtis (Tummasino) is in his third year of professional training at the CAP21Musical Theater Studio at NYU. In demand as a soloist and actor, he has performed throughout the world. He was the winner of the NYC NATS vocal competition, and a recipient of an award and grant from the NAAA. He is a member of the renowned Amor Artis Chamber Choir under the direction of Johannes Somary, and last appeared as an actor in *A Little Night Music* at the Gene Frankel Theater.

Eve Gigliotti (Ines) After receiving her Masters of Opera degree at The Curtis Institute of Music, Soprano Eve Gigliotti spent the 2002-2003 season with Seattle Opera as one of their select young artists, where she reprised the role of Mimi in *La Bohème*. She has enjoyed success in opera as well as chamber music, recital, and performance art venues: Opera Theatre of St. Louis, Central City Opera, Bronx Opera, Amelia Island Chamber Music Festival, The Connecticut Ballet, and Seattle Symphony. She is thrilled to be currently living and working in NYC.

Stephanie Jensen-Moulton (Rusella, Mimi, Georgette). Opera and music theatre highlights: *Hansel and Gretel* (Gretel), Ward's *The Crucible* (Ruth Putnam), *La Cenerentola* (Clorinda), *The Fantasticks* (Luisa), *The Mikado* (Yum-Yum). Featured in the NY premiere of Vivaldi's opera *La Griselda* as Costanza, which the *NY Times* said she "sang brilliantly and confidently." Soloist performances in, among others, Berio's *Circles*, Druckman's *Animus II*. Currently pursuing a Ph.D. in Musicology with a concentration in Women's Studies at The Graduate Center, CUNY.

Frank Kamai (Filiberto Esposito) most recently played Chester in Aurora Khoo's *Happy Valley* for Marcy Arlin's Immigrants' Theatre Project. He has worked with Juliet Harris, Geraldine Page, and Jeff Weiss and toured with Juliet Prowse. In NYC he has appeared in productions ranging from Fielding to Beijing opera; done voice-overs for the Metropolitan Museum and others. He sings at St. Malachy's in NY.

Gregor Paslawsky (Cowbelly, Nicola) Off-Bdwy: *Princess Turnadot*, *Hotel Universe*, Blue Light Theatre; *The Sadness of Others*, *PegLeg!*, *Not Dead Yet*, *Mixed Mess@ge*; *The Phantom Lady*, Soho Rep; *Egypt*, Target Margin. Regional theatres: Williamstown Theatre Festival, The Old Globe, Long Wharf Theatre; Westport Country Playhouse, Wilma Theatre, New Mexico Rep, North Carolina Shakespeare Festival, Indiana Rep, and London Shakespeare Company. Gregor is also a designer and fabricator, and in 1991 he was nominated for a Theatre Wing Award for Set Design.

Nick Raio (Leopoldo) studied Theatre at SUNY New Paltz. This is his third time in a Jane House Production and he's very happy to be back and working in front of a live audience. More often than not his acting takes place in front of a camera and he has numerous film, television and commercial credits. Details available at <http://www.reelact.com/nickraio>

John Seidman (Fritz, Don Aitano) has appeared on Broadway (*Alice in Wonderland* with LeGallienne), off-Broadway (*Jeffrey*, *Give Me Your Answer, Do!*, among others), in regional theaters from Seattle to Miami and from San Diego to Portland, ME, in NY-based TV, and in the films *The Thomas Crown Affair*, *Jeffrey*, *Sea of Love*, among others.

Elaine Smith (Stage Directions) is currently rehearsing *Welcome* for Six Figure's Artists of Tomorrow Festival. Other roles include Suzanna in Havel's *Largo Desolato* for ITP, Vera in *Fiction Only, Please* at Abingdon Theatre Company, Carole Cutrere in Williams' *Orpheus Descending*, Judith in Shaw's *The Devil's Disciple* at Seaview Playwright's Theatre, and Jessie in Marsha Norman's *'night, Mother* for NEST. She is also a playwright and has directed at numerous venues around town.

Brian Voelcker (Gastone, Off. Guardascione) NYC and regional credits include: Off-Bdwy *Richard III* and *Richard II* Theatre for a New Audience; *The Dancing Fox*, *Stone Monkey Banished*, *Psyche* and *The Little Engine That Could* with Mettawee River Theatre Co., *Hamlet*, *Twelfth Night* Blue Heron, plus Kingston Rep., Theatre 10-10, Tulsa Rep, Heights Players, theatreworksusa, Obie Award 1997 for *Caught in the Act*. TV and film include: *Unsolved Mysteries*, *Puppetry–Worlds of Imagination*. BA, Muhlenberg College; MFA in Acting, Brandeis University. AEA, SAG

Jeremiah Wiggins (Goldbrick, Brig. Brighella, Edgardo) Off Bdwy/NY credits include: *Experiment with an Air Pump* (Manhattan Theater Club), *Good Morning Bill* (Keen Company), *Patriot Acts* (Urban Rock Project/NYC Fringe Festival), *The Merchant of Venice* (NYU Director's Lab). Regionally: Guthrie Theater, Shakespeare Theater, Cincinnati Playhouse in the Park, Dallas Theater Center, Pioneer Theater, Folger Theater, Merrimack Rep. Theater, Virginia Stage Company, Hangar Theatre, and Will Geer Theatrum Botanicum. Film: *Welcome to Purgatory*. TV: "Tough Crowd with Colin Quinn" and "Hack." Training: MFA, NYU's Graduate Acting Program.

Sponsors

Istituto Italiano di Cultura in New York is administered by the Direzione Generale Promozione Culturale (DGPC) of the Italian Ministry of Foreign Affairs. The purpose of the Istituto is to strengthen the cultural links between Italy and the USA by promoting academic exchanges, organizing visual arts exhibitions, sponsoring the translation of Italian books, promoting Italian studies and supporting various events dealing with Italian music, dance, cinema, theatre, architecture, literature, cuisine, etc. The Istituto hosts on its premises events, lectures, and press conferences featuring Italian and American personalities. <www.italculty.org/> Amelia Antonucci, Cultural Affairs Officer

Jane House Productions, based in NY, is the only company presenting Italian drama in New York City. *Tonight We Improvise*, directed by Elfin Vogel, was presented in Spring 2004. The 2002-03 season consisted of American premier dramatic readings of Eduardo De Filippo's one act, *The Part of Hamlet* (1940), and *I Married You for Fun* (1964) by Natalia Ginzburg, as well as the American premier dramatic presentation of Luigi Pirandello's first published play, *Why?* (1892), a one act. www.janehouseprods.com.

The Barry S. Brook Center for Music Research and Documentation, The Graduate Center CUNY is a scholarly facility closely associated with the Ph.D. Program in Music. The Center aims to promote and provide a setting for wide-ranging research and documentation activities in music, and to disseminate the results of its activities through publications, conferences, special events, and exhibit-tions. Projects include *RILM Abstracts of Music Literature*, the Research Center for Music Iconography, the Center for the Study of Free-Reed Instruments, a facsimile series of French opera in the 17th and 18th centuries, an extensive early symphony archive, Music in Gotham: The New York Scene, 1863-1875, and The

Martin E. Segal Theatre Center (MESTC), The Graduate Center, CUNY, is a non-profit center for theatre, dance and film and is affiliated with the Ph.D. Program in Theatre. Originally founded in 1979 as the Center for Advanced Studies in Theatre Arts (CASTA), it was renamed in March of 1999 in recognition of one of New York City's outstanding leaders of the arts—Martin E. Segal. The Center's primary focus is to bridge the gap between the academic and professional performing arts communities by providing an open environment for the development of professional, educational, and community-driven projects in the performing arts. MESTC's diverse programs and prestigious publications allow it to have an international scope. <http://web.gc.cuny.edu/Mestc/>

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The Graduate Center, CUNY, was founded in 1961 as the doctorate-granting institution of The City University of New York, the nation's largest urban university system. Here 3800 students and over 1600 faculty scholars, drawn from throughout the CUNY system and New York City's leading cultural and scientific institutions, join in the shared enterprises of teaching, learning, and researching. In this environment of intellectual discovery and exchange, 30 doctoral programs in the humanities, social sciences, and sciences are augmented by 28 research centers and institutes focused on areas of social concern. The National Research Council's most recent assessment placed more than a third of the school's rated doctoral programs among the nation's top 20. www.gc.cuny.edu

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