February 14 at 2 p.m. and 7 p.m.
ONLINE STREAMING EVENT

Music Theatre + Opera

PRESENTS

Service Provider

By

CHRISTOPHER WEISS

JOHN DE LOS SANTOS

Director
JACOB VERHINE

Music Director
FRANCISCO BOLAÑOS

Pianist
STEPHEN KUEBELBECK

Technical Director, Scenic Designer
ALFREDO ESCARCEGA

Costume, Hair, Makeup Designer
SHARON JONES

Streaming Supervisor
HOLLY WOODSIDE

Lighting/Sound Supervisor
GERALD WILLOW

Assistant Stage Manager
MAX PLATA

Stage Manager
KATE LEONARD

Commissioned by the Washington National Opera at the John F. Kennedy Center for the Performing Arts and first produced at the Kennedy Center during the 2015/2016 season.

This production adheres to all federal, state, local and university guidelines for safety and physical distancing. University COVID-19 information may be found at https://eoss.asu.edu/health/announcements/coronavirus
SYNOPSIS

It is evening in a high-end American restaurant, twenty minutes before the kitchen closes. Autumn and her husband Beau are celebrating their third anniversary and musing over the common ground within the marriage. Their server Dallas inquires if they enjoyed their wine and recommends another, but becomes irritated when Autumn remains engrossed in her phone and ignores him. Beau orders a new bottle and Dallas leaves to seat Charlene and take her drink order.

Dallas returns to find Charlene texting and tries to entice her with the evening’s entrée specials. Back at Autumn’s table, Beau is frustrated with her inattention to him in favor of her constant texting. Dallas returns with their new bottle and Autumn asks him to take several pictures of her and Beau (whose patience is wearing thin). Autumn tells Beau to lighten up or he won’t receive his anniversary gift.

Autumn goes back to her phone when Beau suddenly gets a text from Charlene revealing that the two of them are having an affair (he is unaware she is at the same restaurant). Beau has tried to break it off but Charlene refuses to accept it. They text back and forth while Autumn texts her friend about how well the evening is going. Witnessing these exchanges, Dallas bemoans the trio’s enslavement to their phones and their lack of recognition for what the present has put right in front of them.

Autumn goes to the ladies’ room where she tries to take the perfect selfie. Having followed her in, Charlene offers to take a picture for her. Autumn agrees, then returns the favor. She exits and Charlene texts Beau again.

As Autumn returns, Dallas brings in the entrées. Beau places both their phones on the table, asking that neither of them use them for the rest of the night. Beau goes to men’s room, and when he gets a text, Autumn sees that it includes the photo of Charlene she just took. Charlene enters and taunts Autumn, as a mortified Beau reenters. Despite Dallas’ efforts to keep the peace, a fight between the two women and Beau ensues. Dallas tells Charlene to leave, which she does, and Autumn calls a friend to pick her up. When she asks Beau why he did this, he grabs her phone, smashes it on the floor, and replies, “That’s why!” Autumn flees, leaving her gift to Beau, which he opens. It is a brand new phone.

-Synopsis by the librettist

CHRISTOPHER WEISS BIOGRAPHY

A native of Portsmouth, New Hampshire, composer Christopher Weiss (b. 1980) has received commissions from the Jacksonville Symphony (FL), the Huntsville Symphony (AL), the ensemble Luna Nova (TN), the Atlantic Music Festival (ME), and the Music From Angel Fire Festival (NM), at which he was a 2008 composer-in-residence. His music has been performed by many regional orchestras and has been featured on American Public Media’s “Performance Today.”

Christopher has won numerous awards and competitions, including the prestigious Presser Music Award from the Presser Foundation in 2007. In 2006, he was the youngest competitor ever to win the top prize in the Jacksonville Symphony’s new music competition.

Christopher was raised primarily in northeastern states, also living in coastal Maine and in upstate New York. His paternal grandfather, a fisheries biologist in Missouri, was an amateur violinmaker who enjoyed experimenting by constructing violins using unconventional woods. At the age of five, Christopher was presented by his grandfather with a custom-made, one-quarter-size violin and began taking his first music lessons. At the age of twelve he taught himself how to play the piano, and began composing during high school after his family moved to Central Florida. In his second year of
Christopher Weiss holds degrees from Rollins College (FL) where he studied with Daniel Crozier and The Curtis Institute of Music (PA) where he studied with Richard Danielpour.

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**JOHN DE LOS SANTOS BIOGRAPHY**

John de los Santos has been called a "brilliant combination of literary insight and choreographic creativity." He has staged a range of productions that include opera, musicals, plays, concerts, and ballet. His productions include the world premiere of *The Astronaut Love Show* at the Kraine Theater (NYC), *The Rose and the Knife, Otello*, and *Le Comte Ory* (called "a perfect fusion" by The New York Times) for LoftOpera (NYC), *La Cage Aux Folles* for Skylight Music Theatre, *La Fille du Regiment* for Arizona Opera, *South Pacific* for Ashlawn Opera, *María de Buenos Aires* for San Diego and Fort Worth Opera, and Lexington Philharmonic, and *Green Sneakers* for Opera Birmingham and the Southside Theatre at San Francisco's historic Fort Mason Center. He choreographed the world premiere of Jake Heggie and Terrence McNally's *Great Scott*, directed by Jack O'Brien, for the Dallas Opera. His choreography has also been seen at the Washington National, Florida Grand, Philadelphia, Des Moines Metro, Utah Festival, and Austin Lyric Opera Companies.

John's first libretto with composer Clint Borzoni, *When Adonis Calls*, was selected for inclusion in Fort Worth Opera's 2015 Frontiers showcase and Opera America's 2017 New Works Forum. It had its world premiere at Asheville Lyric Opera in 2018, directed and choreographed by the librettist. John's second collaboration with Borzoni, *The Copper Queen*, won the top prize Arizona Opera's commission program, Arizona SPARK. John and Clint are currently in development with The American Opera Project on a new holiday opera, *The Christmas Spider*. John was commissioned by Washington National Opera's American Opera Initiative to create an original work with composer Christopher Weiss. The resulting piece, *Service Provider*, premiered at The Kennedy Center in 2015, and has since been performed by Urban Arias, Opera Memphis, Hawaii Opera Theater, Virginia Opera, Opera Idaho, Westminster Opera Theatre, and was selected as the first opera performed by the Lake George Music Festival. In 2019, his one-act collaboration with Scott Bradley Joiner, *The Shower*, premiered at the Vienna Summer Music Festival. John serves as librettist-in-residence for Opera Lab at The Juilliard School.

From 2003 to 2010, he served as resident choreographer for the Fort Worth Opera, creating dances for *Rigoletto*, *Salome*, *La Traviata*, *Amahl and the Night Visitors*, and the world premieres of *Frau Margot* and *Before Night Falls*. John made his directing debut there with *Carmen*, followed by *The Mikado* and *The Pearl Fishers*. In 2010 he made his choreographic debut for the Dallas Opera with *Don Giovanni*. John has served on the directing faculty of the Seagle Music Colony in Schroon Lake, NY, where his productions have included *Anything Goes*, *Crazy for You*, *The Medium*, *The Fantasticks*, *The Mikado*, *La Boheme*, *Guys & Dolls*, *Brigadoon* and *L’Italiana in Algeri*. John has also coached young artists with the Washington National, Arizona, Fort Worth, and Des Moines Metro Opera Companies.

Other productions include *Italienisches Liederbuch* for Voces Intimae, *The Golden Apple* and the world premiere of *Pure Country* for Lyric Stage, *Spring Awakening* and *Dogfight* for WaterTower Theatre, and *Carousel* for Ashlawn Opera. For the Dallas-based theatre company Uptown Players, John choreographed the American premiere of the Pet Shop Boys musical *Closer to Heaven*, the regional premiere of *Altar Boyz* (for which John was awarded the DFW Critics Forum Award for Best Choreography), and directed and choreographed the regional premiere of *Hello Again* and the American premiere of *Soho Cinders*. John is originally from San Antonio, Texas, where he performed as a principal member of the Alamo City Dance Company. He received his BFA in Theatre/Film Performance & Direction from Texas Christian University.
CAST

MASON MCDERMID
Dallas

JASMINE RODRIGUEZ
Charlene

LILLIAN SALTER
Autumn

DARIUS TAYLOR
Beau
WHO’S WHO IN THE CAST

MASON MCDERMAID (Dallas) a tenor originally from Murfreesboro, Tennessee, is a second year Master's of Music candidate at Arizona State University, where he has performed the roles of Gherardo in Gianni Schicchi and Sam in Street Scene. He completed his Bachelor's of Music in Vocal Performance at the University of Utah, where he studied with Seth Keeton. This past summer, Mason participated in Opera NEO’s Pandemic Edition production of a virtual Die Zauberflöte, in which he played the role of Monostatos and was credited with bringing “ample vocal strength” to the role (San Diego Story). @masonmermaid

JASMINE RODRIGUEZ (Charlene) is a second year Opera Performance major at ASU under the voice instruction of Stephanie Weiss. Jasmine received her bachelor's degree in Vocal Performance from Chapman University in Orange, CA. Roles performed include Rose (Street Scene), Dew Fairy (Hansel and Gretel), Miss Wordsworth (Albert Herring), and Lauretta (Gianni Schicchi). She's attended the Taos Opera Institute and the American Institute of Musical Studies in Graz, Austria. This summer she will be attending Seagle Music Colony, performing the roles of Laetitia (The Old Maid and the Thief) and covering the title role for the world premier of Harmony. Thanks to our creative team, and my best friend/director, Jacob, for making this such an amazing show. @jasmine_soprano

LILLIAN NOREN (Autumn) is a Masters in Opera Performance at the ASU. She has sung Chorus and Michaëla Cover in Bizet's Carmen, Zweite Dame Cover and Zweite Knabe in Mozart's Die Zauberflöte, Lauretta in Puccini’s Gianni Schicchi, and Galatea in Handel's Acis and Galatea with the Nevada Chamber Opera. Lillian has also been a soloist with the Reno Chamber Orchestra for Beethoven's Choral Fantasy and Handel's Messiah. Lillian was awarded second place in the NATS Cal-Western Region Conference in 2017. She was also chosen to participate in Dolora Zajick's Institute for Young Dramatic Voices during the summer of 2020.

DARIUS TAYLOR (Beau) is a Master of Music candidate in Opera Performance, studying with Dr. Stephanie Weiss. He holds a Bachelor of Music degree from the University of Tennessee-Martin, where he studied with Dr. Roberto Mancusi. Darius has been seen on the Evelyn Smith stage as Henry Davis in Street Scene and Marco in Gianni Schicchi from the 2019-2020 season. He is thrilled to be a part of the socially distanced production of Service Provider and can't wait for everyone to see the vision and talent of the creative team and his fellow castmates in the show.

CREATIVE TEAM

JACOB VERHINE  FRANCISCO BOLAÑOS  STEPHEN KUEBELBECK
WHO’S WHO IN THE CREATIVE TEAM

JACOB VERHINE (Director) is a tenor from Marietta, GA. He is currently a Masters in Music candidate in opera performance under the voice instruction of Stephanie Weiss. He earned his Bachelor of Music degree from Auburn University in 2019. Previous roles include Fredrick in “The Pirates of Penzance,” Piquillo in “La Perichole,” and Daniel Buchanan in “Street Scene”. This is his debut production as a stage director. He is thankful for the opportunity to work with this wonderful cast and production team.

Insta: @jacobverhine

FRANCISCO BOLAÑOS (Music Director) The conductor and pianist Francisco Hernández Bolaños was born in Cancun, Mexico and graduated with honors with a Bachelor of Music in piano and Masters of Music in conducting from the School of Music at the University of Veracruz. Francisco studied piano with Guadalupe Lopez Perez, Dr. Jan Bratoz and Leonardo del Castillo. He studied conducting with Lanfranco Marcelletti Jr. and was also appointed Assistant Conductor of the School of Music Orchestra at the University of Veracruz. As a pianist, Francisco has performed in masterclasses with internationally renowned pianists such as Boris Berman, Luis Ascot, Arturo Nieto Dorantes, Luca Chiantore, Silvia Santinelli, Silvana Santarelli, and as a conductor, with Guido Maria Guida, Tito Muñoz, Kent Tritle, amongst others. Francisco appeared as conductor with orchestras and ensembles such as the American Modern Orchestra and the American Modern Ensemble in NY, and in Mexico with Orquesta Sinfónica de Aguascalientes, Orquesta Sinfónica de la Universidad de Guanajuato, Orquesta Filarmónica del Estado de Querétaro, Orquesta Sinfónica de la Universidad Autónoma del Estado de Hidalgo, Orquesta Sinfónica de Cancún, Orquesta Universitaria de Música Popular de la Universidad Veracruzana (UV), Orquesta Sinfónica de la Facultad de Música de la UV, Ensamble de Alientos y Percusiones de la Facultad de Música de la UV, Orquesta Sinfónica Juvenil de Quintana Roo, and Orquesta Sinfónica Juvenil de Cancún, amongst others. Francisco is currently studying in his third year of the DMA in Orchestral Conducting at Arizona State University with Jeffery Meyer and is assistant conductor of Arizona State University Symphony Orchestra and the Phoenix Youth Symphony Orchestras.

STEPHEN KUEBELBECK (Pianist) is a second-year master’s student in collaborative piano at Arizona State University under the tutelage of Professor Russell Ryan and Dr. Cathal Breslin. He was the 2018 grand prize winner of the Saint Cloud Symphony Orchestra’s Young Performer’s Competition and performed Beethoven’s second piano concerto with the orchestra under Dr. Brian Dowdy. He has performed in dozens of community musical theatre productions throughout central Minnesota. Currently, Stephen is a teaching assistant for Dr. Jason Caslor with the ASU Chamber Winds. He enjoys collaborating with vocalists and instrumentalists focusing on late Romantic and contemporary works.

KATE LEONARD (Stage Manager) This is Kate’s 9th season with ASU Music Theatre and Opera! Favorite shows include 35mm, Musical of Musicals (The Musical!), Grey Gardens, Reefer Madness, and A New Brain. She graduated from ASU in 2016 with a BA in Theatre. Thanks to the lovely cast and production team, the oh-so-fabulous MTO faculty and staff, her incredible friends and family, and YOU for supporting local theatre!

MAX PLATA (Assistant Stage Manager) is a student of Barrett, the Honors College studying Theatre Writing & Dramaturgy. His previous experience with Music Theatre & Opera includes Stage Manager for 35mm: A Musical Exhibition and ASM for The Light in the Piazza, among several other productions. Max would like to thank the production team and cast for their hard work and high spirits under challenging circumstances, and for reminding him of how integral art is to our community. It’s been great to be backstage again!
FACULTY

Brian DeMaris, Artistic Director
Dale Dreyfoos, Associate Artistic Director
Robert Mills, Vocal Coach
Toby Yatso*, Musical Theatre Coordinator
Robert Kolby Harper*, Musical Theatre, Acting
Molly Lajoie, Musical Theatre, Dance

*denotes Phoenix Theatre affiliate

STAFF

Linda Bennett, Program Coordinator
Alfredo Escarcega, Technical Director
Sharon Jones, Costume Coordinator, Hair and Makeup
Kate Leonard, Production Stage Manager
Gerald Willow, Master Electrician

STUDENT WORKERS

Randi Ellen Rudolph, Graduate Assistant
Kevin White, Graduate Assistant
Max Plata, Assistant Stage Manager
Ellie Barrett, Office Assistant

VOICE FACULTY

Amanda DeMaris
Carole FitzPatrick
Gordon Hawkins
Nathan De’Sohon Myers
Andrea Pitman Will
Stephanie Weiss

If you enjoy our performances, please consider making a financial contribution to the ASU School of Music, Dance and Theatre for Music Theatre and Opera. Information may be found at musicdancetheatre.asu.edu/giving.

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