

STORMWORKS PRESENTS SON OF THE STORM A STORMWORKS CHAPTER 34 RADIO BROADCAST PRODUCTION

MATT BRANIC AS THE CREATOR ADELMO GUIDARELLI AS VICTOR MEGAN PACHECANO AS ELIZABETH KARLENE GRINBERG AS WILLIAM

MICHAEL ASHBY JOSHUA KOHL STEVEN FREDERICKS ERIC MCKEEVER DANIEL KLEIN KACEY CARDIN MATTHEW MURPHY

RABBIT RAYMOND JONES RECORDING BY RIC SCHNUPP ASSISTANT ENGINEER HUNTER BERK RECORDING BY SOUNDTRACK NY MUSIC TECHNICAL CURT DEMOTT

ANNOUNCER BY IRENE KRAUB PRODUCTION DESIGNER PETER SOLOMON GROSS CHORUS BY TRITONUS, KLAUS BRECHT, CONDUCTOR CONTINUITY BY ANDREW PENCOLA

PRODUCED BY STEPHEN MELILLO, ADELMO GUIDARELLI & AMBER L. SPRADLIN STORY, MUSIC & LYRICS BY STEPHEN MELILLO

SON OF THE STORM BY © STEPHEN MELILLO, STORMWORKS IGNA 1990-2016 ALL RIGHTS RESERVED. OR STORM@records

# SON OF THE STORM

STORMWORKS CHAPTER 34 A STORY IN MUSIC BY STEPHEN MELILLO





# SON OF THE STORM

BY © **STEPHEN MELILLO IGNA 1990-2016**  
DOWNLOAD YOUR PRINTABLE LIBRETTO  
[STORMWORLD.COM/DIGITALLIBRETTI/SOTS](http://STORMWORLD.COM/DIGITALLIBRETTI/SOTS)

## CD 1, PART 1

01. ZERO HOUR TIMEWARP	5:47
02. SCENE 2, BLIND MAN & CHILDREN	5:10
03. WHAT I SEE	5:49
04. SCENE 3, HE HAD SEEN HIS IMAGE	4:00
05. YOU ARE MY BROTHER!	3:46
06. SCENE 4, MOTHER	4:00
07. READING LESSON	3:50
08. SCENE 5, BATTLEFIELD OF THE PARLOR	5:49
09. "I" OF THE STORM...	4:58
10. SCENE 6, A TIME OF TURBULENCE	2:24
11. WHAT IS BEAUTY?	5:28
12. SCENE 7, A MAN NOT A THING	2:09
13. CAROLINE, ZERO HOUR CLOSE	7:03

## CD 2, PART 2

01. ZERO HOUR, "I" OF THE STORM ENTR'ACTE	3:58
02. SCENE 1, MONSTER IN THE MAN	6:24
03. SCENE 2, AGAIN AND AGAIN	8:18
04. ELIZABETH DIES	2:09
05. SCENE 3, I HEAR A VOICE!	4:54
06. VICTOR'S FINAL PRAYER	2:51
07. SCENE 4, PASSION OF THE CREATURE	5:52
08. KILL IT! BURN IT!	4:45
09. A MAN...	1:43
10. SCENE 5, PRAYER TO THE LIGHTNING	8:55
11. SCENE 6, WILLIAM'S SONG	3:58
12. 33 YEARS LATER!	4:24
13. STORM END CREDITS, ZERO HOUR CLOSE	3:39

# SON OF THE STORM

## CAST & CREW

THE CREATURE	MATT BRANIC
VICTOR	ADELMO GUIDARELLI
ELIZABETH	MEGAN PACHECANO
RABBLE ROUSER	MICHAEL ASHBY
WILLIAM AT 11	KARLENE GRINBERG
THEOLOGIAN	JOSHUA KOHL
SCIENTIST/BURGERMEISTER	ERIC MCKEEVER
MILITARY MAN	DANIEL KLEIN
BLIND MAN	STEVEN FREDERICKS
DAUGHTER	KACEY CARDIN
SON	MATTHEW MURPHY
ANNOUNCER	RAYMOND JONES

THE TRITONUS CHORUS, GERMANY  
CONDUCTED BY KLAUS BRECHT

CO-PRODUCERS	ADELMO GUIDARELLI AMBER L. SPRADLIN RIC SCHNUPP
TECHNICAL ADVISOR	CURT DeMOTT
CONTINUITY	ANDREW PENCOLA
ARTIST	IRENE KRAUß
FOLEY	PETER SOLOMON GROSS
RECORDING	RIC SCHNUPP, HUNTER BERK
RECORDED AT	SOUNDTRACK NEW YORK

MUSIC, LYRICS & TEXTS BY  
© **STEPHEN MELILLO/STORMWORKS™**  
IGNA 1990-2016

ALL RIGHTS RESERVED. PRODUCED BY **STORM®**RECORDS





## STORMFlow... PART 1

It was a time of turbulence. It is 1946, but we are propelled back to 28 September 1913, Germany. Science is the new religion, artistic passion the driving force, God the enemy of knowledge. It is night, violent screams of lightning creating moments of brilliant daylight which again surrender to the dark and swirling storm.

- 1. From the LIGHT!** 44-year-old William proclaims, “33 years ago!”... and becomes 11-year-old William watching his father, Victor, summon the Lightning and bring the Creature to Life. Young William observes from behind a mirror.
- 2. What I See** In a hut on the farm of an old blind man, we hear his son and daughter, complain. The blind man encourages them to know happiness by “planting seeds” while the Creature learns words and feelings. The Creature lives in an empty loft... only a broken mirror dresses the space.
- 3. My Brother!** In a Library loft amidst countless books, William and The Creature who is avoided by Victor for some unknown reason, discuss their differences. William explains why The Creature is special and why his prayers have been answered. “*You are my Brother!*”
- 4. But It’s Alive** Underscore for a scene in which The Creature cannot understand why he should “kill” a bee and learns what “mother” is. William asks The Creature to “kill it,” but realizes that all life is sacred.
- 5. Reading Lesson** Elizabeth instructs William to teach The Creature to Read. She hands William a large book (*resembling a Bible*) which William re-shelves in favor of a children’s book, then science books, poetry, novels, etc.
- 6. “I” of the STORM** A Military Man, a Theologian, a Scientist and Elizabeth swirl about Victor and The Creature, each presenting their arguments about the significance of The Creature and how it can be employed... Ignoring The Creature, Victor contemplates the fugue.

**7. What is Beauty?** The Creature looks into a mirror, contemplating his outward self, the failing of words to express the “thing” itself, and his understanding of kindness. Elizabeth asks him, “What is Beauty?”

**8. Caroline** Elizabeth confronts Victor, demanding that he face The Creature he has made. A Music box playing Caroline’s theme evokes submerged memories. The confrontation resurrects the memory of **CAROLINE**, their young daughter who died long before Victor had learned the secret of life and death.

**9. Facing Him** Underscore for Victor’s debate with Elizabeth. Victor decides that he must meet his creation face-to-face and accept the reality that he has indeed created... not a thing... but a Man.

## Part 2

**10. “I” of the STORM, Instrumental Entr’acte:**

**11. Monster in the Man** Victor confesses his true self to The Creature in the lab. In his striving for perfection he has given way to the monster of blind ambition. The shiny surfaces of the surroundings reflect many images of the two of them, face to face.

**12. Again and Again! & 13 I’m the Only One!** Underscore for Victor’s obsessive need to conquer life’s mystery and build more beings for the army, for science and his own gratification. Elizabeth is electrocuted trying to stop him. The pages of his log book are seared into his clutching hand.

**14. What I See... I Hear a Voice!** With all his newly found faith and understanding hanging in the balance, William rushes from the castle, tormented by what has happened. He finds the Blind Man and his family, now content. Together, they come to understand The Creature’s purpose.

**15. Amidst the Storm Underscore**

**16. Kill IT! Burn IT!** The crowd puts The Creature on trial for killing Elizabeth, and asks The Creature to explain himself. The Creature responds with a Musical theme. He is cut off, then carried and tied to the windmill to be burned. The scene blends multimedia visuals with projections of Hitler, Evangelists, Politicians, and Rock Concerts.

**17. Prayer to the Lightning!** The Creature confesses his innermost thoughts to William who has run into the windmill to save him. The Creature realizes that there must be a death to assuage the crowd and carries William to an open window, accepting his fate.

**18. William’s Song** William tells us why he will begin writing into a journal. It will take him **33 years** to complete his research. He explains why the message of The Creature is for all Men.

**19. 33 Years Later!** William, as a 44-year-old adult... the same man who has been relating the story to us... has reconstructed his father’s lab and prays to the Lightning... this time, to resurrect The Creature. “*His Light Shines Now... We will be that Light!*”

**20. Storm End Credits** A summation in Music over projected credits.



## CHARACTER DESCRIPTIONS

**Victor:** Contained within a lean, dashing Aryan figure, Victor is Michelangelo, Beethoven, Einstein, Van Gogh and every man of passion in conflict with the cold and sterile science he has made his religion. He is a seething storm of creativity, his jaw clenching, his eyes aflame with daring. He cannot clench his fist enough. There is no water wet enough to quench the fire of his thirst. His work is his life and he has **in fact** succeeded in creating the ultimate art work, **MAN** himself, but in so doing has lost the Man (*human, humanity*) within him. He has given himself to the monster of blinded vision. Victor is a man who would have laughed at *Ahab* for not building the whale himself, who might have asked Michelangelo why his *David* didn't speak. He is a storm of paradox, denying religion, yet living religiously, giving life, yet not understanding what life is, praying to a **beyond** he ridicules. But Victor is also a noble and *good* man, brave enough to face the utmost secrets of life, and suffer because of it. Motivated by the death of his daughter, Caroline, whose only reference is a painting (*optional hologram*) and a Music box, Victor has dedicated himself to uncovering life's mystery. He is **SON of the STORM's** tragic hero.

**The Creature:** Victor's creation is a Man. The Man is new to the world, a living art work, which unlike any piece yet created, can **LOOK BACK** at the creator and into the world. The Creature

cannot open his hands enough, cannot reach with his fingers enough, cannot gaze into the universe, the mirror of himself, or into his own hands, without continually stumbling upon Man's most basic questions. He is *truly* kind, pure and gentle. Though contained in an unattractive body, (*to us... and indeed as careful staging will prove false,*) he is beauty itself, love, honor and nobility at the heart. The creature **IS** art and **IS** the Musical play, or indeed the *Musical Prayer* itself. The Creature is also **ALL OF US**, who can call to the mysterious life within and change for the better. Though destined to be a victim, he is instead a hero, giving *life itself* back to the world which casts him out. **Hint:** The Creature is a great Teacher, who teaches others by taking on the role of the learner.

**Elizabeth:** In her hands, fists and reaching fingers are dissolved. She is Woman. At this point in history, she still manifests the pristine air and control of an out-of-time Victorian woman, but through her word, her touch, her look, humanity itself reaches out to love and to accept the "Man" in all Men. She is stronger than Victor because she is softer, more powerful because of her frailty. Her vision allows for the perspective of others. She "sees" through many points of view, but when the moment requires decision, she is the voice of clarity. While Victor looks upon the Creature and sees an *instrument*, Elizabeth sees and hears the *Music*. She has learned to look inside and loves with quiet strength and patient insight.





**William:** William is the 11-year-old son of the Victor and Elizabeth. Without Elizabeth and the lessons of the Creature, he would eventually become like his father, Victor. Intelligent, observant and intuitive, he has not yet lost his *childsight*. His scientific mannerisms are counter-balanced by a sense of wonder! He is continuously exuberant, wide-eyed and animated. To him, the Creature is his *Brother*, born from the dance of lightning and his prayer to God. William is our chance to be children, to once again be on the frontier of adulthood... *this* time disallowing “growing up” to be synonymous with “giving-in.” William is a representative of Hope. He clenches his fists like his father, opens them like the Creature and touches others like Elizabeth. William as boy and William as man is a messenger. Like the very best of the Pony Express, William carries that message with zeal, with wonder and with love.

**Blind Man:** A man who sees, and ever so clearly... with his heart.

**Girl & Boy:** The blind man's children. Though loving, they are unsatisfied with life, its chores, its repetitiveness and its lack of plenitude... but they, like all children, are opened to the wonder of learning, and like William, eventually become bearers of the message.

**Scientist:** An objectivist, willing to embrace logical argument, the scientist represents that side of the brain devoted to order and reason. Unlike Victor, the scientist is controlled and consistent within his profession. (He is not a *real* scientist... like Einstein, who accepts the possibility of the “unexplainable,” but rather a *pseudo*-scientist who has read many books and adopted the outward role without the animus.)

**Theologian (s):** (They are not *real* religious people, but rather those, who in the name of “faith” have stopped questioning. They have adopted an *unforgiving* credo.) To them, life comes from God. There is NO mystery, no wonder, no questioning. Therefore, Science is corrupt, Victor is Evil and the Creature is Evil Incarnate, a gross manifestation of man's meddling with the forces of life and God. They are implacably steadfast, rehearsed and convincing. They represent what Victor hates, a surrender to curiosity.

**Military Man:** He is precise, enchanted with a bravura notion of patriotism and focused upon only one reality, that of national security, the fighting of wars and the maintenance of an army. He is self-indulgent and believes that all things, science, religion, economy, etc., serve but one purpose, the proliferation of national security. He has no prejudice. If someone can kill effectively and efficiently, he likes them. He is functional and disciplined.

**Burgermeister:** A guy doing his job.

**Chorus:** The voice of the Storm.

**Stage Manager:** Victor

**Lighting:** The Lightning

**Music Director:** Elizabeth

**Composer:** William

**Lyricist:** Victor & Creature

**Writer:** Victor & William

**Director:** A person of great feeling, insight and love.



## MATT BRANICH The Creature

Matt is an Indianapolis native and made his opera debut with the St. Petersburg Opera in its 2012 production of *Sweeney Todd*, playing the role of Tobias, for which he received a nomination for “Best Supporting Actor in a Musical” from Theater Tampa Bay. He portrayed the role of Frid in Indiana Repertory Theater's *A Little Night Music* starring Grammy Award winner Sylvia McNair. Additional musical theater credits include *RENT in Concert* (Roger), *Joseph and the Amazing Technicolor Dreamcoat* (Joseph), *Jesus Christ Superstar* (Jesus), *Company* (Robert), *A Little Night Music* (Henrik), *Children of Eden* (Adam/Noah) and *Lady in the Dark* (Randy Curtis). He received an Indianapolis Encore Award for “Best Actor in a Musical” for his portrayal of Huck in *Big River* at Footlite Musicals.

His 2014 work included appearing as a principal singer in *A Beef and Boards Christmas* at Beef and Boards Dinner Theater, and portraying the role of Jean Valjean in *Les Miserables* at the Booth Tarkington Theater in Carmel, Indiana. Examiner.com described his performance of “Bring Him Home” as “spellbinding.”

An accomplished musical theater actor, Matt

Matt is equally at home as a symphony pops performer and has appeared as a featured soloist with numerous symphony orchestras around the country, including the Cleveland, Baltimore, and Long Beach symphony orchestras in *The Beat Goes On: Music of the Baby Boomers*; the Fort Worth Symphony Orchestra in *The 1950s: The Golden Age of Black and White*; the Indianapolis Symphony Orchestra in *A Yuletide Celebration* (featuring Ann Hampton Callaway and Liz Callaway (2011) and Angela Brown and Ben Crawford (2012)) and *Hello Dolly!* in Concert starring Sandi Patty and Gary Beach; the Pittsburgh and Oklahoma City orchestras in *Disco Days and Boogie Nights*; the Baltimore Symphony Orchestra in *Ashley Brown's Broadway*; and the Jacksonville Symphony Orchestra with Ted Keegan, Hayden Tee and Kathy Voytko in *Broadway's Leading Men*.

Matt holds degrees from Miami University's Richard T. Farmer School of Business and the University of Dayton School of Law.





**ADELMO GUIDARELLI**  
**Victor & Co-Producer**

Luciano Pavarotti told Adelmo to "Make Opera Your Bible" when they first met and since that meeting early in his career he has strived to do so. After meeting Mr. Pavarotti, Adelmo was granted a Fellowship by international superstar Jerome Hines into his young artist program Opera Music Theater International (OMTI). Mr. Hines confirmed Mr. Pavarotti's sentiment and Adelmo worked with him until his death. In addition to opera Mr. Guidarelli has hosted a TV show called "Voices Among Us", won the 2011 MAC Award for "Best Comedy Performer" for the opera comedy show OPERATION OPERA, was invited by Ryan Seacrest to perform Mozart's "Non più andrai" on his E! Channel series Bank of Hollywood, was heard on a national commercial for Lidia's Italian Gourmet Kitchen and is a featured soloist on a German Children's CD called "Der Kleine Tanzbar Schubidu". His debut

solo album titled "Treasured Songs of Italy & Germany" spawned an International Association of Independent Recording Artists (AIIRA) certified International #1 hit for his dual language version of "Funiculi, Funicula", and he won The Akademia Music Award for Best Gospel Song for his rendition of Sweet Little Jesus Boy. He is a voting member of The Recording Academy and an annual participant at the Grammy Awards.

Adelmo will begin 2016 as Dick Deadeye in Gilbert & Sullivan's H.M.S. PINAFORE with Shreveport Opera then move onto Bob Jones University as Don Magnifico in Rossini's LA CENERENTOLA and will return to Shreveport Opera as the Warden in Jake Heggie's DEAD MAN WALKING. He started his 2015 season co-producing a cast album with composer Stephen Melillo of Melillo's work SON OF THE STORM on which Adelmo also takes on the role of Victor Frankenstein. He then moved on to Shreveport Opera as Alidoro in Rossini's LA CENERENTOLA and joined Central City Opera for the roles of Dr. Grenvil in Verdi's LA TRAVIATA and the Inkeeper/Governor in Mitch Leigh's MAN OF LA MANCHA for their Summer Festival. In December his one man opera comedy show Operation-Opera made its orchestral debut with The Garden State Philharmonic and he won The Akademia Music Award for Best Gospel Song for his rendition of Sweet Little Jesus Boy. 2014 highlights included the Sacristan in Puccini's TOSCA with The Boston Youth Symphony Orchestra, Martino in Rossini's L'OCCASIONE FA IL LADRO with Little Opera Theatre of New York, baritone soloist at the Sanibel Music Festival with Opera Theater of Connecticut, his MAC AWARD winning show OPERATION OPERA made its Lincoln Center debut and he took on the title role in GIANNI SCHICCHI for Salt Marsh Opera. In 2013 his roles included Horace Tabor in Douglas Moore's THE BALLAD OF BABY DOE with Winter Opera of St. Louis, Don Magnifico in Rossini's

LA CENERENTOLA with Salt Marsh Opera, Dr. Nilch in THE ADVENTURES OF SUPERBUNNY for the Midtown International Theater Festival, Alfio in Mascagni's CAVALLERIA RUSTICANA for The Altamura Summer Music Festival and Don Pasquale in Donizetti's DON PASQUALE with Salt Marsh Opera. In 2012 he was seen as Figaro in Mozart's LE NOZZE DI FIGARO for The St. Petersburg Opera, Marcello in Puccini's LA BOHEME with North Shore Music Festival, Judge Turpin in Sondheim's SWEENEY TODD with The St. Petersburg Opera and Tonio in Leoncavallo's PAGLIACCI with Opera 691. In 2011 he was seen as Dr. Bartolo in Rossini's IL BARBIERE DI SIVIGLIA with Opera 691 and he had a hugely successful 4-week run of his show OPERATION OPERA at the Edinburgh Festival Fringe where he became a favorite guest on the BBC's Festival Café. In the U.S., OPERATION OPERA won Mr. Guidarelli the MAC Award for Best Comedy/Musical Comedy Performer in New York City where critics dubbed him "The Clown Prince of Opera". The show was compared to the work of Victor Borge and Anna Russell. OPERATION OPERA also got him noticed by Ryan Seacrest who invited him to perform Mozart's "Non più andrai" on his E! Channel series Bank of Hollywood. Mr. Guidarelli has worked with such operatic legends as, Luciano Pavarotti, Jerome Hines, Giulietta Simionato, Licia Albanese, Sherrill Milnes and Robert Merrill. In Europe he has performed with Opera Evreux of France; as a soloist in Orff's Carmina Burana in Italy; at The Vatican before Pope John Paul II; for Queen Elizabeth in the UK; as well as Spain, Portugal and Germany.

Mr. Guidarelli has been the recipient of career grants from The Schuyler Foundation for Career Bridges, The Amadeus Fund, The Bloomfield chapter of UNICO, The New Jersey Alliance for Performing Artists, The Columbians, The Caruso International Voice Competition, and from Richard and Donna Esteves.







**MEGAN PACHECANO**  
Elizabeth

“Not the typical meek ingénue” (*The Boston Globe*), classically-trained soprano Megan Pachecano is an opera singer, concert soloist, musical theatre performer, and recording artist known for her “clear and beautiful tone” and “effortlessly beautiful stage presence” (*Parterre Box*). Her portrayal of Anne Page in Vaughan Williams’ *Sir John in Love* with Odyssey Opera was described by *The Boston Musical Intelligencer* as “warm, funny, and passionate by turns, soaring in elegant lyricism,” while the *Boston Classical Review* praised her “warm and smooth-toned soprano.” Other performances include Adina in *L’elisir d’amore* with New Rochelle Opera, Norina in *Don Pasquale* with Salt Marsh Opera, Giannetta in *L’elisir d’amore* with Opera MODO, Crobyle in *Thaïs* with The Opera Company of Middlebury, and Zerlina in scenes from

*Don Giovanni* with the Somerset Valley Orchestra. She toured with Opera New Jersey in their outreach production of *Hansel and Gretel* and covered Serafina in *Il campanello di notte* with Garden State Opera. As a concert soloist, Ms. Pachecano has sung Handel’s *Messiah* with the Helena Symphony, Haydn’s *Lord Nelson Mass*, *Little Organ Mass*, Beethoven’s *Die Ruinen von Athen*, and Mozart’s *Great Mass in C minor* with the Astoria Symphony Orchestra, Villa-Lobos’ *Bachianas Brasileiras* No. 5 and Mozart’s *Exsultate, jubilate* with the Round Rock Symphony Orchestra, Mozart’s *Requiem* with the Russell Arts Council’s Summer Concert Series, Handel’s *Saul* with the Ad Astra Music Festival, and Handel’s *Israel in Egypt* with the Westminster Choral Festival. She has been featured in concert with Opera Theater of Connecticut at the Sanibel Music Festival and with the Caramoor International Music Festival. In the theatre world, Ms. Pachecano recently made her Off-Broadway debut in *Bombshell Baby!* at the Ensemble Studio Theatre. In the recording studio, she was a soloist in John Corigliano’s *A Dylan Thomas Trilogy, Part I: Fern Hill* on the Naxos recording *American Choral Music*. Ms. Pachecano received her Bachelor of Music in Voice Performance from The University of Texas at Austin and holds a Master of Music in Classical Voice from Manhattan School of Music where she sang an “edgy, energetic portrayal” (*Opera News*) of Susanna in *Le nozze di Figaro*, “easily caressing challenging passages with elegance and Mozartian grace” (*Parterre Box*).



**KARLENE GRINBERG**  
William at 11

Karlene Grinberg studied at Nebraska Wesleyan University earning a Bachelor of Arts degree in Music and a Bachelor of Fine Arts in Theater where she performed in a variety of shows ranging from *A Chorus Line* (Maggie), *Rent* (Mimi), and *Romeo and Juliet* (Juliet), among others. Grinberg has had the honor of traveling internationally with the Nebraska Choral Arts Society’s Bel Canto ensemble. With the choir, she has traveled to Japan, competed in the International Music Festival in Llangollen, receiving a second-place distinction when on tour through England and Wales, toured China and performed a solo selection, “Oh, Shenandoah,” on the Great Wall, and has been on other tours across Europe performing solo selections in Germany, Austria, Switzerland, the Czech Republic, Denmark, and France.

Recently, Grinberg has worked with children’s musicals including reoccurring roles in *Rabbit Hole Theatrick*’s productions, and has been involved with a one-woman puppet musical from the creators of the *Society For Misfit Puppets*. She studied the Meisner technique at James Franco’s Studio4NYC where she worked with actor/writer *Victor Verhaeghe* (*Bridge of Spies*, *Boardwalk Empire*), and currently, she has been working with a team at the People’s Improv Theater where you can find her on the show *Welcome To Our Party* developed by comedy troupe *Chucklebish*.







**JOSHUA KOHL**  
The Theologian

American tenor Joshua Kohl was called a “tenor to watch” by The Boston Herald and was recently singled out for his “glorious, relaxed performance” by Opera News. During the 2014-15 season, Mr. Kohl appears with Knoxville Opera as Ralph Rackstraw in *H.M.S. Pinafore*, Opera Southwest as Rodolfo in *La Bohème*, and Seattle Opera as Brighella in *Ariadne auf Naxos*.

During the 2013-14 season, Mr. Kohl was seen as Alfred in *Die Fledermaus* with Sarasota Opera, Nemorino in *L'elisir d'amore* with Knoxville Opera, Fenton in *Falstaff* with Opera Santa Barbara, Nanki-Poo in *The Mikado* with Hawaii Opera Theatre, Rodolfo in *La Bohème* with Opera Theater of Connecticut, and

Greenhorn in scenes from *Moby Dick* with Fargo-Moorhead Opera. During the 2012-13 season, he performed Alfredo in *La Traviata* with Opera Omaha, Edgardo in *Lucia di Lammermoor* with Dayton Opera, Chevalier de la Force in *Dialogues of the Carmelites* with Hawaii Opera Theatre, Pinkerton in *Madama Butterfly* with Opera Southwest, and Nanki-Poo in *The Mikado* with Lyric Opera of Kansas City. On the concert stage he returned to the New Haven Symphony for performances of *Carmina Burana*. In addition, he made his Off-Broadway debut as Pedro in Seymour Barab's *License to Marry* at The York Theatre.

Other recent operatic engagements include Pinkerton in *Madama Butterfly* with Dallas Opera, Alfredo in *La Traviata* with Nashville Opera and Tulsa Opera, Edgardo in *Lucia di Lammermoor* with Sarasota Opera, Don Ottavio in *Don Giovanni* with Sarasota Opera, and the Duke of Mantua in *Rigoletto* with Opera Saratoga. He was heard as Rodolfo in *La Bohème* with Pittsburgh Opera, made his debuts with Theatre of St. Louis as First Jew in *Salome* and with Virginia Opera as Nemorino in *L'Elisir d'Amore*, and portrayed Tamino in *Die Zauberflöte* with Sarasota Opera and Opera North, Don José in *Carmen* with Lake George Opera, Macduff in *Macbeth* with Utah Opera, Al Joad in the World Premiere of *The Grapes of Wrath* with Minnesota Opera and Utah Opera, and Ferrando in *Così fan Tutte* with Commonwealth Opera.

Mr. Kohl recently appeared as The Theologian on the cast recording of Stephen Melillo's *SON of the STORM*. For Albany Records, he can be heard as the title character in Carl Zeller's *The Birdseller* and as Richard Wayne in Sigmund Romberg's *Maytime*.



**ERIC MCKEEVER**  
Scientist & Burgermeister

Hailed by Opera Magazine (UK) for possessing a voice of “darkness and clarity” and Opera News for his “good timbre, considerable flexibility and expressive, crystalline diction” baritone Eric McKeever was recently seen as Michele (*Il Tabarro*) and the title role in *Gianni Schicchi* with New York's North Shore Music Festival, Sharpless (*Madama Butterfly*) with Salt Marsh Opera, Marcello (*La bohème*) with Opera Columbus and Frank in *Die Fledermaus* with Florentine Opera, Nashville Opera, Baltimore Concert Opera and Opera Naples. He also added the title role of Verdi's *Macbeth* to his repertoire with Opera Company of Middlebury.

Previous seasons saw critically-acclaimed debuts with Skylight Music Theatre as Don Pizarro (*Fidelio*) and as Valentin (*Faust*) with Winter Opera St. Louis. He also received critical praise for his performances in Hans Werner Henze's *El Cimarron* with Skylight Music Theatre and the Center for Contemporary Opera and Schaunard (*La bohème*) with Nashville Opera and with Winter Opera St. Louis as David in Mascagni's *L'amico Fritz*. Recent engagements include Papageno (*The Magic Flute*) with the Metropolitan Opera Guild, the title role in Opera Naples' *Il barbiere di Siviglia*, and performing Jake in the PAB Theater National Tour of *Porgy and Bess*. Mr. McKeever is the recipient of Skylight Music Theater's 2014 Doherty Ross Debut Artist Award.







**DAN KLEIN**  
**Military Man**

Imaginative, adventurous, and occasionally downright terrifying, audiences have found in BassBaritone, Daniel Klein an exciting example of versatility. As he evolves as an artist, so have the roles for which he has been called upon to interpret. Most recently he captured the complex balance of humor and terror as the Podesta in Bronx Opera's *La Gazza Ladra*, the curse hurling Monterone in Annapolis Opera's *Rigoletto*, the hunchbacked villain as Tonio in Opera Providence's *Pagliacci*, and he brought swagger and comic timing to Fresno Grand Opera's Pirate King in *Pirates of Penzance*. This summer he will make his role debut as Emilie de Becque in *South Pacific* with the New Canaan Summer Theater. Among his other

roles are the Count (*Le Nozze di Figaro*) with St. Petersburg Opera; Rambaldo (*La Rondine*) and Marcello (*La Boheme*) with Opera Company of Middlebury; the title role of Don Giovanni and Enrico (*Lucia di Lammermoor*) with Dell'Arte Opera; Iago (*Otello*), Nabucco (*Nabucco*), Scarpia (*Tosca*), and Zurga (*Les pecheurs de perles*) at Taconic Opera.



**STEVEN FREDERICKS**  
**The Blind Man**

Bass Steven Fredericks represents the complete package of an artistically satisfying performer. Hailed for his "robust" singing with "great emotional depth" he has made his mark with some of opera's most celebrated roles. Notably, Fredericks created the role of Signorelli in the world premier of Louis Gioia's *Un Racconto Fiorentino* at Alice Tully Hall, Lincoln Center. He also contributed to the premiere of Lee Hoiby's *The Tempest* at the Dallas Opera singing the role of the ambitious evil nemesis, Antonio.

Mr. Fredericks was heard as soloist in Handel's *Messiah* at Carnegie Hall, Strommenger in *La Wally* with Teatro Grattacielo at Alice Tully Hall, Reinmar in *Tannhäuser* with The Baltimore Opera and Timur in *Turandot* with The Cincinnati Opera. He has frequently appeared with

The New York Grand Opera in Central Park, New York City. He sang the role of Filippo in a highlighted version of *Don Carlo* at the 1997 Opera America Convention in Philadelphia. Internationally, he has performed with The Chuvash State Theatre (Russia) as Sparafucile in *Rigoletto*, and the Herald in *Lohengrin*, Paris/Saone-et-Loire (France).



Recently, he sang Zaccaria in *Nabucco*, the title role in Boito's *Mefistofele* and Orovoso in Bellini's *Norma* with The Taconic Opera and The Dutchman in *Der Fliegende Holländer* and Tod in Ullman's *Der Kaiser von Atlantis* with The Connecticut Lyric Opera. Last season he performed Mozart's Dr. Bartolo with The Salt Marsh Opera and will join the Adelphi Orchestra this spring as Hunding in a concert performance of Act 1 of *Die Walküre*. He returns to the Greve Festival in Italy this summer to perform and hold master classes.





**KACEY CARDIN**  
**The Daughter**

Kacey Cardin has made a name for herself as a versatile singer-actress whose voice has the rare capability to shine in operatic, musical theater, and popular repertoire. Praised for "remarkable stage presence and unfettered expression" and for bringing "just the right amount of sass" to Mozart's *Despina*, Kacey recently played Gretel in Gulfshore Opera's *Hansel and Gretel*. She released an album (*Believe*) with pop classical trio Bella Diva in 2014, then toured Europe as Dixie DeLight in *L'Opera Burlesque*. She is a producer, writer, and director for international sensations the Hot Box Girls, who played two sold-out shows at Jones Hall in Houston, TX, in January 2015. Kacey has performed worldwide from Syracuse Opera, Nashville Opera, Center for Contemporary Opera, and Trieste, Italy

to the Ryman Auditorium and NYC's infamous *Don't Tell Mama*. She created roles in two world premiere opera electronicas, including Vavrek/Wyatt's *One Hot Kitchen*. Commercial campaigns and television appearances include Garnier Skincare, Dell, Law & Order:SVU, and FYI's *Married at First Sight*.



**MATTHEW MURPHY**  
**The Boy**

Matthew, age 13, has several years experience in vocal and dance instruction as well as community theatre. 'SON of the STORM' is his first professional production and he was thrilled to be a part of such a wonderful experience. He would like to thank all members of this talented cast and crew, especially Adelmo Guidarelli and Stephen Melillo. He was honored to work with them. Matthew would also like to thank Reegan McKenzie for her guidance and encouragement and his family for their constant support and belief in him. Matthew is looking forward to an exciting future in the performing arts and hopes that everyone enjoys this amazing production.







**MICHAEL ASHBY**  
**The Rabble Rouser**

Over the past six years, Michael has become the performance equivalent of water; able to take any shape the task at hand requires with ease. He has performed music ranging from Heavy Metal to Contemporary Opera. From Irish bar band front man, with Irish accent included, to dancing and puppetry as the loveable Big Bird at Busch Gardens in Williamsburg Virginia; Michael has stepped up to the plate and performed under the pressure of every style of performance sent his way. He knows in his heart that he is prepared for even newer challenges to his abilities as a performer. Michael's passion for excellence may stem from his service in the United States Marine Corps, not known for producing slouches. As an Iraq War veteran, he continues to serve in the Army National Guard, continuing his life as a true "Warrior Poet."

His time as the Lead singer and Lyricist for the Heavy Metal band *Sword of Avalon* saw him in full medieval garb and war paint, serving drinks to fans while giving them his all with his voice. Michael's current Irish bar band, *Shamrocks and Shenanigans*, has him performing cover songs and originals, written by him, in a lively Irish character for hours at a time. He was hired for the 2014 Spring/Summer season for Seaworld Parks and Entertainment at Busch Gardens Williamsburg Virginia, in association with Bob Kline Casting, as a Singer for the Killarney Village Band and Italy Village band. Just before opening day however, a big change was made and Michael ended up performing at the *Sesame Street Forest of Fun* at Busch Gardens as Big Bird AND Cookie Monster. With no prior experience as a dancer or as a puppeteer, Michael picked up the pieces and quickly became one of the most relied on and praised additions to the cast. He fell in love with the product so much that he returned in 2015.

Throughout all of these different performances, Michael has also worked with award winning composer and good friend Stephen Melillo. Most notably, his performance as Satan on the piece, *All This Shall Be Yours*, which landed him on the Ballot, briefly, for *Best Classical Vocal Solo* in the 56th Grammy Awards. He is also the lead singer for Stephen Melillo's "Theatro-Metal™" project *HEARTStorm*.



**AMBER L. SPRADLIN**  
**Co-Producer**

Amber is currently a partner with the music and variety entertainment company G&W, LLC, a publisher at Hocks Out Press, and author/creator of the award-winning action hero series Thumperino Superbunny. She is a member of Grammy (NARAS – National Academy of Recording Arts and Sciences), a member of Actors Equity, a graduate of the University of Washington School of Drama in Seattle, and was nominated for the Kennedy Center's Irene Ryan Acting Award. Amber regularly presents author visits at libraries and elementary schools around the country.



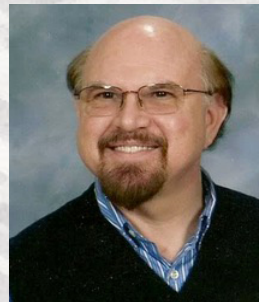
**IRENE KRAUß Artist**

Irene is a degreed engineer architect. She studied painting under Detlef Kappeler, a famous artist from Northern Germany, at the department of fine arts at the University Hanover. Afterwards, she worked at different architecture offices, and additionally as a cartoonist for some magazines. In 2014 her first book, a children's reading book with many illustrations, was published. In her artwork, she uses different materials and techniques, such as water color, acrylic paint, India ink, but also pottery. She lives in Southern Germany. [www.irenelikrauss.de](http://www.irenelikrauss.de)



**CURT DeMOTT Technical Advisor**

Curt has over 15 years of professional experience in the information technology field working in a variety of industries. Starting at *CBS Television/Viacom* in the late 90s his skills have lead him to work for a diversity of talent at the *Broadcast Center in New York*. Over his career journey he's had the opportunity to work in the financial arena in similar roles at *Skandia* and *UBS Investment Bank*. He now works for a boutique *Trade Show Firm* out of Bridgeport, Connecticut.



**PATRICK ANDREW PENCOLA Continuity**

Andy has been a music educator, songwriter and composer for over 40 years. He studied Music and Philosophy at Old Dominion University. He is the founder of the *Pencola School of Music* which opened in 1991. He has given over 45,000 music lessons and enriched the lives of his students, many of whom have gone on to be professionals. By the time he was 14 Pencola was playing piano and accordion on local 2 ½ hour cruises to the North Carolina border and back. He wrote a musical entitled "*A Crack in the Sidewalk*" which made its debut at the Smithfield Little Theatre.

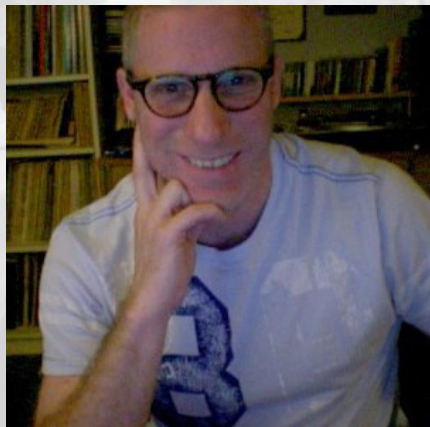




**RIC SCHNUPP**

**Co-Producer,  
Recording & Mixing  
Engineer**

Ric is an in-house recording and mixing engineer at *Soundtrack Recording Studios* in New York City. Since his beginnings as a production mixer for his high school radio station in Morristown, NJ at age 14, he has worked with artists such as *Beyoncé* and *Bruce Springsteen*, and on films such as *The Hobbit*, *Gravity*, and *The Avengers*, and TV shows including *Boardwalk Empire*, *Blacklist*, and *Breaking Bad*. When not in the studio or on set, he can usually be found traveling the world, most recently to South Africa, Tokyo, and Morocco.



**PETER SOLOMON GROSS  
Foley**

“Peter Solomon Gross has worked extensively in a variety of musical fields as Composer, Performer, Arranger, Sheet Music Publisher, Engraver & Editor, Assistant Conductor, Audio/MIDI Producer, and Foley Artist. In that time he has had the pleasure of collaborating on projects for such luminaries as André Previn, Arif Mardin, Bright Sheng, Christopher

Rouse, Robert DeCormier, Robert Kapilow, Tovah Feldshuh, Mark Adamo, Russel Peck, John David Earnest, Jimmy Webb, and Marvin Schluger; he is also proud to have been commissioned by several fine organizations including Warner Brothers Music, G. Schirmer, Boosey & Hawkes, Hal Leonard, Alfred Music, The Milken Archives, Atlantic Coast Opera Festival, The Dance Theater of Harlem, The 92nd Street Y Symphony Orchestra, and The New York Symphonic Arts Ensemble. All the while Peter has continued to work on his own original compositions and arrangements. Currently, he lives nestled on the North Shore of Long Island in the beach hamlet of Bayville.”



**TRITONUS Chamber Choir, Baden-Württemberg, Germany**

**TRITONUS – CHAMBER CHOIR** was founded 1993 in cooperation with the Academy of Music Baden-Württemberg, Germany. Today, the choir is one of the most respected chamber choirs in the southern part of Baden-Württemberg. The repertoire of the choir comprises a wide range from classic a cappella, to baroque oratorios and different modern styles. Actually the focus is on scenic realizations of choir-music. Tritonus has musical partners in Italy, Great Britain and France, and was involved in music festivals like Bodensee-Festival and “Schwäbischer Frühling.” The quality of the choir is documented on several CDs and broadcast projects. The conductor Klaus Brecht is lecturer in residence of the Academy of Music Baden-Württemberg and a well-known editor in Germany. He is artistic director of an international choir festival in southern Germany, a member of the jury in a choir festival in Karelien, Russia, and a guest lecturer at the Mannheim University of Music.







**Raymond Jones**  
Evening Classical Announcer

**RAYMOND JONES**  
Radio Announcer

Raymond originally came to WHRO in 1983 as an announcer. In 1990, he became a Special Program Consultant to the Vice President of Public Radio Services, and in 1993 was named Vice President of Public Radio Services, as such Station Manager for 89.5 WHRV FM and 90.3 WHRO FM. Raymond now serves as the Cultural Resource

Manager for WHRO. Prior to being named to his current position, Raymond pursued a dual career as public educator and broadcaster. The broadcasting portion of his career began in 1961 on student radio station WFOS. From 1965 until 1970, he served as Program Director and later Station Manager of WRVC-FM in Norfolk. In 1970, he became Operations Manager for WCPK in Chesapeake, leaving there to help start the area's first public radio station, WTGM in Norfolk (the station that was to become WHRO FM). He joined the staff of WGH-FM in 1974 as an announcer. While there, he also became Program Director and General Manager of Chesapeake Public Schools station WFOS (in 1980), and later founded the Chesapeake city/schools cable TV station, ACC 40, serving as its General Manager. Raymond holds a Bachelor of Science degree in Elementary Education/Library Science from Old Dominion University, a Masters degree in Educational Media from Virginia State University, and two Certificates of Advanced Graduate Studies: one from Old Dominion University; and, one from Virginia Tech and State University. He has completed additional coursework at the University of Virginia, Norfolk State University and James Madison University; in June 1997, Raymond received a Doctorate in Education Administration from Virginia Tech.



**STEPHEN MELILLO**  
Composer

An ASCAP Concert Awards recipient each year since 1992, Composer Stephen Melillo's more than 1140 works include 4 symphonies, several concerti and over 33-hours of Music for "Ensembles of the 3rd Millennium™." In 2016, Stephen's 4th Symphony was nominated for the *Pulitzer Prize in Music*. Winner of three 2009 *Telly* and *Ava Awards* for his 2005 Visualized Concert: **THAT WE MIGHT LIVE**, Stephen's concert-version was also nominated for the *Pulitzer*. His 15 feature film scores include the *Academy-Award-nominated 12:01PM*. With 23 CDs and 6 books on iTunes, and simply by word-of-mouth, Stephen's pioneering, self-publishing entity known as **STORMWORKS** has gone from 0 to many thousands of worldwide renderings since 1992. **STORMWORKS** begins with **SON of the STORM**.

**STEPHEN MELILLO**  
COMPOSER

The Cast recorded this work in **one day**. These gifted, talented and dedicated vocalists/actors made all of this happen in **1 day**. I am grateful to them beyond words and hope to work with each of them again. Godspeed! S