

STREET SCENE



QUEENS COLLEGE SCHOOL OF ARTS, THE AARON COPLAND SCHOOL OF MUSIC,
THE DEPARTMENT OF THEATRE, DANCE, & FASHION AND
KUPFERBERG CENTER FOR THE ARTS

present

STREET SCENE

Music by **KURT WEILL**
Libretto by **LANGSTON HUGHES**
Based on the Book by **ELMER RICE**

April 16-19, 2026
Goldstein Theatre

ALEX PAUL SHEERIN
Director

TIM CHO
Conductor

YOUN JU NAMKOONG
Music Director

RAUL ABREGO
Scenic Designer

REBECCA MING
Costume Designer

GRAHAM KINDRED
Lighting Designer

JOHN DIMAGGIO
Sound Designer

LILY NEGROPONTE
Production Stage Manager

RALPH CARHART
Production Manager

CAST OF CHARACTERS

Thurs/Sat

Daniel Klein
Annalisa Emmett
Julia Grock
William Kim

Alyssa Mener
Patrick Kraft
Abigail Ermhardt
Diego Peñate
Daisy Sheerin

Liz Byrne
Gabriel Vukelic

Tom Lee
Woojin Dong
Joy DelGiorno

Madeline Maher
Dylan Turicek

Reyna Cortez Galvan
Rebecca Barry
Bethany Leung
Jonas Lee

James Keese
Khymani Ordonez
Mica Woodburn

Sean Cousins
Patrick Kraft
Evan Batsford
Grace Cazzaniga
Michelle Menezes
Dr. James John
James Keese
Lynda Irizarry

Mr. Frank Maurrant
Mrs. Anna Maurrant
Rose Maurrant
Willie Maurrant

Mrs. Emma Jones
Mr. George Jones
Mae Jones
Vincent Jones
Queenie Jones

Mrs. Olga Olsen
Mr. Carl Olsen

Mr. Abraham Kaplan
Sam Kaplan
Shirley Kaplan

Mrs. Greta Fiorentino
Mr. Lippo Fiorentino

Mrs. Laura Hildebrand
Jennie Hildebrand
Mary Hildebrand
Charlie Hildebrand

Mr. Daniel Buchanan
Henry Davis
Grace Davis

Dick McGann
Harry Easter
Steve Sankey
Nursemaid #1
Nursemaid #2
Dr. John Wilson
Officer Harry Murphy
Marshal James Henry

Fri/Sun

Daniel Klein
Joy DelGiorno
Tiana White
William Kim

Elaina Noto
Patrick Kraft
Narissa Nagee
Diego Peñate
Daisy Sheerin

Julia Jihae Ching
Gabriel Vukelic

Tom Lee
Michal Subernat
Annalisa Emmett

Curtlyn Ifill
Dylan Turicek

Grace Cazzaniga
Mica Woodburn
Bethany Leung
Jonas Lee

James Keese
Khymani Ordonez
Rebecca Barry

Sean Cousins
Patrick Kraft
Evan Batsford
Aedri Stafford
Reyna Cortez Galvan
Dr. James John
James Keese
Lynda Irizarry

Children's Chorus: Bethany Leung, Mica Woodburn, Rebecca Barry, William Kim,
Matthias Lee, Elia Lee, Jonas Lee, Katherine White, Sia Sengupta, Kaitlyn Wong,
Juney Li (chorusmaster)

SETTING

The doorstep of a tenement on the East Side of Manhattan in 1946, on two brutally hot days.

SYNOPSIS

The opera takes place on two brutally hot New York City days in 1946. The story revolves around the affair between Anna Maurrant and the milkman, Steve Sankey, and how her husband's discovery of the affair affects her daughter, Rose, and the growing relationship she has with Sam Kaplan, their neighbor. The show portrays two days in the lives of the people in a New York City apartment building, from friendships and blossoming romances to prejudices and despair, and how hope must prevail above all in the face of suffocating darkness.

Act I

We open on an excruciatingly hot evening, where the residents of a particular apartment building are lamenting the heat. Mrs. Jones, Fiorentino, and Olsen, three residents of the building, discuss their neighbor Mrs. Maurrant's affair behind her back, rumored to be between her and the milkman, Steve Sankey. As Mr. Maurrant grows more agitated with his "radical" neighbors and his growing suspicions of his wife's affair, he lashes out at her and his children during the street's celebrations of the children graduating from school. After a tense encounter between Sankey, Mr. Maurrant, and Mrs. Maurrant, the neighbors gossip amongst themselves, which Sam Kaplan calls out as cruel before lamenting about how lonely he feels on this street.

Rose Maurrant comes home much later than expected, arm in arm with her boss, Harry Easter. He tries to charm her into leaving her family and neighbors to become a Broadway star, but she retorts that she wants true love more than anything else, including the glamorous life Mr. Easter is offering her. After Rose has a brief but explosive argument with her father about who she came home with, Mae Jones and Dick McGann arrive at the building, wild and youthful and very drunk. As they head off to continue their evening together, Vincent Jones comes home from work to harass Rose. Sam tries and fails to defend her, and Rose is only saved by Vincent's mother, Mrs. Jones returning home. Sam and Rose discuss their days with each other, ending with both of them reciting a verse from their favorite poem, "When Lilacs Last in the Dooryard Bloom'd" by Walt Whitman, before saying goodnight to each other.

Act II

It's now morning, and somehow even hotter than before. The children play a game that results in Willie Maurrant, Rose's younger brother, fighting one of the other kids, which only ends when Sam breaks up the fight. As the neighborhood awakens, Rose, Mrs. Maurrant, and Mr. Maurrant argue about each other's behavior and treatment of each other. Willie comes back from another fight, but Mrs. Maurrant cleans him up and sends him off to school. Rose comes

back out of the building and tells Sam about Harry Easter's offer, which he responds to by suggesting the two of them run away together instead, only for Mr. Easter to come by to take Rose to the company's funeral. As soon as they depart, Mrs. Maurrant invites Sankey into her apartment and draws the blinds, which alerts Mr. Maurrant when he comes home earlier than Mrs. Maurrant expected. He rushes upstairs and shoots both of them, alerting the entire surrounding area. Mr. Maurrant escapes and Rose comes back to discover what has just ensued.

Two nursemaids come by and gossip about what's happened. After some searching, Mr. Maurrant is brought back to the building in handcuffs. He expresses his regret to Rose while simultaneously unable to control his rage about the affair. The two share as tender of a moment as they can before he's taken by the police. As the crowd disperses again, Sam finally confesses his love for Rose, but her heart is closed by the hurt of what's transpired, and she's set on leaving her street, including Sam, behind forever. Mrs. Jones, Fiorentino, and Olsen start their routine again, now gossiping about Rose and Harry Easter, as she and Willie leave their street behind.

Synopsis Writer's Note

There is profound hope to be found inside this tragedy. This story is deeply human, but also deeply American; There is only one country where the diversity of people portrayed can be found coexisting in real life. While characters throughout this story face prejudice for being from certain countries, of certain religions, or of certain schools of thought, many of these characters keep fighting for light, goodness, and a better future. These are themes in many New Yorkers' lives today, and as we battle with exponentially growing conflicts, it's eerily comforting to know that we, across time and reality, are still fighting for hope in our futures amidst dire circumstances, just like the characters in this opera.

But more than a neat happy ending, this story also provides a warning to not fall victim to generational patterns. Rose Maurrant is a self-actualizing, complicated, and already traumatized young woman before we get to know her in the opera, let alone when we leave her after it's finished. She wants what's best for herself first, but while her departure from her street may be beneficial for her, Kurt Weill leaves echoes of her father in Rose's goodbye to Sam, specifically musically. She unknowingly carries the patterns that caused her father to commit an irreversible atrocity, and wants to stay far away from what she believes was the cause: love. However, by isolating herself from love, especially Sam's unconditional love, she unintentionally follows in her father's footsteps. The beacon of hope in Rose's life died with her mother, and her father's actions loom over her decisions after her mother dies. As an audience, we can only hope that Willie carried on the light his mother bestowed upon him in "A Boy Like You," for all of our sakes.

Director's Note

At its heart, *Street Scene* is a piece about our differences. It is about how we judge others for who they are, where they come from, and how they choose to live. The environment of 1946 New York City, on the hottest evening of the summer, sets the stage for a pressure cooker waiting to explode. We see these characters at their worst, their best, and everything in between.

When choosing repertoire for the Opera Studio, we look for pieces that challenge our students as musicians, as intellectuals, and as human beings. The diversity of the student body is what makes Queens College so special; the way they think, question, and interrogate this material has not only changed how I view the work, but has injected it with new life.

What remains most jarring about *Street Scene*, however, is how little has changed. In a world divided by hatred, differing views, and political uncertainty, we felt this was the perfect moment for such a piece. Immigrants are the backbone of our country, our society, and certainly this work of art. Kurt Weill himself was an immigrant who eventually became a naturalized U.S. citizen. We have chosen to preserve the charged language and upsetting nature of the original libretto because I believe strongly that art can spark change. I hope that by watching a piece that so closely mirrors society, you are challenged to think differently—and that you choose to celebrate those who are different from you rather than alienating them.

On a lighter note, I want to thank everyone who made this massive project possible. We have some of the greatest minds in New York designing, building, and producing this show. Above all, I want to thank the tremendous students of QC. They have taught me endlessly, and watching them master and assemble this production is truly my greatest artistic memory to date.

ORCHESTRA

Violin I	Aaron Ichel (concertmaster) Luis Muñoz Lancelot McCaw Alessandra Espocia Chloe Dickens Yeji Pyun Soulbin Lee	Flute	Kelly Aguilar
Violin II	Sonia Susi Alej Fred Vincent Oppedisano Brian Thompson Ryan Jablonski Nicholas Kemp Ariana Barrios Edgar Manuel De Jesus Shinlin Liao Nicholas Kemp	Oboe	Helen Villca
Viola	KatyAnn Stenner Matthew Grosso Ruby Chen Grace Rossi Mark Shrivastava Joshua Roman Emili Castro	Clarinet	Adrian Gutierrez Stephanie Bozzano Daniel Khaitov
Cello	Sean Waite River Ferrand Sara Arango ZsaZsa Zervas Angelo Lopez Alonso Restrepo	Bassoon	Ayan Khazanchi
Contrabass	John Snyder Aaron Li	Horn	Raphael Painsion Emily Chang
		Trumpet	Enzo Cetti Josh Jennings
		Trombone	Jesus Perez Michael Guaman
		Harp	Shirley Guo
		Piano/Celeste	Abhay Saha
		Timpani	Daniel Kim
		Percussion	Najee Marcelin

PRODUCTION STAFF

Assistant Director-Lynda Irizarry
Choreographer-Eliyana Abraham
Assistant Stage Managers-Alan Wong
Orchestra Manager-Dylan Ofrias
Technical Director-Will Griffith
Asst. Technical Director-Asa Leininger
Head Carpenter-Julen Barini-Brown
Carpenters-Conner Dooley, David McFaul, Duncan Mcleod
Scenic Charge-Laura Valenti
Props Supervisor-Deb Gaouette
Lighting Design Associate-Grayson DiNino
Head Electrician-Jeff Greenberg
Electrician-Henry Menestrier
Sound Install-Ben Vigus
Light Board Operator-Mia Merton
Spotlight Operators-Luis Aviles, Manjot Gill
Sound Board Operator-Chris Cortes
Wardrobe Crew- Sadiya Kalam, Jammie Perez Olmedo, Elyssa Rooplal
Props-Diana Vacca
Fly-Bishal Dahal
Supertitles-Luca Negroponte
Production Assistant-Abril Valbuena
Graphic Design-Alexandra Alvarez

AARON COPLAND SCHOOL OF MUSIC

Director- Dr. Emily Wilbourne
Associate Chair- Dr. Michael Lipsey
Assistant Chair- Dr. Mark Anson-Cartwright
Director of Vocal and Opera Studies- Dr. Sherry Overholt
Director of Administration- Thomas Lee
Office Assistant- Janice Raskin
Voice Faculty- Louis Burkot, Daniel Klein, Mary Nessinger, Dr. Sherry Overholt,
Jennifer Grimald-Toohey, Andrew Wannigman

DEPARTMENT OF THEATRE, DANCE and FASHION

Chair-Meghan E. Healey
Head of the Acting Program-Claudia Feldstein
Associate Chair and Director of Dance-Edisa Weeks
Director of Graduate Dance and International Programs-Yin Mei Critchell
Director of Fashion and Design Program-Emily Ripley

Administrative Assistant-Christina Stahl
College Assistant-Orit Zilka
Production Manager-Ralph Carhart

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