

MAGNIFICAT DAY – BROOKLYN
OCTOBER 6, 2018 – 2:15PM – KINGS THEATRE

The Seven Mysteries of Salvation



A SYMPHONIC MEDITATION IN TWO ACTS
PRESENTED BY


MAGNIFICAT
FOUNDATION

MAIN ROLES

Concept and book

Pierre-Marie Dumont

Many thanks

to Romain Lizé and Fleur Nabert without whom this production would not have been possible.

SYMPHONY

Conductor

Maestro Francesco Attardi

Orchestra

Philharmonia Orchestra of New York

Director: David Titcomb

Choir

Choirs at the College of New Jersey

Director: John Leonard

Soloists

Soprano: Jessica Beebe

Mezzo: Nicole Levesque

Cantor: Amy Suznovich

Hymns: Lorenzo Casati

DRAMA

Author

Pierre-Marie Dumont

English Translation

Lauren Butler Bergier

Revision

Fr. Romanus Cessario, O.P.

Stage Adaptation

Kevin Collins and Romain Lizé

Director

Kevin Collins

Assistant Director

Sybille Montagne

Actors

Eve and Israel: Shannon Spangler

God, the Father: Jim Morlino

Mary, Mother of God: Chloe Troast

Mary Magdalene: Madeline Mahoney

Jesus: Keith Hale

St. Paul: Michael Engberg

St. John: George W. Sarris

Lucifer: Samuel Wright Richardson

Rehearsal Stage Manager

Carolina Arboleda

Costume Designer

Lui Konno

Casting

Stephanie Klapper, CSA

A special thank you to Dan Hasse, Yuriy Pavlish, and Shakespeare in the Square.

FIRST MYSTERY
THE TRIUMPH OF EVIL



SYMPHONY

Please be seated

O FORTUNA

By Carl Orff

In 1935-1936, "O Fortuna"
was set to music by German

composer Carl Orff as a part of
"Fortuna Imperatrix Mundi," the
opening and closing movement
of his cantata *Carmina Burana*.

O FORTUNA

velut luna
statu variabilis,
semper crescis
aut decrescis;
vita detestabilis
nunc obdurat
et tunc curat
ludo mentis aciem,
egestatem,
potestatem
dissolvit ut glaciem.

Sors immanis
et inanis,
rota tu volubilis,
status malus,
vana salus
semper dissolubilis,
obumbrata
et velata
michi quoque niteris;
nunc per ludum
dorsum nudum
fero tui sceleris.

O FORTUNE,

*like the moon
you are changeable,
ever waxing
ever waning;
hateful life
first oppresses
and then soothes
playing with mental clarity;
poverty
and power
it melts them like ice.*

*Fate – monstrous
and empty,
you whirling wheel,
you are malevolent,
well-being is vain
and always fades to nothing,
shadowed
and veiled
you plague me too;
now through the game
I bring my bare back
to your villainy.*

Sors salutis
 et virtutis
 michi nunc contraria,
 est affectus
 et defectus
 semper in angaria.
 Hac in hora
 sine mora
 corde pulsum tangite;
 quod per sortem
 sternit fortem,
 mecum omnes plangite!

*Fate is against me
 in health
 and virtue,
 driven on
 and weighted down,
 always enslaved.
 So at this hour
 without delay
 pluck the vibrating strings;
 since Fate
 strikes down the strong,
 everyone weep with me!*

DRAMA

Please remain seated

THE TRIUMPH OF EVIL after Original Sin and the nostalgia for paradise lost. Eve expresses the despair of Humanity. God revives her hope.


Eve
 Shannon Spangler

God the Father
 Jim Morlino

HYMN

Please stand

- VENI CREATOR SPIRITUS -



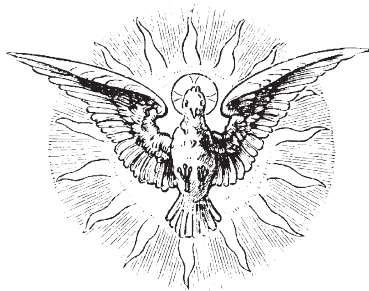
The image shows a musical staff with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of a series of quarter notes: G4, A4, B-flat4, C5, B-flat4, A4, G4. The notes are connected by a slur, indicating a single melodic line.

<i>Men</i>	1. Ve - ni	Cre -	á -	tor	Spí -	ri -	tus,	
<i>Women</i>	2. Qui dí -	ce -	ris	Pa -	rá -	cli -	tus,	
<i>Men</i>	3. Tu se -	pti -	fór -	mis	mú -	ne -	re,	
<i>Women</i>	4. Ac -	cén -	de	lu -	men	sén -	si -	bus,
<i>Men</i>	5. Ho -	stem	re -	pél -	las	lón -	gi -	us,
<i>Women</i>	6. Per	te	sci -	á -	mus	da	Pa -	trem,
<i>All</i>	7. De -	o	Pa -	tri	sit	gló -	ri -	a,

Men - tes tu - ó - rum ví - si - ta:
 Al - tís - si - mi do - num De - i,
 Dí - gi - tus pa - tér - nae déx - te - rae,
 In - fún - de a - mó - rem cór - di - bus,
 Pa - cém - que do - nes pró - tí - nus:
 No - scá - mus at - que Fí - li - um
 Et Fí - li - o, qui a mór - tu - is

Im - ple su - pér - na grá - ti - a
 Fons vi - vus, i - gnis, cá - ri - tas,
 Tu ri - te pro - mís - sum Pa - tris,
 In - fír - ma no - stri cór - po - ris
 Du - ctó - re sic te práe - vi - o,
 Te - que u - tri - ús - que Spí - ri - tum
 Sur - ré - xit, ac Pa - rá - cli - to,

Quae tu cre - á - sti pé - cto - ra.
 Et spi - ri - tá - lis ún - cti - o.
 Ser - mó - ne dí - tans gút - tu - ra.
 Vir - tú - te fir - mans pér - pe - ti.
 Vi - té - mus o - mne nó - xi - um.
 Cre - dá - mus o - mni tém - po - re.
 In sae - cu - ló - rum sae - cu - la. A - men.



SECOND MYSTERY
THE TRIUMPH OF MERCY



SYMPHONY

Please be seated

VA PENSIERO

By Guiseppe Verdi

“Va pensiero,” also known in English as the “Chorus of the Hebrew Slaves,” is a chorus from the third act of the opera

Nabucco (1842), with a libretto by Temistocle Solera, inspired by Psalm 137. It recalls the Babylonian captivity after the loss of the First Temple in Jerusalem around 500 BC.

VA, PENSIERO, sull’ali dorate;
va, ti posa sui clivi, sui colli,
ove olezzano tepide e molli
l’aure dolci del suolo natal!

Del Giordano le rive saluta,
di Sionne le torri atterrate...
O, mia patria, sì bella e perduta!
O, membranza, sì cara e fatal!

Arpa d’or dei fatidici vati,
perché muta dal salice pendi?
Le memorie nel petto raccendi,
ci favella del tempo che fu!

O simile di Sòlima ai fati
traggi un suono di crudo lamento,
o t’ispiri il Signore un concerto
che ne infonda al patire virtù.

GO, THOUGHT, on wings of gold;
go settle upon the slopes and the hills,
where, soft and mild, the sweet airs
of our native land smell fragrant!

Greet the banks of the Jordan
and Zion’s toppled towers...
Oh, my country, so beautiful and lost!
Oh, remembrance, so dear and so fatal!

Golden harp of the prophetic seers,
why dost thou hang mute upon the willow?
Rekindle our bosom’s memories,
and speak to us of times gone by!

Either, akin to the fate of Jerusalem,
give forth a sound of crude lamentation,
or let the Lord inspire you a harmony of voices
which may instill virtue to suffering.

DRAMA

Please remain seated

THE CHOICE OF ISRAEL to prepare the coming of the Savior of the world; the infidelity of the chosen people; the divine mercy which makes it so that where sin has abounded, Grace abounds all the more.

Israel

Shannon Spangler

God the Father

Jim Morlino

HYMN

Please stand

- O COME DIVINE MESSIAH -

Orch.: Lorenzo Casati / Comp.: M.A. Charpentier



Women O come, di - vine Mes -
Men O thou, whom na - tions
All Shalt come in peace and



si - ah! The world in si - lence
sighed for, whom priests and pro - phets
meek - ness, and low - ly will thy



waits — the day when hope shall sing its
long — fore - told, wilt break the ca - ptive
cra - dle be; all clothed in hu - man



tri - umph, and sad - ness flee — a - way. —
fet - ters, re - deem the long — lost fold. —
weak - ness shall we thy God - head see. —



All Dear Sa - vior, haste; come, come to earth, di - spel the



night and show thy face, and bid us hail the dawn of



grace. — O come, di - vine Mes - si - ah! The



world in si - lence waits the day when hope shall sing its



tri - umph, and sad - ness flee — a - way. — O



come, di - vine Mes - si - ah! The world in si - lence



waits the day when hope shall sing its tri - umph, and



sad - ness flee — a - way. —



THIRD MYSTERY
THE TRIUMPH OF HUMILITY



SYMPHONY

Please be seated

HALLELUJAH

By George Frideric Handel

The Hallelujah Chorus is the most famous movement of George Frideric Handel's oratorio *Messiah*. The libretto was written by Charles Jennens in 1741. He chose several passages from the Bible to tell

the story of our Savior. There is a famous story about King George II attending a royal performance of *Messiah*. When it came to the Hallelujah Chorus, he was moved by strong emotion to stand. Whenever the king stood up, everyone in his presence had to stand up, so the whole audience stood.

HALLELUJAH!

|: For the Lord God Omnipotent reigneth.

Hallelujah! Hallelujah! Hallelujah! Hallelujah! :|

For the Lord God omnipotent reigneth.

|: *Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah!*

Hallelujah! :|

The kingdom of this world

Is become the kingdom of our Lord,

And of His Christ, and of His Christ;

And He shall reign for ever and ever,

For ever and ever, forever and ever,

King of kings, and Lord of lords,

|: *King of kings, and Lord of lords, :|*

And Lord of lords,

And He shall reign,

And He shall reign forever and ever,

King of kings, forever and ever,

And Lord of lords,

Hallelujah! Hallelujah!

And He shall reign forever and ever,
 |: King of kings! and Lord of lords! :|
 And He shall reign forever and ever,
 King of kings! and Lord of lords!
 Hallelujah! Hallelujah! Hallelujah! Hallelujah! Hallelujah!

DRAMA

Please remain seated

GOD SO LOVED THE WORLD that he gave his only Son! The Incarnation of God on earth is a historical event: under the reign of Caesar Augustus, Emperor of Rome, *God made man* was born of the most beautiful and the most humble

daughter of Israel, Mary of Nazareth. The pride of Satan will be overcome by the fruit of the humility of the one who is “younger than sin.”

Mary, Mother of God
 Chloe Troast

HYMN

Please stand

- O COME ALL YE FAITHFUL -

Orch.: Lorenzo Casati / Comp.: J. F. Wade



O come, all ye
 God from —
 Sing, choirs of
 Yea, Lord, we



faith - ful, joy - ful and tri - um - phant! O
 God, — Light — from — Light, —
 an - gels, sing in ex - ul - ta - tion,
 greet thee, born this hap - py mor - ning;



come ye, o come ye to Be - thle-hem!
lo, he ab - hors not the vir - gin's womb;
sing, all ye ci - ti - zens of heav'n a - bove:
Je - sus, to thee be all glo - ry giv'n;



Come and be - hold him, born the King of
Ve - ry God, be - got - ten, not cre -
"Glo - ry to God, glo - ry in the
word of the Fa - ther, now in flesh ap -



an - gels; o come, let us a - dore him, o
a - ted;
high - est!"
pear - ing;



come, let us a - dore him, o come, let us a -
D.S.



dore him, Christ the Lord!

FOURTH MYSTERY

THE TRIUMPH OF DIVINE COMPASSION



SYMPHONY

Please be seated

WIR SETZEN UNS MIT TRÄNEN NIEDER

By Johann Sebastian Bach

Wir setzen Tränen nieder is the final chorus of the *Saint Matthew Passion*, a sacred oratorio written by Johann Sebastian Bach in

1727. It sets chapters 26 and 27 of the Gospel of Matthew to music, with interspersed chorales and arias. It is widely regarded as one of the masterpieces of classical music.

WE SIT DOWN WITH TEARS

And call to you in your tomb

Rest gently, gently rest!

Rest, you exhausted limbs!

Your grave and tombstone

For our anguished conscience shall be

A pillow that gives peace and comfort

And the place where our souls find rest.

With the greatest content there our eyes will close in sleep.

DRAMA

Please remain seated

AND BEHOLD, after the human birth of God, a new historical event, even more inconceivable, has come: the death of God! Yes, it is true: the eternal and all-powerful God has been despised, humiliated, struck, bruised, crushed, crucified, killed, pierced, annihilated... Keeping the Promise of his

Covenant with humanity at all costs, the Creator God has truly made himself Compassion, to the end. Taking upon himself all the consequences of our sins, he fully lived our anxieties, our sufferings, and our agonies, finally embracing even death itself.

Mary Mother of God

Choe Troast

HYMN

Please stand

- O SACRED HEAD -

Orch.: Lorenzo Casati / Comp.: Johann Sebastian Bach



O sa - cred head, sur -
I see thy strength and
In this, thy bit - ter



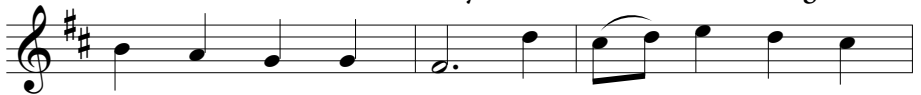
round - ed by crown of pierc - ing thorn! O
vi - gor, All fa - ding in the strife, And
pas - sion, Good Shep - herd, think of me with



blee - ding head, so woun - ded, Re - viled and put to
death with cru - el ri - gor, Be - reav - ing thee of
thy most sweet com - pas - sion, un - wor - thy though I



scorn! Death's pal - lid hue comes o'er thee, the
life; O ag - o - ny and dy - ing! O
be: be - neath thy cross a - bid - ing For -



glow of life de - cays; yet an - gel hosts a -
love to sin - ners free! Je - sus, all grace sup -
ev - er would I rest, in thy dear love con -



dore thee, and trem - ble as they gaze. ____
ply - ing, O turn thy face on me. ____
fi - ding, and with thy pres - ence blest. ____

FIFTH MYSTERY
THE TRIUMPH OF THE SON OF MAN



SYMPHONY

Please be seated

RESURRECTION

By Gustav Mahler

Orchestra and choir will perform the final chorus of Symphony N°2 by Gustav Mahler, known as the *Resurrection Symphony*.

O BELIEVE,

*You were not born for nothing!
Have not for nothing, lived,
suffered!*

*What was created
Must perish,
What perished, rise again!
Cease from trembling!
Prepare yourself to live!*

*O Pain, You piercer of all things,
From you, I have been wrested!
O Death, You conqueror of all
things,
Now, are you conquered!*

It was written between 1888 and 1894, and first performed in 1895. It was his first major work that established his lifelong view of the beauty of the afterlife and Resurrection.

*With wings which I have won
for myself,
In love's fierce striving,
I shall soar upwards
To the light which no eye has
penetrated!*

*Die shall I in order to live.
Rise again, yes, rise again,
Will you, my heart, in an in-
stant!
That for which you suffered,
To God shall it carry you!*

DRAMA

Please remain seated

FOR THE FIRST TIME in history, a man has risen from the dead, not to die again. Reliable witnesses met him in his glorious body. Yes, Jesus is truly risen! Henceforth, and until the end of time, he shares with us his living body in glory,

in order to make it possible for us to enter into communion with his divinity and share in his Resurrection.

Jesus

Keith Hale

Mary Magdalene

Madeline Mahoney

HYMN

Please stand



Thine is the glo - ry,
Lo! Je - sus meets us,
No more we doubt thee,



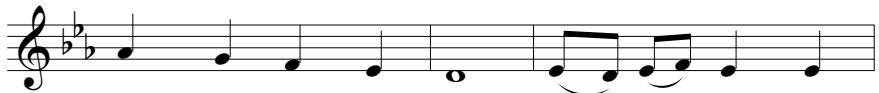
ris - en, — conque - ring Son; end - less is the
ris - en — from the tomb; lov - ing - ly he
glo - rious Prince of life! Life is — naught with -



vic - tory thou o'er death hast won.
greet us, scat - ters fear and gloom.
out thee; aid us in our strife.



An - gels — in bright rai - ment
Let — his — Church with glad - ness
Make — us — more than con - querors,



rolled the stone a - way, kept the fold - ed
hymns of tri - umph sing, for — her Lord now
through thy death - less love: bring us — safe through



grave - clothes where thy — bo - dy lay.
liv - eth: death hath lost its sting.
Jor - dan to thy — home a - bove.



Thine is the glo - ry, ris - en, conque - ring Son; end - less is the



vic - tory thou o'er death hath won.

SIXTH MYSTERY

THE TRIUMPH OF THE NEW COMANDMENT



SYMPHONY

Please be seated

CREDO

By Giacomo Puccini

This is the third part of a *Credo* written in 1878 as a single

ET ITERUM VENTURUS EST

cum gloria, iudicare vivos et mortuos, cuius regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit. Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per prophetas.

Et unam, sanctam, catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum.

work by the greatest composer of Italian opera after Verdi. In 1880, this Credo was included in the *Messa di Gloria*.

HE WILL COME AGAIN IN GLORY

to judge the living and the dead and his kingdom will have no end.

I believe in the Holy Spirit, the Lord, the giver of life, who proceeds from the Father and the Son, who with the Father and the Son is adored and glorified, who has spoken through the prophets.

I believe in one, holy, catholic and apostolic Church. I confess one Baptism for the forgiveness of sins.

DRAMA

Please remain seated

HOW IS IT POSSIBLE to recognize, with confidence, a good Christian (according to Jesus' criteria)? In fact, there is only one criterion: "*As I have loved you, so you also should love one another. This is how all will know that you are my disciples*" (John 13:34-35). But to love as Jesus loved us—that is to say—as God has loved us, what is it? How far can it lead us?

To love others as oneself is not easy, but it is possible. But to love as Jesus—is it humanly possible? And what if it were the only really effective thing we could do for the glory of God and the salvation of the world?

Jesus

Keith Hale

St. Paul

Michael Engberg

HYMN

Please stand

- ABIDE WITH ME -

Orch.: Lorenzo Casati / Comp.: William H. Monk



A - bide with me, fast
Swift to its close ebbs
I need thy pre - sence
I fear no foe with
Hold thou thy cross be -



falls the e - ven tide, — the dark - ness
out life's lit - tle day, — earth's joy grow
eve - ry pas - sing hour; — what but thy
thee at hand to bless, — ills have no
fore my clos - ing eyes, — shine through the



deep - ens: Lord, with me a - bide.
dim, its glo - ries pass a - way,
grace can foil the temp - ter's power?
weight, and tears not bit - ter - ness.
gloom and point me to the skies.



When o - ther hel - pers
change and de - cay in
Who, like thy - self, my
Where is Death's sting? Where,
Heaven's mor - ning - breaks, and



fail and com - forts flee, Help of the
all a - round I see; oh, thou who
guide and stay can be? Through cloud and
Grave, thy vic - to - ry? I tri - umph
earth's vain sha - dows flee; in life, in



help - less, oh, a - bide with me.
chang - est not, a - bide with me.
sun - shine, Lord, a - bide with me.
still, if you a - bide with me.
death, oh Lord, a - bide with me



SEVENTH MYSTERY
THE ULTIMATE TRIUMPH OF LOVE



SYMPHONY

Please be seated

DIES IRAE

By Giuseppe Verdi

The orchestra and choir will perform the first three verses of the *Dies irae* from the *Messa da Requiem* (funeral Mass) by Giuseppe Verdi. This Mass

setting was composed in memory of Alessandro Manzoni, an Italian poet and novelist whom Verdi admired. The first performance, at the San Marco church in Milan on May 22, 1874, marked the first anniversary of Manzoni's death.

DIES IRAE, DIES ILLA

solvat saeculum in favilla,
teste David cum Sibylla.

Quantus tremor est futurus,
quando iudex est venturus
cuncta stricte discussurus!

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

DAY OF WRATH, DAY THAT

*will dissolve the world into burning coals,
as David bore witness with the Sibyl.*

*How great a tremor is to be,
when the judge is to come
briskly shattering every (grave).*

*A trumpet sounding an astonishing sound
through the tombs of the region
drives all (men) before the throne.*

DRAMA

Please remain seated

WHO WILL BE SAVED? Will there be many people in Hell? And my spouse, my children, my loved ones, those whom I cherish but who don't lead lives worthy of the promises of our Lord? Can they be damned? And am I so sure that I will go

to heaven? One thing is certain: we will all be judged on love, by Him who is Love.

Saint John

George W. Sarris

Lucifer

Samuel Wright Richardson

HYMN

Please stand

- SING WITH ALL THE SAINTS -

Orch.: Lorenzo Casati - L. van Beethoven / Comp.: Ludwig van Beethoven



Women Sing with all the saints in glo - ry,
All O what glo - ry, far ex - ceed - ing
All Life e - ter - nal! Heaven re - joic - es:



sing the re - sur - rec - tion song!
all that eye has yet per - ceived!
Je - sus lives, who once was dead.



Death and sor - row, earth's dark sto - ry,
Ho - liest hearts, for a - ges plea - ding
Join we now the death - less voi - ces;



to the for - mer days be - long.
ne - ver that full joy con - ceived.
child of God, lift up your head!



All a - round the clouds are__ break - ing,
God has pro - mised, Christ pre - pares it,
Pa - triarchs from the di - stant a - ges,



soon the__ storms of time shall cease; in__
there on__ high our wel - come waits. E -
saints all__ long - ing for their heaven, pro -



— God's like - ness we, a - wak - ing,
 - very hum - ble spi - rit shares it;
 - phets, psalm - ists, seers and sa - ges,



know the e - ver - la - sting peace.
 Christ has passed th'e ter - nal gates.
 all a - wait the glo - ry given.



All a - round the clouds are__ break - ing,
 God has pro - mised, Christ pre - pares it,
 Pa - triarchs from the di - stant a - ges,



soon the__ storms of time shall cease; in__
 there on__ high our wel - come waits. E -
 saints all__ long - ing for their heaven, pro -



— God's like - ness we, a - wak - ing,
 - very hum - ble spi - rit shares it;
 - phets, psalm - ists, seers and sa - ges,



know the e - ver - la - sting peace.
 Christ has passed t'e - ter - nal gates.
 all a - wait the glo - ry given.



Life e - ter - nal! O what won - ders crowd on faith; what joy__ un -



known, when, a - midst earth's clos - ing thun - ders,

ff

that bright por-tal, see that glow-ing fir-ma - ment; know,

sf

— with thee, o God im - mor - tal, "Je - sus Christ whom

thou hath sent!" O to en - ter that bright por - tal,

ff

see that glow-ing fir-ma - ment; know, — with thee, o

sf

God im - mor - tal, "Je - sus Christ whom thou — hath

8

sent!"

BIOGRAPHIES

Madeline Mahoney (Mary Magdalene) is an NYC and Boston-based actor, improviser, and writer, as well as a co-producer/host of *Serials* at The Flea Theater. Recent theater: *ms. estrada* (The Flea Theater; dir. Michelle Tattenbaum), *Neighborhood 3* (The Flea Theater, dir. Joel Schumacher), *The Merchant of Venice* (Punchclub in NYC, and int'l production in Florence). Film/TV: *Misguided* (dir. Ben Botwick), *The Tankhouse Theater* (SeriesFest 2018, dir. Noam Tomasshoff), *Hostess* (Funny or Die, dir. Chelsea Frei). Madeline is a recent grad of NYU/Tisch, training at Stella Adler and Stonestreet, and continues improv in advanced study at UCB. www.madelinemahoney.com

George W. Sarris (St. John) has been the principal spokesman for commercials, industrial films, and trade shows for companies such as AT&T, IBM, Sprint, and Puffs Tissues. He's narrator of *The Holy Bible NIV*, and creator of an award-winning one-man show and audio series, *The World's Greatest Stories*. His book, *Heaven's Doors: Wider Than You Ever Believed!*, received the Silver Medal in Theology at the 2018 Illumination Awards.

Jim Morlino (God the Father) With a BA in Music from the University of San Diego, and an MFA in Drama from U.C. San Diego, Jim has a career as an actor, producer, writer, and director spanning forty years. Two of his award-winning independent feature films, *St. Bernadette of Lourdes*

and *The War of the Vendée*, have been broadcast worldwide on EWTN. Jim and his wife, Frances, and their six children live in Danbury, Conn.

Shannon Spangler (Eve, Israel) is thrilled to be performing at the legendary Kings Theatre! Theatre: *Romeo y Julieta* staged reading as Juliet (The Guthrie), *Red Light Winter* (ITSELF: Warsaw, Poland). Film/TV: *Room 16*, *A Nightmare Wakes*, *Suburbia*. Filmmaker: *The Disenchantment of a Young Adult and a Wild Child*, which premiered this year at HollyShorts Film Festival. BFA: NYU Tisch. She is a meticulous planner and avid reader and runner. www.shannonspangler.com.

Chloe Troast (Virgin Mary) is a student of the Gallatin School at NYU studying performance and drama. She was recently seen in the NYU Reality Show at the Barclays Center and as Ophelia in the Shakespeare in the Square production of *Hamlet*. She is a comedian and writer who performs at The Pit, UCB, and other comedy venues around New York. Thank you to Kevin and the entire team at MAGNIFICAT for this wonderful experience.

Keith Hale (Jesus) is an NYC-based actor, originally from Houston, Texas. Regional credits include *Romeo & Juliet* (Commonwealth Shakespeare), *Henry V* (NYC Shakespeare Convention) and *Dead Special Crabs* (Fundamental Theater Project). Most recently Keith returned from a na-

tional tour with *Speak About It*: a show about sexual health and education, performed for college first-years around the country.

Samuel Wright Richardson (Lucifer) is a graduate of the Stella Adler Studio of Acting through NYU Tisch. He loves doing classical work and has appeared in three Shakespeare plays this year (*Julius Caesar* as Cassius, *Romeo and Juliet* as Paris/Tybalt/Prince, and *Twelfth Night* as Malvolio). He is thrilled to be a part of MAGNIFICAT's Jubilee.

Michael Engberg (St. Paul) NYC-based Indiana native, appeared as Bradley, the lead villain of the feature-film *Airtight*. Theatre credits include: *Olympics Uber Alles*, *Look Homeward Angel*, *Henry V*, *As You Like It*, *Romeo & Juliet*, and *Brighton Beach Memoirs*. Michael has studied with acting teachers Wynn Handman and Academy award-winning actress Mercedes Ruehl. His greatest influences are the late, great Shakespearean genius, John Barton, and wrestling legend Dan Gable.

Kevin Collins (Director): Acting credits include roles with the Peter Hall Company, Théâtre de l'Ange Fou, Blue Raincoat, Wilma Theatre, Lyric Belfast, Abbey Peacock, West End London, McCarter Theatre. Film: *Munich*; *Baby Mama*; *Infinite Justice*. Television: *Law & Order*, *The Blacklist*, *Blue Bloods*, *Person of Interest*, *Believe*. Directing and teaching: National Theatre School of Canada, Italia Conti drama school, first Irish Festival NYC, L'École de Mime Corporel Dramatique, London.

Carolina Arboleda (Rehearsal Stage Manager) Her most recent credits include Parity Productions & New Perspectives Theatre Company's (NPTC) production of *She Calls Me Firefly*. She has frequently collaborated as a Stage Manager for NPTC, La Micro Theatre, Snapped Productions, and Hunter College, among others. She is delighted to be collaborating for the first time with The MAGNIFICAT Foundation.

Sybille Montagne (Assistant Director): Passionate about theatre and acting. Acting lessons at the City Academy in London, UK and at the Philanthropos Institute in Fribourg, Switzerland. Featured in a video clip "Your secret you" by Kai Fish. Played Lady Macbeth in *Macbeth* directed by Sifreine Michel. Acted in *Gabbatha* by Fabrice Hadjadj. Currently a business strategy student in France.

