

CCM
PLAY SERIES
PRESENTS

ANTIGONE

Greek Text by Sophocles
Original Score by Ellen Harrison
Scene Translations by Oliver Taplin

May 7 - 8, 2026
Cohen Family Studio Theater

University of 
CINCINNATI | COLLEGE-CONSERVATORY
OF MUSIC

UNIVERSITY OF CINCINNATI COLLEGE-CONSERVATORY OF MUSIC
DIVISION OF THEATRE ARTS, PRODUCTION AND ARTS ADMINISTRATION
PRESENTS

ANTIGONE

Greek Text By
Sophocles

Original Score by
Ellen Harrison

English Scene Translations by
Oliver Taplin

Technical Director
Blake Yavuz*

Directors
Anna Conser
Brant Russell
Samuel Stricklen

Production Stage Manager
Bethany Untener*

Lighting Designer
Kassidy Schley*

Lead Choreographer
Caitlin Hines

Costume Designer
Maura Kesterson*

Scenic Designer
Ella Stumpf*

Assistant Choreographer
Ryan Miller*

Props Manager
Emilia Buckley*

Sound Designer
Daniel Massey*

Music Directors
Anna Conser
Ellen Harrison

Fight and Intimacy Director
K Jenny Jones

***Denotes CCM Student**

Run time will be approximately 100 minutes without an intermission.

Oxford University Press, Great Clarendon Street, Oxford, OX2 6DP, United Kingdom

Oxford University Press is a department of the University of Oxford. It furthers the University's objective of excellence in research, scholarship, and education by publishing worldwide. Oxford is a registered trade mark of Oxford University Press in the UK and in certain other countries.

© Oliver Taplin 2020. The moral rights of the author have been asserted. Oliver Taplin's translation of *Antigone* is reproduced with permission of the Licensor [Oxford Publishing Limited (Academic)] through PLSclear.

Flash photography, video and audio recording of performances is prohibited without prior written approval from CCM.

Notice of Nondiscrimination
uc.edu/about/policies/non-discrimination

DIRECTOR'S NOTE

As a scholar who studies the tragic chorus, I am grateful to have been able to work alongside Samuel and Brant on this production. Below, I offer some context for our framing of *Antigone*, explaining how what might seem 'new' to today's audiences is in fact the most historical.

In ancient Athens, tragedy was performed as a religious ritual honoring Dionysus, god of wine and theater. Participants transformed themselves – with masks and costumes – into characters from a distant past. By reenacting old stories, Athenians reflected on contemporary injustices in their own society. If Classical drama remains timeless, it is only because each new generation takes on the same roles and reenacts the same injustices – on stage and off.

At the same time, tragedy was emphatically musical: a series of choral odes divided by spoken scenes. Tragic 'poets' created these odes themselves, integrating words, music, and movement into what Wagner would later label a *Gesamtkunstwerk* ('total artwork'). Dramatic meaning was not diminished by the spectacle of performance; it was communicated through the spectacle itself. In this sense, the *Antigone* found in books is a mere fragment of Sophocles' original creation.

This performance seeks to resurrect that lost choral creation based on careful study of the text that survives. In the odes of *Antigone*, the lyrics are composed in paired stanzas performed with the same melody and dance rhythms, framing the songs as a series of doubled repetitions. As you will see in the performance, this inescapable cycle of repetitions mirrors the alternations of tragic fate, in which every human action leads to its matching reaction. For Creon and Antigone, this might mean that Hope ends in Doom, but luckily for us – as for the ancient Athenians – this sober message comes wrapped in intoxicating song and dance. Enjoy!

~ Dr. Anna Conser

CONTENT WARNINGS

Please note that *Antigone* includes themes of suicide and death.

A NOTE FROM THE CHAIR

None of the students onstage came to the University of Cincinnati to study song and dance. Most of them came to study acting. Three of them are classicists. As Dr. Conser, Professor Stricklen, and I cooked up the idea for this production, the primacy of the choral song and dance emerged quickly in our conversations. We knew this would be a stretch for the student performers: they're dancing, they're singing, and a lot of that singing is in Greek. I'm beyond proud of these students for tackling these new performance challenges with an open heart. And I'm grateful that we can produce a piece like this at UC - the depth of expertise from various departments at CCM as well as Classics is manifest in every moment of this performance. I hope you enjoy seeing it as much as we've enjoyed creating it.

~ Brant Russell, Acting Department Chair

A NOTE ON THE MUSIC

The score for this production combines detailed scholarship and artistic ingenuity. Ancient Greek is a naturally musical language, and the ancient songs that survive on papyri and inscriptions often align the melody with the words' natural pronunciation. While the melodies for tragic odes were not written down with notation, Dr. Conser's research has shown that the sounds of the surviving lyrics preserve important elements of their original melodies.

Composer Ellen Harrison has insightfully developed her score around these fragmentary melodic patterns, working from a detailed melodic analysis of the Greek lyrics. Following ancient practice, every quarter and eighth note reflects the words' natural rhythm; every melodic rise and fall follows the intonation of the original pitch accents. While Ellen's scales and harmonies are chosen to create meaning for a modern audience, the musical design also owes much to Sophocles. This strange collaboration between a living composer and one long dead - a scholarly séance of sorts - produces a score that is both very old and very new.

THE COMPANY

Ismene, Tiresias Dinithi Kaushani
Creon Nikolai Gray
Haemon, Eurydice Dash Green
Antigone, Messenger Kiki Hellerman
Guard Victor Brame
Chorus Bryce Nevison, Lauren Grammer, Sam Hopper,
Katie Reeser, Ryan Miller, Sydnee Metzinger, Makena Tingle
Katherine Griffith, Sara Baldwin, Ben Krietemeyer
Understudies Adrian Kalish-Demaris, Audrey Schohan

COMPANY PROFILES

Student bios are organized by major and department, and within each section, they are listed alphabetically by name. The bios on this page include A&S Classics and CCM Acting, Ballet, Musical Theatre, Opera and Voice students.

ccm.uc.edu/programs/bios

ACKNOWLEDGMENTS

This production was made possible in part through generous support from the UC Classics Department and UC Graduate College.

We thank the Society for Classical Studies for their Ancient Worlds Modern Communities Grant, which supported the composition and recording of the musical score.

MUSICAL SELECTIONS

Performed in Ancient Greek, using Sophocles' original lyrics, rhythms, and melodic contours

Composer
Ellen Harrison

Lead Choreographer
Caitlin Hines

Assistant Choreographer
Ryan Miller

SONG LIST

Parodos: "Ray of Sun" (Aktis Aeliou)
Stasimon 1: "Many Wonders" (Polla ta Deina)
Stasimon 2: "Happy Are Those" (Eudaimones Hoisi)
Stasimon 3: "Desire Unconquered" (Eros Anikate)
Antigone's Kommos
Stasimon 4: "Danae Also Suffered" (Etra Kai Danaas)
Stasimon 5: "God of Many Names" (Poluonume)
Creon's Kommos

CHOREOGRAPHERS

Parodos	Anna Conser
Stasimon 1 & 2	Caitlin Hines
Stasimon 3 & 4	Samuel Stricklen
Stasimon 5	Ryan Miller
General Revisions	Caitlin Hines

**Chorus Course
Teaching Assistant**
Giulia Brugnoli

Supertitles Assistant
Cason Willman

ORCHESTRA ROSTER

Music Directors

Anna Conser and Ellen Harrison

Music Assistance

Megan Steigerwald Ille and Meggie Moyer

The orchestra is pre-recorded,
with recording and mixing by Sound Designer Daniel Massey.

Conductor

Aik Khai Pung

Violin

Riki Nagai

Cello

Yunbei Liu

Oboe

Yo Shionoya

Bassoon

Ethan Surles

Percussion

Peter Loferski

PRODUCTION STAFF

Technical Director Blake Yavuz
Production Stage Manager Bethany Untener
Assistant Stage Managers Lily Landoch, Mary Scott
Assistant Production Managers Bethany Untener, Ali Fishbain
Assistant Costume Designer Bella Landingham
Wardrobe Supervisor Aiden Berchtold
Wardrobe Crew Maura Kesterson
Assistant Lighting Designer Will Everson
Production Electricians Carmella Somich, Ben Niemczyk
Scenic Charge Artist Jessica Secret
Set/Props Running Crew Cassiopeia Motschenbacher
Associate Sound Designer Jacob Gers
A1 Juliette Bernheisel
Supertitle Projectionist Mary Scott

PRODUCTION PROFILES

Student bios are organized by major and within each section they are listed alphabetically by name. The bios on this page include Costume Design and Technology, Lighting Design and Technology, Make-Up and Wig Design, Sound Design, Stage Design, Stage Properties, Stage Management and Technical Production.

ccm.uc.edu/programs/production-bios

FACULTY AND STAFF

Faculty and staff bios are organized by department and within each section they are listed alphabetically by name.

CCM TAPAA Faculty

ccm.uc.edu/overview/directory.html#theatre

UC Classics Faculty

classics.uc.edu/humanities/classics/faculty-staff

Composer: Ellen Ruth Harrison

www.ellenruthharrison.com