The University of Michigan, School of Music, Theatre & Dance
University Opera Theatre

presents

Eugene Onegin

Music by Pyotr Ilyich Tchaikovsky
Text by Konstantin Shilovskiy and Pyotr Ilyich Tchaikovsky
based on Aleksandr Sergeyevich Pushkin’s novel in verse

Eugene Onegin was first performed by the students of the Moscow Conservatory of Music on March 29, 1879.

Director Joshua Major
Conductor Martin Katz
Assistant Conductor‡ Oriol Sans
Scenic Design Gary Decker
Costume Design Rachel Laritz
Lighting Design Nancy Schertler
Wig Designer Erin Kennedy Lunsford
Russian Diction Coach Natalia Challis, Timothy Cheek
Chorus Master Jason Harris
Choreographer Linda Goodrich
Repétiteurs Joel Ayau, Stephanie Rhodes
Stage Manager Cassandra Flowers

Setting:
Acts I & II — The Russian countryside in the 1820s Act III - St. Petersburg
There will be two intermissions.

‡Mr. Sans will conduct the performance on Saturday, November 15, 2008

Latecomers will be seated at a suitable break or scene change. As a courtesy to others, please set pagers to silent mode. Cellular phones and electronic watch alarms should be turned off so that will not interrupt the performance. Photography, audio recording, and videotaping of any kind are not permitted due to copyright restrictions. Flash photography endangers performers by causing momentary blindness.

A very special thanks to the Friends of Opera for their support and purchase of the student performer’s vocal scores for these performances.

The School of Music, Theatre & Dance acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.
CAST OF CHARACTERS (in order of appearance)

Nov. 13 & 15, 2008

Tatyana, daughter of Madam Larina.................................................. Rhea Olivaccé ................................................................. Janai Brugger
Olga, her sister................................................................. Cynthia Brundage ................................................................. Monique Holmes
Madame Larina, a widowed landowner ...Melody Wilson .... Kristin Eder
Filipievna, the family’s old nurse.......................... Amanda Cantu ..... Priscilla Jane Smith
Vladimir Lensky, a poet..................................................... Bernard D. Holcomb ...... Juan Héctor Pereira
Eugene Onegin, a friend of Lensky ...................... Wes Mason .... George Cornelius
Captain Triînov, a guest of Madame Larina...... Joseph Roberts .... Brandon C. S. Hood
Monsieur Triquet, an old friend of the Larina’s ...... José García .......... Austin Stewart
Zaretsky, a retired officer ........................................ Joseph Roberts ...... Brandon C. S. Hood
Guillot, Onegin’s valet ........................................ Andrew Coniglio .... Andrew Coniglio
Prince Gremin........................................................................... Edward Hanlon .......... Jesse Enderle

Ensemble........................................................................ Kathy Ball, Michael Bigelow, Joshua Borths,
................................................................. Anthony Bucci, Andrew Coniglio, Noel Franklin, Brad Goad, Margaret Grady,
................................................................. Brandon Grimes, Ali Hodges, Lauren Hood, Sarah Hucal, Yasas Jayawardena,
................................................................. Alex Kozak, Andrew Kurland, Heidi Madagame, Michael Madigan, Mary Martin,
................................................................. Catherine Nix, Sarah Paquet, Heather Quillen, Kelly Ritter, Elyse Smith,
................................................................. M. Davis Smith, Olivia Thompson, Nicholas Ward, Jeff Wilkinson

Orchestra

Violin I........Jean-Hee Lee‡, Amy Cave,  
.................. Nadya Hill, Ariel Kennedy,  
.................. Paige Kossuth, Paula Muldoon,  
.................. Jaya Varma, Daniel Winnick
Violin II............. Joachim Stepniewski*,  
........................ Dan Blumenthal,  
........................ Sophie Cash-Goldwasser, Allison Cregg,  
........................ Ashley Dyer, Hezekiah Leung
Viola......... Amy Mason*, Juliet Dawson,  
.................. Dana Huyge, Stephanie Kirwan
Violoncello .............. Michelle Lewis*,  
........................ Madeline Huberth, Travis Kulwicki
Double Bass............... Cody Rex*,  
........................ Christine Craddock
Flute ....... Erin McKibben, Rachel Woolf  
Oboe...............Kaycee Ware, Emily Cappo  
Clarinet . David Snyder, Leslie Weinstein
Bassoon........................................ Matthew Morris,  
........................ Conner Howell

Horn....Zachary Wasserman, Samuel Rast,  
........................................... Chris Jackson, Sarrah McCoy
Trumpet...... Alex Fioto, Jefferson Klocke
Tenor Trombone .............. James Ginn, 
........................................... Michael Steiger
Bass Trombone.......Christopher Hernacki
Timpani ......................... Tom Bowden
Harp...................................... Brittany DeYoung

Production Staff

Director of Orchestras...... Kenneth Kiesler
Assoc. Dir. of Orchestras ... Andrew George
Managing Director ........ David Aderente
Personnel Manager ......... Lee-Adam Walck
Equipment .................... Ryan Reynolds, 
........................ Matthew Setzler

‡ Concertmaster   *Principal
FROM THE CONDUCTOR

The first thing I said when Joshua Major invited me to conduct Eugene Onegin was a resounding “I’d love to!” The very next sentence out of my mouth was “We have to get Mrs. Challis on board or forget it!” I know that this production owes so much to this dear lady, and I’m so thrilled that she agreed to work with the singers and with me. This opera bears perhaps the most public fruit of Natalia Challis’ devotion to all things Russian, but it is by no means a departure for her to become involved with our School of Music, Theatre & Dance. Ever since I arrived in Ann Arbor, she has made herself available to anyone working on Russian repertoire. She is as tireless as she is generous, and countless operatic scenes, song-cycles, and operatic arias have benefited from her expertise. This expertise is not simply in helping us to make the correct sounds; for anyone smart enough to ask for her help, Mrs. Challis re-creates the whole atmosphere of whichever Russian period and location is involved: the manners, the customs, the whole “feel” of the daily life. One understands text and music from a deeper perspective, and our imaginations begin to take wings.

Everyone on stage tonight (plus a director in the audience and a conductor in the pit) feels the same: Большое Спасибо!, dear Natalia. Thanks for helping to make this happen.

— Martin Katz

FROM THE DIRECTOR

Normally in these ‘Director’s notes’ I am inclined to write something about the performance you are about to see in order to clarify my point of view, or to help you enter the spirit of the evening ahead. In this instance I find no words that the production doesn’t make redundant. All of what you need to know is in front of you. This profound story of unreciprocated passion has captured the hearts of all of us who have contributed to this production.

I would like to take a moment to express my deep respect and admiration to our faculty, our production staff and most important, our students. Our instrumental teachers, our voice teachers, our conductor, our coaches, our production staff all bring a level of understanding and professionalism that is humbling. In particular, I would like to acknowledge the extraordinary work of Martin Katz, whose mastery of Russian and musical insight has been our guiding spirit.

However, the most inspiring part of this experience has been our students. Imagine at twenty-one years of age being assigned to sing a major role in a language that is completely foreign and told that in six months you will bring this before the public! They have mastered the language, the music and entered into the spirit of the production without hesitation. Their dedication, and ability to embrace this project has been awe-inspiring. It has been an honor to be guiding a project with such a superlative group of young singers. I can only hope that their efforts will cross the proscenium and stir your hearts as deeply as they have stirred mine.

— Joshua Major
ACT I

On the country estate of the widowed Madame Larina, the peasants return from the fields celebrating the harvest with song and dance. Madame Larina’s daughter Olga teases her older sister Tatyana for avoiding the festivities; Tatyana prefers her romantic novels. Olga’s suitor, the poet Lensky, arrives with his friend Eugene Onegin and declares his love for Olga. Onegin strolls through the garden with Tatyana and asks how she doesn’t get bored with country life. Unnerved by the handsome and elegant stranger, Tatyana answers with difficulty.

In her bedroom, Tatyana persuades her reluctant nurse Filipievna to tell her of her first love and marriage. Tatyana admits she is in love. She sits up the entire night writing a passionate letter to Onegin. When day breaks, she gives the letter to Filipievna for her grandson to deliver.

A group of women sing as they work in the Larina’s garden. Tatyana appears, nervous, followed by Onegin who asks that she hear him out patiently. He admits he was touched by her letter, but adds that he would quickly grow bored with marriage and can only offer her friendship. He coldly advises her to better control her emotions in the future, lest another man take advantage of her innocence.

ACT II

Some months later, a party is underway in the Larina’s house for Tatyana’s name day. Onegin dances with Tatyana but is bored by the provincial ways of the country people. Annoyed with Lensky for having dragged him there, Onegin dances with Olga, who is momentarily distracted by the charming man. Monsieur Triquet, Tatyana’s French tutor, serenades her with a song he has written in her honor. When the dancing resumes, Lensky jealously confronts Onegin and accuses him of flirting with Olga. Madame Larina begs the men not to quarrel, but Lensky cannot be calmed and Onegin accepts his challenge to a duel.

Lensky waits for Onegin at the appointed spot at dawn. He reflects on the folly of his brief life and imagines Olga visiting his grave. When Onegin finally arrives, he and Lensky both admit that the duel is pointless but honor must be satisfied. The duel is marked off and Onegin kills Lensky.

ACT III

Several years later, at a ball in the Gremin Palace in St. Petersburg, Onegin reflects bitterly on the fact that he has traveled the world seeking some meaning in life, and all his efforts have led him to yet another dull social event. Suddenly he recognizes Tatyana across the ballroom, dressed in a beautiful gown and bearing herself with great dignity. Questioning Prince Gremin, he learns that Tatyana is now Gremin’s wife. The older man explains that he married Tatyana two years previously and describes Tatyana as his life’s salvation. When Gremin introduces Onegin, Tatyana maintains her composure but excuses herself after a few words of polite conversation. Onegin is stunned to realize that he is in love with Tatyana.

Tatyana is distressed when she receives an impassioned letter from Onegin. He rushes in and falls at her feet, but she maintains her control, asking him if he desires her now for her wealth and position. She recalls the days when they might have been happy, but that time has passed. Onegin repeats he is in love with her. Faltering for a moment, Tatyana admits that she still loves him, but she will not leave her husband and ruin her life. She leaves him regretting his bitter destiny.

— Metropolitan Opera
In a small town with no reputable young women, one reluctant young man is drafted as the May King until opportunity knocks with hilarious consequences.

David Daniels, Metropolitan Opera star and SMTD alumnus, in the title role of University Opera Theatre’s 1991 production of Albert Herring

ALBERT HERRING

A comic opera in three acts
Music by Benjamin Britten • Libretto by Eric Crozier
after Guy de Maupassant’s short story Le rosier de Madame Husson

Directed by Robert Swedberg
University Philharmonia Orchestra conducted by Israel Gursky
Sung in English with projected supertitles

March 19 at 7:30 PM • March 20 & 21 at 8 PM • March 22 at 2 PM
Lydia Mendelssohn Theatre • Tickets $24 & $18 • Students $9 with ID
League Ticket Office 734-764-2538
Pyotr Ilyich Tchaikovsky (Composer) (May 7, 1840 — Nov. 6, 1893) Sensitive and interested in music from his early childhood, Tchaikovsky turned to serious composition at age 14. In 1862 he began studying at the new St. Petersburg Conservatory; from 1866 he taught at the Moscow Conservatory. His Piano Concerto No. 1 (1875) was premiered in Boston and became immensely popular. He wrote his first ballet, Swan Lake (first performed 1877), on commission from the Bolshoi Ballet. In 1877 he received a commission from the wealthy Nadezhda von Meck (1831–94), who became his patron and longtime correspondent. The opera Eugene Onegin (1878) soon followed. Though homosexual, he married briefly; after three disastrous months of marriage, he attempted suicide. His composition was overshadowed by his personal crisis for years. His second ballet, Sleeping Beauty (1889), was followed by the opera The Queen of Spades (1890) and the great ballet The Nutcracker (1892). The Pathétique Symphony (1893) premiered four days before his death from cholera; claims that he was forced to commit suicide by noblemen outraged by his sexual liaisons are unfounded. He revolutionized the ballet genre by transforming it from a grand decorative gesture into a staged musical drama. His music has always had great popular appeal because of its tuneful, poignant melodies, impressive harmonies, and colourful, picturesque orchestration.

— Encyclopædia Britannica

Konstantin Stepanovich Shilovsky (Libretto) (1849-1893) Russian amateur poet and actor. After trying strenuously to interest the composer in a grand-opera libretto he had concocted on a pseudo-biblical subject – Ephraim, after a scenario called Tsaritsa ponevole (‘Empress against her Will’) – Shilovsky won his meed of immortality by helping to adapt Pushkin’s Eugene Onegin (1877), among other things writing Triquet’s couplets for the first scene of Act II.


Aleksandr Sergeyevich Pushkin (Poet) (1799-1837). Two factors determine the enormous appeal that his writings have had for Russian composers – the extraordinary breadth and variety of their character and the purely musical appeal of their language. Pushkin combined a knowledge of French and English literature and the sophistication characteristic of the upper class in Moscow and St. Petersburg with a deep attachment to the Russian countryside and Russian legends and fairy stories. In his use of words Pushkin emancipated the Russian language from its adolescent conventions and achieved a simplicity and directness of speech and imagery that have few parallels outside the language of ancient Greece. His ear, untrained and uninterested in music proper, had a unique instinct for combining, contrasting and exploiting the multiple vowel sounds and the extraordinary wealth of liquid, sibilant and guttural consonants that give the Russian language its beauty and variety, while he retained a simplicity and a naturalness of expression that often give his poetry and prose an almost conversational character.

— Martin Cooper and April Fitzlyon, Grove Music Online
Kathy Ball (Ensemble) grad student, MM Vocal Perf., Grosse Pointe Woods, MI
Michael Bigelow (Ensemble) senior, BM Vocal Perf., Brighton, MI
Joshua Borths (Ensemble) first-year, BM Vocal Perf., West Chester, OH
Janai Brugger (Tatyana) grad student, MM Vocal Perf., Chicago, IL
Cynthia Brundage (Olga) grad student, MM Vocal Perf., Annandale, VA
Anthonyucci (Ensemble) senior, BM Vocal Perf., Greer, SC
Amanda Cantu (Filipievna) grad student, MM Vocal Perf., Rowlett, TX
Andrew Coniglio (Guillot/Ensemble) senior, BM Vocal Perf., Pittsford, NY
George Cornelius (Onegin) grad student, Specialist Vocal Perf., Ann Arbor, MI
Kristin Eder (Madame Larina) grad student, DMA Vocal Perf., Ypsilanti, MI
Jesse Enderle (Prince Gremin) grad student, MM Vocal Perf., Mansfield, TX
Noel Franklin (Ensemble) first-year, BM Vocal Perf., Rochester Hills, MI
José García (Triquet) grad student, DMA Vocal Perf., San Antonio, TX
Brad Goad (Ensemble) first-year, BM Vocal Perf., Christiansburg, VA
Margaret Grady (Ensemble) senior, BM Vocal Perf., Petaluma, CA
Brandon Grimes (Ensemble) sophomore, BM Vocal Perf., Milton, MA
Edward Hanlon (Prince Gremin) grad student, Specialist Vocal Perf., Port Washington, NY
Ali Hodges (Ensemble) sophomore, BM Vocal Perf., Berkley, MI
Bernard D. Holcomb (Lensky) grad student, MM Vocal Perf., Detroit, MI
Monique Holmes (Olga) grad student MM Vocal Perf., Buffalo, NY
Branden C. S. Hood (Captain/Zaretsky) grad student, Specialist Vocal Perf., Ann Arbor, MI
Lauren Hood (Ensemble) senior, BM Vocal Perf./BA Industrial Operations Eng., Traverse City, MI
Sarah Hucal (Ensemble) senior, BM Vocal Perf./BA Communications Studies, Brighton, MI
Yasas Jayawardena (Ensemble) senior, BM Vocal Perf., Ann Arbor, MI
Alex Kozak (Ensemble) sophomore, BM Choral Music Educ., Wynnewood, PA
Andrew Kurland (Ensemble) senior, BM Vocal Perf./BA Political Science, Rockville, MD
Heidi Madagame (Ensemble) first-year, BM Vocal Perf., Gaylord, MI
Michael Madigan (Ensemble) sophomore, BMA Vocal Perf., Haslett, MI
Mary Martin (Ensemble) senior, BM Vocal Perf., Plymouth, MI
Wes Mason (Onegin) senior, BM Vocal Perf., Norfolk, VA
Catherine Nix (Ensemble) sophomore, BM Vocal Perf., Tucson, AZ
Rhea Olivaccié (Tatyana) grad student, DMA Vocal Perf., Pte. Michel, Dominica
Sarah Paquet (Ensemble) first-year, BM Music Educ., Traverse City, MI
Juan Héctor Pereira (Lensky) grad student, MM Vocal Perf., Salt Lake City, UT
Heather Quillen (Ensemble) first-year, BM Vocal Perf., Farmington Hills, MI
Kelly Ritter (Ensemble) senior, BM Vocal Perf. & Music Educ., Grosse Pointe Woods, MI
Joseph Roberts (Captain/Zaretsky) grad student, Specialist Vocal Perf., Crockett, TX
Elyse Smith (Ensemble) junior, BM Vocal Perf., Woodinville, WA
Priscilla Jane Smith (Filipievna) grad student, MM Vocal Perf., Capel Hill, NC
M. Davis Smith (Ensemble) junior, BM Vocal Perf., Grosse Pointe, MI
Austin Stewart (Triquet) senior, BM Vocal Perf., Ludington, MI
Olivia Thompson (Ensemble) first-year, BM Vocal Perf., Southfield, MI
ABOUT THE CAST

Nicholas Ward (Ensemble) sophomore, BM Vocal Perf., Pontiac, MI
Jeff Wilkinson (Ensemble) senior, BM Vocal Perf., Grand Rapids, MI
Melody Wilson (Madame Larina) grad student, Specialist Vocal Perf., Newark, DE

The performers in this production are graduate and undergraduate students in the School of Music, Theatre & Dance. The designers are faculty and guest artists in the Department of Theatre & Drama. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the School of Music, Theatre & Dance.

ABOUT THE ARTISTS

Gary Decker (Scenic Designer) has designed more than 100 productions. In Michigan, he has worked at the Gem, Attic, Birmingham, Boarshead, and Purple Rose Theatres. Recent designs include the national tours of The Sunshine Boys and Same Time, Next Year. His scenic design for Fully Committed at The Century Theatre earned the Detroit Free Press 2002 Theatre Design Excellence Award. He has designed interiors or lighting for commercial projects including: The Elwood Grill in Detroit, The Fashion Cafe in New York, and The Arndale Centre in Manchester, UK. He has been a member of the Theatre Department faculty since 1984.

Cassandra Flowers (Stage Manager) is a senior design and production major focusing on stage management. UM: Our Lady of 121st Street; First ASM, Carousel, The Bartered Bride, The Pajama Game; ASM, Seussical. Basement Arts: Stage Manager: Reefer Madness, Bat Boy the Musical. Regional Theatre: Production and music services apprentice for the Santa Fe Opera 2007 Summer Season; ASM, The Merry Widow, Opera New Jersey.

Linda Goodrich (Choreographer) is an Assoc. Professor in the Musical Theatre Dept. Broadway: Cabaret, performer on Broadway and national tour, set European tour. Regional/International Theatre: Free-lance director/choreographer throughout the US, Europe and Japan; New York: Radio City Music Hall, Carnegie Hall; Theatres include Goodspeed Opera House, Papermill Playhouse, M.U.N.Y., T.U.T.S., Long Beach C.L.O., Pittsburgh C.L.O., North Shore Music Theatre, Music Theatre of Wichita, Sacramento Music Circus, Fifth Avenue Theatre, St. Louis Repertory Theatre, Cincinnati Playhouse, Theatrereworks, La Mirada. Other: Member SSDC.

Martin Katz (Conductor) is Professor and Chair of Collaborative Piano for the School of Music since 1984. During a U-M sabbatical I studied Russian, and leading Onegin is our communal reward. An opera in this beautiful language is a first for Michigan, and my hat is off to all the singers in both casts who have worked tirelessly to meet this daunting
challenge. Поздравляю вас!  

**UM:** *La Bohème, Così fan tutte, Hansel and Gretel, Don Giovanni, La Cenerentola, Daughter of the Regiment, Falstaff, Turn of the Screw, Le Nozze di Figaro, Dialogues des Carmélites, La Traviata.*

**Rachel Litz** *(Costume Designer)* is a freelance costume designer in Chicago and a UM grad. **UM:** *Postcard from Morocco, Gianni Schicchi/Suor Angelica, La Cenerentola, The Good Person of Szechwan, Measure for Measure. Regional Theatre: Milwaukee Repertory Theatre, Remy Bumppo Theatre, Timeline Theatre, Northlight Theatre, Chamber Theatre, Renaissance Theatreworks, Skylight Opera Theatre, American Players Theatre, Chicago Opera Theatre, Garsington Opera (London), Spoleto Festival USA. TV/Film: NBC’S *Law & Order*. Other: 2008 Joseph Jefferson Award nominee; member of United Scenic Artists.*

**Erin Kennedy Lunsford** *(Wig and Makeup Design)* **Currently NYC:** *All My Sons* (B’way); *A Boy’s Life* (Second Stage); *BAAL* (Columbia University); *Women Beware Women* (Red Bull Theatre). **Other B’way:** *November: Grey Gardens*. **Recent NYC Credits:** *Jerry Springer - the Opera* (at Carnegie Hall); *The Tempest* (The Acting Company); *Being Alive* (Westport Playhouse, Philadelphia Theatre Company); *Walmartopia* (Minetta Lane). Her work has also been seen in NY at Playwrights Horizons, Signature Theatre Company, Rattlestick Playwrights Theatre, MCC, The MINT, Atlantic Theatre Company, Century Center, Primary Stages - among others. **Regional:** Syracuse Stages, University of Minnesota Opera, Music Theatre of Wichita.

**Joshua Major** *(Director)* is in his 17th year as Opera Director at U-M; Artistic Director of the Pine Mountain Music Festival since 2003; Stage Director and Faculty with the Israel Vocal Arts Institute since 1993. **UM:** *Postcard from Morocco, The Bartered Bride, The Coronation of Poppea, Hansel and Gretel, Gianni Schicchi, Xerxes, The Cunning Little Vixen, The Consul. Regional Opera:* Michigan Opera Theatre, Cleveland Opera, Opera Omaha, Opera Theatre of St. Louis, Wolf Trap Opera, Central City Opera, Opera Carolina, Jacksonville Symphony, New Orleans Opera, Kentucky Opera, Tulsa Opera, Indianapolis Opera.

**Nancy Schertler** *(Lighting Designer)* **Broadway:** *Fool Moon* and Bill Irwin’s *Largely/New York* for which she received a Tony Award nomination. **Off-Broadway:** *Hilda, Texts for Nothing*. **Regional Theater:** This season her design work includes *The Three Musketeers* currently at Seattle Repertory, and upcoming productions with ACT in San Francisco, Milwaukee Rep, Portland Center Stage and the Arena Stage in Washington DC where she is an affiliated artist. Opera credits include collaborations with Leon Major on two commissioned operas; *Clara*, based of the life of Clara Schumann, and *Later the Same Evening*, an opera inspired by five paintings of Edward Hopper.
ACKNOWLEDGMENTS

Supertitles by Chris Bergen. This production is entered in the Kennedy Center American College Theater Festival (KC/ACTF). The aims of this national theater education program are to identify and promote quality in college-level theater productions. Each production entered is eligible for a response by a regional KC/ACTF representative, and certain students are selected to participate in KC/ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

STAFF FOR EUGENE ONEGIN

SCHOOL OF MUSIC, THEATRE & DANCE
Dean ............................................................. Christopher Kendall

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Voice Chair .............................................................. Melody Racine
Opera ....................................................... Martin Katz, Joshua Major, Robert Swedberg
Voice ............................................................. Timothy Cheek, Caroline Helton, Freda Herseth, Stephen Lusmann, Carmen Pelton, Rico Serbo, Martha Sheil, Shirley Verrett, Daniel Washington, Stephen West
Prof. Emeritus .............................................................. George Shirley

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Production Stage Manager ...................................... Nancy Uffner
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Master Carpenter (Power) ....................................... Michael Bracio
Carpenter (Power) .................................................... Brandon Carruth
Technical Director (Walgreen) .................................... Richard W. Lindsay, Jr.
Carpenter (Walgreen) ................................................ Robert Michael
Charge Scenic Artist .................................................. Tony J. Auletti
Asst. Scenic Artist .................................................... Beth Sandmaier
Properties Master .................................................... Arthur Ridley
Asst. Properties Master ............................................ Patrick Drone
Properties Artisan .................................................... Michelle Bisbee
Master Electrician ..................................................... Mark Allen Berg
Costume Shop Manager ........................................... Lynn Holbrook
Assoc. Costume Shop Manager .................................... George Bacon
Cutter/Drapers ............................................................ Virginia R. Luedke, Lea M. Morello, T J Williamson
Crafts Artisan .............................................................. Elizabeth Gunderson
Costume Stock Administrator ................................. Renae Pedersen Skoog
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Senior Backstage Operations Mgr. ............................... Barry LaRue
Backstage Operations Mgrs. ........................................ Mark Gordon, David Pickell, Kurt Thoma, Donald C. Watkins
Production Office Assistants ..................................... Mitchell Hodges, Bianca Lee, Stephen Trombley, Elise Wooten

PRODUCTION CREW
First Asst. Stage Manager ........................................ Caitlin O’Rourke
Asst. Stage Managers ........................................... Erik Heitz, Shawn McCulloch
Asst. to the Lighting Designer .................................. Amanda Rutishauser
Asst. to the Choreographer ..................................... Robert Hartwell
Scenery ................................................................. Kelsey Gottchalk, Kathleen List, Caroline Souza
Paint ................................................................. John Copley, Niki Hogan-Lefler, Laura Strowe, Gail McCormik*, Adam Moskal, Yonit Olshan*, Laura Przybysz, Carolyn Reich, Laura Riggins, Angela Sarb, Meghan Shelly*, Meredith Stempien, Nicholas Ward, students of Theatre 250
Props ................................................................. Michelle Bryan, Kathleen Ebers, William Grundler, Erik Heitz, Tyler Jones, Catherine Keys, Louis King, Kevin Munhall, students of Theatre 250
Professional Stitchers .............................................. Patricia Branam, Betsy Jo, Laura Kanner, Rene Plante, Suzanne Young
Costumes .............................................................. Joshua Beurer, Corey Davis, Jody Doktor, Shawn McCulloch, Rachel Niemer, Jessica McKinley, Desiree Oakley, Jose Sepulveda, Benjamin Stange, Madeline Trumble, Maia Wertenbergen, students of Theatre 250
Sound ................................................................. Rishi Daftuar, Easton Thomas
Lighting ............................................................... Alyce Basak, Alexander Breese, Michelle Bryan, Joon-Young Chung, Geoffrey Gilbert, Joshua Hoag, Lauren Hood, Kimberly Hunter, Aaron Johnson, Craig Kidwell, Justin Lang, Elizabeth Lynch, Adam McCarthy, Michael Michelson, Amanda Rutishauser, Stephanie Shechter, Lain Welch, Zhe Zhou, students of Theatre 250

RUNNING CREW
Scenery ............................................................... Rachel Albert, Gabi Deluca, Brian Lenz, Han Park, Emily Stromberg
Props ................................................................. Cristina Calvar, Alexandra Clark, Olivia Hernandez, Roman Micevic, Chelsea Wilson
Light Board Operator .............................................. Joe Carroll
Supertitles ............................................................. Josh Beurer
Electrics ............................................................. Charlotte Campbell, Stephen Richardson, Evan Zinaman
Wardrobe ............................................................. Jonathan Christopher‡, Alex Akin, Porscha Kazmierczak, Lara Martin, Goli Rahimi, Katelyn Rouse, Marly S. Schneider
Wigs & Make-up .................................................... Samantha Goltz, Katherine Thomas
* Practicum student  ‡ Crew Head
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Latecomers will be seated at a suitable break or scene change.

**Pagers, Cellular Phones, Watch Alarms**
Please set pagers to silent mode. Cellular phones should be deactivated. Please deactivate your electronic watch alarm so it will not interrupt the performance.

**Emergency Procedure**
In the event of fire or severe storm, you will be instructed by an announcement from the stage indicating the best method of exit. Please notice the multiple red exit signs in the theatre. For your safety, please exit in a calm and orderly manner.

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The use of cameras — with or without a flash — recorders, or other electronic devices inside the theatre is strictly prohibited.

**Food and Drink**
No food or drink is allowed in the theatre.

**Children**
As a courtesy to our audience and the performers, children under the age of three will not be admitted to performances. All children must have a ticket. If your child proves disruptive or excessively restless, you may be asked to leave by House Management.

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Evening of Performance: 7 pm – 8:15 pm
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**Comments? Write us at:**
University Productions
Attn.: J. Kuras
911 N. University
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