A Little Night Music

Music and lyrics by **Stephen Sondheim**
Book by **Hugh Wheeler**

Suggested by a film by **Ingmar Bergman**
Originally produced and directed on Broadway by **Harold Prince**

**Director**
Gary Bird

**Musical Director/Conductor**
Grant Wenaus

**Scenic Designer**
Gary Decker

**Costume Designer**
Jessica Hahn

**Lighting Designer**
Justin R. Burleson

**Choreographer**
Sean McKnight

**Wigs and Makeup**
Guy Beck

**Stage Manager**
Jennifer Qussar

**Setting:**
Sweden at the turn of the century.

There will be one intermission.

A Little Night Music is presented through special arrangement with and all authorized performance materials are supplied by Music Theatre International, 421 West 54th Street, New York, NY 10019.

Latecomers will be seated at a suitable break or scene change.
As a courtesy to others, please set pagers to silent mode. **Cellular phones** should be deactivated.
**Please deactivate your electronic watch alarm** so it will not interrupt the performance.

The School of Music acknowledges the generosity of McKinley Associates, Inc. whose support has helped make this production possible.
Cast of Characters

Madame Armfeldt ................................................................................................................................. T. Buonopane
Desirée Armfeldt, her daughter an actress .......................................................................................... Patti Lavery
Fredrika Armfeldt, Desirée's daughter .................................................................................................... Alexander C. Gemignani
Fredrik Egerman, a lawyer .................................................................................................................... Courtney Balan
Anne Egerman, his second wife ............................................................................................................ Daniel Reichard
Henrik Egerman, his son ....................................................................................................................... M. McClain Looper
Count Carl-Magnus Malcolm, a dragoon .............................................................................................. Madeleine Wyatt
Countess Charlotte Malcolm, his wife ...................................................................................................... Celia Keenan-Bolger
Petra, the Egerman maid ......................................................................................................................... Ryan Powell
Frid, Madame Armfeldt's butler ................................................................................................................ Emily White
Malla, Desirée's maid ............................................................................................................................... Gavin Kenny
Osa, Madame Armfeldt's maid ................................................................................................................ Leslie Henstock

The Liebeslieder Singers

Mr. Lindquist ............................................................................................................................................... Justin Miller
Mrs. Andersen ............................................................................................................................................... Caroline Peacock
Mrs. Nordstrom .......................................................................................................................................... Natalie Ross
Mr. Erlansen ................................................................................................................................................ Craig McEldowney
Mrs. Segstrom ......................................................................................................................................... Jessica Murphy
Mr. Pederssen ............................................................................................................................................ J. P. Potter

The performers in this production are composed of undergraduate students in the School of Music. The designers are composed of students and faculty in the Department of Theatre and 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.

Orchestra

Flute/Piccolo ............................................................................................................................................... Jessica Raposo
Clarinet ......................................................................................................................................................... Sean M. Claghlin
Oboe/English Horn .................................................................................................................................... Karl Shymanowitz
Horn .............................................................................................................................................................. Melanie Jahr
Violin ............................................................................................................................................................ Eric Shih
Cello ............................................................................................................................................................ Leo Eguchi
Harp ............................................................................................................................................................. Chilali Hugo
Piano/Celeste ............................................................................................................................................... Grant Wenaus

Acknowledgments

Special thanks to Bob and Marcia McCreary. Additional thanks for costume rentals to the Marriott Lincolnshire Theatre, the Goodman Theatre, and Northwestern University.

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. To this end, 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.
Musical Numbers

Act I

Overture .................... M r. Lindquist, M rs. Anderssen, M rs. Nordstrom, M r. Erlansen, M rs. Segstrom, M r. Pederssen
Night Waltz .................................................................................................................................................. Company
Now ................................................................................................................................................................ Fredrik
Later ............................................................................................................................................................... Henrik
Soon .................................................................................................................................................. Anne, Henrik, Fredrik
The Glamorous Life.......... Fredrika, Desirée, Madame Armfeldt, M rs. Nordstrom, M rs. Segstrom, M rs. Anderssen, M r. Lindquist, M r. Erlansen, M r. Pederssen
Remember? ................ Mr. Lindquist, M rs. Anderssen, M rs. Nordstrom, M r. Erlansen, M r. Segstrom, M r. Pederssen
You Must Meet My Wife ...................................................................................................................... Fredrik, Desirée
Liaisons ........................................................................................................................................ Madame Armfeldt
In Praise of Women ........................................................................................................................................ Carl-Magnus
Every Day a Little Death .................................................................................................................... Charlotte, Anne
A Weekend in the Country .......................................................................................................................... Company

Act II

The Sun Won’t Set ...... M rs. Anderssen, M rs. Nordstrom, M rs. Segstrom, M r. Lindquist, M r. Erlansen, M r. Pederssen
Night Waltz II ........... M rs. Nordstrom, M r. Erlansen, M r. Lindquist, M rs. Anderssen, M rs. Segstrom, M r. Pederssen
It Would Have Been Wonderful .................................................................................................. Fredrik, Carl-Magnus
Perpetual Anticipation ................................................................................................................ M rs. Nordstrom, M rs. Segstrom, M rs. Anderssen
Send in the Clowns ........................................................................................................................................ Petra
The Miller’s Son ........................................................................................................................................ Desirée
Reprises...................... M rs. Segstrom, M r. Erlansen, M r. Lindquist, M rs. Anderssen, M rs. Nordstrom, M r. Pederssen
Send in the Clowns (Reprise) ........................................................................................................ Desirée, Fredrik
Last Waltz .................................................................................................................................................... Company

About the Playwright

Hugh Wheeler (Book) was a novelist, playwright and screenwriter. He wrote more than thirty mystery novels under the pseudonyms Q. Patrick and Patrick Quentin, and four of his novels were transformed into films: Black Widow, Man in the Net, The Green-Eyed Monster, and The Man with Two Wives. For films he wrote the screenplays for Travels with My Aunt, Something for Everyone, A Little Night Music, and Nijinsky. His plays include Big Fish, Little Fish (1961), Look: We’ve Come Through (1961), and We Have Always Lived in the Castle (1966, adapted from the Shirley Jackson novel). He co-authored with Joseph Stein the book for a new production of the 1919 musical Irene (1973), wrote the books for A Little Night Music (1973), Candide (in a new production, 1973), Sweeney Todd, the Demon Barber of Fleet Street (1979), and Meet Me in St. Louis (adapted from the 1949 M-G-M musical). He contributed additional material for the musical Pacific Overtures (1976), and he wrote a new adaptation of the Kurt Weill opera Silverlake, which was directed by Hal Prince at the new York Opera. He received Tony and Drama Desk Awards for A Little Night Music, Candide, and Sweeney Todd. Prior to his death in 1987, Mr. Wheeler was working on two new musicals, Bodo and Fu Manchu, and a new adaptation of The Merry Widow.
About the Composer

Stephen Sondheim (Music, Lyrics) is one of the most influential and accomplished composer/lyricists in Broadway history. He wrote the lyrics for West Side Story, Gypsy, and Do I Hear A Waltz?, as well as additional lyrics for Candide. Musicals for which he has written both music and lyrics include A Funny Thing Happened on the Forum, Anyone Can Whistle, Company (Tony Award Music and Best Lyrics), Follies (Tony Award Score and New York Drama Critics Circle Award), A Little Night Music (Tony Award Score), The Frogs, Pacific Overtures (New York Drama Critics' Circle Award), Sweeney Todd (Tony Award Score), M errily We Roll Along, Sunday In The Park With George (New York Drama Critics Circle Award; 1985 Pulitzer Prize for Drama), Into The Woods (Tony Award Score), Assassins, and Passion (Tony Award Score). He composed the songs for the television production Evening Primrose, co-authored the film The Last of Sheila, and provided incidental music for The Girls of Summer, Invitation to a March, and Twigs. Side By Side By Sondheim, Marry Me A Little, You're Gonna Love Tomorrow, and Putting It Together are anthologies of his work. He has written scores for the films Stavisky and Reds, he composed songs for the film Dick Tracy (Academy Award for Best Song). He is also co-author, with George Furth, of the comedy-thriller Getting Away With Murder. He is on the Council of the Dramatist Guild, which is the national association of playwrights, composers and lyricists. He served as its president from 1973 until 1981. In 1983 he was elected to the American Academy of Arts and Letters. In 1990 he was appointed the first Visiting Professor of Contemporary Theatre at Oxford University. He was also recipient of a Kennedy Center Honor in 1993.

About the Play

Shortly after West Side Story had opened in 1957, Harold Prince and Stephen Sondheim first came up with the notion of collaborating on a musical with a score made up entirely of waltzes. But unable to find a suitable property, they put the notion aside to work on other projects. After their prize-winning Follies had opened in 1971, they resumed their search for a basis for their "waltz" musical. They asked Hugh Wheeler to aid them in their search, but it was Sondheim who recalled Ingmar Bergman's 1956 film, Smiles of a Summer Night, one of the film maker's few comedies. The three men screened the film and immediately knew they had found the right property. Mr. Bergman was approached and sold the rights when he was assured that the producer did not intend "a rigid adaptation" of his film, but rather a musical freely suggested by it. Thus, A Little Night Music was born, "a stylist celebration of romantic love, set in the enchanted birch groves of Sweden at the turn of the century."

Sondheim composed all the songs for Night Music in three-quarter time or multiples of that meter; this served as the play's concept and tied it together. Subtexts were injected into almost every song — most notably in "Every Day a Little Death," which allows a countess to express her feelings of loneliness as a philanderer's wife. In addition, Sondheim devoted himself to the "inner monologue song," which is a song, a Time critic explained, "in which characters sing of their deepest thoughts, but almost never to each other." Though Night Music addresses the standard musical-comedy subject, love — it "is a masquelike affair, tailor-made to fit Sondheim's flair for depicting confused people experiencing ambivalent thoughts and feelings," the Time reviewer assessed.

A Little Night Music burst upon the Broadway scene with a magic that was enthusiastically acclaimed by audiences and critics. Clive Barnes of the New York Times rapturously exclaimed: "Good God! — an adult musical! Heady, civilized, sophisticated and enchanting... Hugh Wheeler's book is uncommonly urbane and witty. The jokes are funny, and the very real sophistication has considerable surface depth... Then, of course, there are Stephen Sondheim's breathtaking lyrics" and his "music is a celebration of three-quarter time, an orgy of plaintively memorable waltzes, all talking of past loves and lost worlds." Opening on February 25, 1973, the show ran for 601 performances and won a parcel of awards, notably, the New York Drama Critics Circle Award for best musical, six Tony Awards (including one for best musical), and three Drama Desk Awards.

— from Great Musicals of the American Theatre
About the Artists

**GARY BIRD** (Director) is an assistant professor in the Musical Theatre Department. UM: Anything Goes, West Side Story, Grand Hotel, The Mystery of Edwin Drood. Regional Theatre: Recently directed Grease for "The Summer Stock Company" at the University of Findlay. Over 60 plays, musicals, and operas, including productions for Manhattan Theatre Ensemble (Off-Broadway), Little Theatre on the Square, Utah Musical Theatre, The Old Lyric Company, and the Louisiana Music Theatre. Other: Previously taught at East Carolina Univ. and Utah State Univ.


About the Artists

**Jennifer Quassar** (Stage Manager) is a senior studying political science. **UM:** Assistant stage manager: Ladyhouse Blues, Best People. Stage manager: Chess, MUSKET; A Girl's Guide to Chaos, Dismalmona, A Play About a Handkerchief, Basement Arts. **Regional Theatre:** Assistant stage manager, Michigan Shakespeare Festival.

**Grant Wenaus** (Musical Director/Conductor) is an adjunct lecturer in the Musical Theatre Dept. **UM:** Candide, Anything Goes, An Evening with Sheldon Harnick, A Tribute to Julie Styne. **Regional Theatre:** Greasel, Broadway tour; Jacques Brel is Alive and Well and Living in Paris, Globe Theatre, Canada. **Opera:** Elsewhereless, Iron Road, Tapestry Musical Theatre, Toronto; Don Giovanni, Die Fledermus, Italian in Algeri, Opera Ontario; Peter Grimes, Les Mamelles de Tiresias, Tanglewood Music Festival; **Other:** Opera coach and repetiteur at Brevard Music Center, summer season 1999.

For Your Information

**LATECOMER POLICY**
Latecomers will be seated at a suitable break or scene change.

**PAGERS, CELLULAR PHONES AND 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 multiplexed exit signs in the theatre. For your safety, please exit in a calm and orderly manner.

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

**FOOD AND DRINK**
No eating or drinking 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.

**ACCESSIBILITY**
Accessible ramps, elevators, parking, restrooms, and wheelchair seating are available for patrons with disabilities. Parking is located on each level of the Fletcher Street Structure on the north and south sides. Handicapped parking is located on the first level of the Thayer Street Structure. Accessible restrooms are located off the main lobby.

**SOUND ENHANCEMENT**
The theatre is equipped with an infrared listening system for listening enhancement. Lightweight, wireless headsets are available free of charge from house management.

**RENTALS**
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Over the years, Ann Arbor has come to expect great things from the many talented students who comprise the University of Michigan Musical Theatre Department at the School of Music. This truly remarkable level of community support continues with your attendance at this performance of A Little Night Music. And now we ask you to continue your support in another important way — by becoming a member of the Friends of University of Michigan Musical Theatre. Enjoy the show!

In a department with this much talent and energy, the resources are never equal to the needs. But with your help, we can make a difference. And remember, you’re not contributing strictly to a scholarship program, but to the lives of these students! As you attend future productions, you’ll notice their growing levels of talent and professionalism. And you’ll take pride in knowing that you have been a part of their success. Please join the Friends of Musical Theatre. Enjoy the show!

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