



# Orpheus

*IN THE*  
**Underworld**  
*(Orphée aux enfers)*

**November 2–5**

Power Center for the Performing Arts

**M** | MUSIC, THEATRE & DANCE

U-M School of Music, Theatre & Dance  
Department of Voice and the University Symphony Orchestra present

# Orpheus in the Underworld *(Orphée aux enfers)*

composed by **Jacques Offenbach**

libretto by **Hector Crémieux and Ludovic Halévy**

English translation by **Jeremy Sams**

surtitles created by **Brett Finley**

Premiered on October 21, 1858, at the Théâtre des Bouffes-Parisiens  
in Paris.

Maestro  
**Brian Garman**<sup>+</sup>

Director  
**Mo Zhou**

Scenic Designer  
**Kevin Judge**

Costume Designer  
**Sarah M Oliver**

Lighting Designer  
**Marie Yokoyama**<sup>+</sup>

Hair and Makeup Designer  
**Brittney Crinson**

Répétiteurs  
**Peter Smith**<sup>‡</sup>,  
**Daniel Weber**<sup>‡</sup>

Diction Coach  
**Timothy Cheek**

Choreographer  
**Bohuslava (Slávka)  
Jelínková**

Resident Intimacy  
Choreographer and  
Cultural Consultant  
**Raja Benz**

Dramaturg  
**Karin Waidley**

Assistant Conductor  
**Luca Antonucci**<sup>‡</sup>

Chorus Director  
**Sydney Mukasa**<sup>‡</sup>

Production Stage Manager  
**Abby Schneck**<sup>+</sup>

Calling Stage Manager  
**Esmay Pricejones**<sup>‡</sup>

<sup>‡</sup>SMTD Student  
<sup>+</sup>SMTD Guest Artist

---

The performers in this production are students in the Department of Voice and the University Symphony Orchestra. The designers for this production are students, faculty, and/or guests of SMTD. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the SMTD. Thank you for supporting our educational mission.

**Latecomers will be seated at a suitable break. As a courtesy to others, please turn off cellular phones and pagers and refrain from texting during the performance. Photography, audio recording, and videotaping of any kind are not permitted.**

ORPHEE AUX ENFERS (the OEK CRITICAL EDITION: 1858 VERSION) is used by arrangement with Bote & Bock Berlin and Boosey & Hawkes, publisher and copyright owner.

Additional excerpts from ORPHEE AUX ENFERS by Jacques Offenbach (pub. HEUGEL) is presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

English translation for ORPHEE AUX ENFERS (JEREMY SAMS TRANSLATION) is used by arrangement with Boosey & Hawkes, Inc., Agent in the USA for Josef Weinberger, Ltd., London, publisher and copyright owner.

## **LAND ACKNOWLEDGMENT**

---

The University of Michigan is located on the territory of the Anishinaabe people. In 1817, the Ojibwe, Odawa, and Bodewadami Nations made the largest single land transfer to the University of Michigan, ceded in the Treaty of Fort Meigs, so that their children could be educated. We acknowledge the history of native displacement that allowed the University of Michigan to be founded. Today we reaffirm contemporary and ancestral Anishinaabek ties to the land and their profound contributions to this institution.

## CAST OF CHARACTERS

### Thursday/Saturday

Aristeus/Pluto  
**Spencer VanDellen**  
Jupiter  
**Amante Pando Girard**  
Eurydice  
**Goitsewang Lehobye**  
Public Opinion  
**Daiyao Zhong**  
Orpheus  
**Alexander Nick**

### Friday/Sunday

Aristeus/Pluto  
**Tyrese Byrd**  
Jupiter  
**Jack Morin**  
Eurydice  
**Sohyun Cho**  
Public Opinion  
**Qirong Liang**  
Orpheus  
**Carson Arcuri**

### All Performances

Juno  
**Hannah Yan**  
Mercury  
**Ian Pathak**  
Diana  
**Pelagia Pamel**  
Venus  
**Yongxin Zhou**

Cupid  
**Veronica Koz**  
Minerva  
**Maggie Reed**  
John Styx  
**Loren Reash-Henz**  
Mars  
**Thomas Long**

Bacchus/Elvis  
**Benjamin Isyk**

### Chorus

**Amelie Besch\*, Jake Bullard, Kyleigh Burtley\*, Ian Dana-her, Mira Grayton\*, Jamiyah Hudson\*, Allison Lange\*, Molly Levin\*, Isaiah Liggins, Brendan Lockhart, Mark Pettaway III, Amber Sosa\*, Brooke Studebaker\***

*\* indicates Can-Can Dancer*

# ORCHESTRA

---

Conductor

**Brian Garman**

Assistant Conductor

**Luca Antonucci<sup>^</sup>**

Violin I

**Andrew Choi\*\*, Erin Cho,  
Angela Lee, Kirsten Lee,  
Matt Xu, Cara Wunder**

Violin II

**Cameron Jeppson\*,  
Jordan Bartel, Zoe Fong,  
Liana Fonseca,  
Ian Stripling Jensen,  
Anna Linder**

Viola

**Margot Cunningham\*,  
Mateo Calderon,  
Alondra Damian-Noyola,  
Diego Mieres**

Cello

**Maxwell Remmer\*,  
Nathaniel Hagan,  
Cal Walrath**

Double Bass

**Samuel Stover\*,  
James Gold**

Flute

**Abi Middaugh,  
Alexis Phinney**

Oboe

**Selina Langfeldt**

Clarinet

**Jacqueline Groves,  
Nathan Rodriguez**

Bassoon

**Eduardo Martinez**

Trumpet

**Gavin Ard**

Horn

**Caroline Finamore,  
Zachariah Reed**

Bass Trombone

**Chris Tam**

Timpani

**David Wang**

Percussion

**Rachel Richards**

*<sup>^</sup>The Sunday, November 5 performance will be conducted by  
assistant conductor Luca Antonucci.*

*\*\*Concertmaster*

*\*Principal*

## ABOUT THE CAST

**Carson Arcuri** (*Orpheus*) Grad Student, MM Voice Performance, Brighton, MI

**Amelie Besch** (*Chorus*) First-year, BM Voice Performance, Los Angeles, CA

**Jake Bullard** (*Chorus*) First-year, BMA Voice Performance, Houston, TX

**Kyleigh Burtley** (*Chorus*) First-year, BA Choral Music Education, DeWitt, MI

**Tyrese Byrd** (*Pluto/Aristeus*) Grad Student, SM Voice Performance, Greenville, SC

**Sohyun Cho** (*Eurydice*) Grad Student, MM Voice Performance, Seoul, South Korea

**Ian Danaher** (*Chorus*) Senior, BMA Voice Performance, Northville, MI

**Mira Grayton** (*Chorus*) First-year, BM Voice Performance, Washington, D.C.

**Jamiyah Hudson** (*Chorus member/Can-Can Dancer*) Sophomore, BM Voice Performance, Detroit, MI

**Benjamin J. Isyk** (*Bacchus/Elvis*) Senior, BM Voice Performance, Holland, MI

**Veronica Koz** (*Cupid*) Senior, BM Voice Performance, Detroit, MI

**Allison Lange** (*Chorus*) Sophomore, BM Voice Performance, Pelham, NY

**Goitse mang Lehobye** (*Eurydice*) Grad Student, DMA, Voice Performance, Ga-rankuwa, South Africa

**Molly Levin** (*Chorus*) First-year, BM Voice Performance, Bloomfield Hills, MI

**Qirong Liang** (*Public Opinion*) Grad Student, MM Voice Performance, China

**Isaiah Liggins** (*Chorus*) First-year, BM Voice Performance, Houston, TX

## **ABOUT THE CAST**

---

**Brendan Lockhart** (*Chorus*) First-year, BM Voice Performance, Waterford, MI

**Thomas Long** (*Mars*) Grad Student, MM Voice Performance, Mesa, AZ

**Jack Morin** (*Jupiter*) Senior, BM Voice Performance, Canton, MI

**Alexander Nick** (*Orpheus*) Grad Student, MM Voice Performance, Pepperell, MA

**Pelagia Pamel** (*Diana*) Senior, BM Voice Performance, Birmingham, MI

**Amante Pando Girard** (*Jupiter*) Senior, BFA Voice Performance, Ann Arbor, MI

**Ian Pathak** (*Mercury*) Senior, BM Voice Performance, Washington D.C.

**Mark Pettaway III** (*Chorus*) First-year, BM Voice Performance, Detroit, MI

**Loren Reash-Henz** (*John Styx*) Grad Student, MM Voice Performance, Cleveland, OH

**Maggie Reed** (*Minerva*) Senior, BM Voice Performance, Midland, MI

**Amber Sosa** (*Chorus*) First-year, BM Voice Performance, New York, NY

**Brooke Studebaker** (*Chorus*) Sophomore, BM Voice Performance, Howell, MI

**Spencer VanDellen** (*Pluto/Aristeus*) Grad Student, MM Voice Performance, Claresholm, Alberta, Canada

**Hannah Yan** (*Juno*) Senior, BMA Voice Performance, New York, NY

**Daiyao Zhong** (*Public Opinion*) Grad Student, DMA Voice Performance, Guangzhou, China

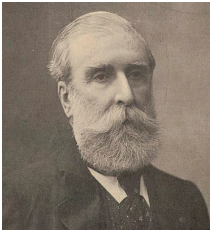
**Yongxin Zhou** (*Venus*) Grad Student, DMA Voice Performance, Changsha, China

## ABOUT THE AUTHORS

**Hector Crémieux** (*Libretto, 1828–1892*) was a French dramatist whose work was heavily inspired by the politics of his day. During the revolution of February 1848, he secured a commission as lieutenant of the Garde Mobile. The turbulent French political landscape he grew up around inspired Crémieux to adapt the history of [Giovanni Luigi] Fiesco, from the German of Friedrich Schiller, for the French stage. The emperor, solicitous to bestow political patronage upon those who had been daring enough to give him support in the risky affair of December 2, rewarded Crémieux in 1852 with a clerkship in the Ministry of State. This patronage enabled him to enter upon a literary career and to exploit the financial possibilities of the Parisian stage of the second empire. Crémieux had a long and illustrious theatrical career, but to this day his most famous work remains *Orpheus in the Underworld*. Sadly, Crémieux committed suicide in 1892.



—*Bio excerpted from Jewish Encyclopedia*



**Ludovic Halévy** (*Libretto, 1834–1908*) was born in Paris. His uncle, Fromental Halévy, was a noted composer of opera; hence the double and early connection of Ludovic Halévy with the Parisian stage. In 1855, he became acquainted with the musician Offenbach. His first work was produced under the pseudonym of Jules Servières. The name of Ludovic Halévy appeared for the first time on the bills on January 1, 1856. Soon afterwards, the unprecedented run of *Orpheus in the Underworld*, written in collaboration with Hector Crémieux, made his name famous. Late in life, Halévy remained an assiduous frequenter of the Academy, the Conservatoire, the Comédie Française, and the Society of Dramatic Authors, but, when he died in Paris on 7 May 1908, he had produced practically nothing new for many years.

—*Bio excerpted from the Opera San Jose*

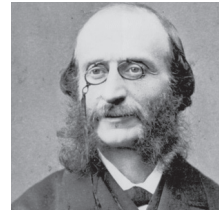


## ABOUT THE AUTHORS

---

**Jacques Offenbach** (*Composer, 1819–1880*)

is a French composer of German origins (he became a naturalized French citizen in 1860) who wrote some of the most attractive and melodious music for the stage during the middle years of the nineteenth century. While his final work, the opéra fantastique *The Tales of Hoffmann*, is one of the most significant French operas of the nineteenth century, Offenbach's main achievement is in the field of operetta, in which he excelled, producing almost 100 examples. Several operettas continue to keep a place in the repertory, notably *Orpheus in the Underworld* and *La belle Hélène*, which, though based on ancient myth, mercilessly satirize Napoleon III's Second Empire and Parisian society of the day.



—*Excerpted from the English National Opera*

## SYNOPSIS

---

Act I – 1st Tableau: In late 1950s suburban America, on the cusp of the 1960 presidential election, the uninspired musician Orpheus is ensnared in a lackluster marriage with his wife, Eurydice. Her affections have strayed to Aristée, a charming shepherd and honey merchant who is secretly Pluto, the Mafia King of the Underworld. Pluto engineers Eurydice's demise with a venomous serpent, leaving both Eurydice and Orpheus strangely content. Public Opinion urges Orpheus to save his wife.

Act I – 2nd Tableau: At an opulent waterfront estate in Cape Cod, Massachusetts, following a night of debauched festivities, the elite godlike families are abruptly awakened by Diana. She bemoans Actaeon's sudden disappearance, and Jupiter reveals he transformed Actaeon into a stag to safeguard her reputation. Mercury reports Pluto's return from the Underworld with an enigmatic woman. The gods revolt against Jupiter's dreary rule

and expose his salacious liaisons. The arrival of Orpheus and Public Opinion compels the privileged crowd to comply, and they embark on a journey to Las Vegas.

### *INTERMISSION*

Act II – 3rd Tableau: In a clandestine boudoir at the Sands Hotel and Casino in Las Vegas, Eurydice, held captive by Pluto, is tended to by her inebriated butler, John Styx, who laments his lost kingship. Jupiter, disguised as a golden fly, rendezvous with Eurydice and discloses his desires. Pluto chastises John Styx as they prepare for a party.

Act II – 4th Tableau: Within the VIP lounge of the Sands Hotel and Casino, a colossal party ensues as the gods arrive in Las Vegas. The unexpected appearance of Elvis Presley disrupts Jupiter's plan. Amid a frenzied minuet and a spirited can-can, Pluto thwarts Jupiter's design. As Orpheus and Public Opinion attempt to retrieve Eurydice, a lightning bolt from Jupiter forces Orpheus to look back, causing Eurydice to vanish. Jupiter declares his allegiance to the Vegas Scene, Public Opinion is displeased, Pluto abandons Eurydice, Orpheus gains freedom, and Eurydice discovers a new spark with Elvis, leading to a joyful conclusion.

## ACKNOWLEDGMENTS

---

The Paint Shop would like to thank Madison Stinemetz (U-Prod Associate Paint Shop Manager) for acting as Charge Artist on the "It's almost wicked" drop. Thank you also to Violet Flores for acting as Charge Artist on the "Light up the sky" drop. Thank you to Ellie Vice for acting as Charge Artist on the "Crystal Elegance" drop.

A very special thanks to Lead Student Scenic Artists, Ellie Vice and Seri Stewart, for their stunning paint work on this show. Yahoo!

## **DIRECTOR'S NOTE**

---

As a director, I am invariably drawn to the questions of "why then" and "why now" when embarking on a new production. This contemplative journey seeks to unearth the motivations that stirred the souls of the original creators in their specific era and, more critically, to discern how we can articulate their timeless message in the language of our present time.

Offenbach's *Orpheus in the Underworld* is a masterpiece that not only captivates but also delves into the intricate socio-political tapestry of its time. What struck my curiosity was Offenbach's turbulent relationship with personal finance during the opera's creation. Pursued relentlessly by debt collectors and yearning for coveted commercial success, he ingeniously crafted a satire on the fabric of capitalism. The opera casts a brilliant spotlight on a world where the pursuit of wealth often overshadows moral considerations, an era where material gain supersedes all else, fostering the audacious belief that mere mortals can "play God." The production artfully positions the realm of privilege in the spotlight, revealing that the actions of the elite more often serve the purpose of preserving their dominion over the masses than invoking divine benevolence.

*Orpheus in the Underworld* is a mirror that reflects not only the capricious antics of the deities but also our contemporary world. It teases out the subtleties and complexities within the upper echelons of society, a world painted in various shades of gray. In stark contrast to the categorical judgments of "Public Opinion," the real world dances in the nuanced gray areas where the moral compass sometimes wavers.

Our production also delves into the lives of Eurydice and Orpheus, who, like many of us, are reminded by "Public Opinion" that they, as members of the middle class, are the backbone of society. But are they truly? Does "Public Opinion" genuinely wield influence over their lives, or is it merely an illusion of power?

One facet of this production that fills me with immense pride is the

---

## DIRECTOR'S NOTE

significant participation of undergraduate students who dare to take on leading roles. This triumph reinforces our unwavering belief that there should be no boundaries between undergraduate and graduate performance opportunities. It embodies the very ethos of our opera program, where a performer, regardless of their academic standing, finds a thriving stage on which to shine. This inclusivity stands as a testament to our commitment to nurturing and presenting talent at all levels, underscoring the cherished values that define us.

While *Orpheus in the Underworld* may be renowned for the infectious Can-Can, it offers much more than meets the eye. This whimsical production invites us to contemplate the interplay of wealth, privilege, and power – a theme as relevant today as it was in Offenbach's time. I invite you to relish this performance, a fusion of amusement and intellectual stimulation, a platform for our gifted students to radiate their brilliance.

Thank you for joining us on this exhilarating journey. Enjoy the show!

*Mo Zhou, Stage Director*

---

## FIND US ONLINE!

Don't miss a moment of what our incredible faculty, staff, and students are doing.

Scan the code to join our mailing list and be the first to receive news, updates, programming announcements, and more!

umichsmttd



## FROM THE DRAMATURGS

---

*"In short, the operetta made a mock of all the glamour that surrounded the apparatus of power." (Kracauer 2007)*

Given that it is an adaptation of a classic Greek myth, Offenbach naturally baked elements of the Greek tragedies into this opera, including the chorus that acted as a collective voice to provide insight and emotional reactions to the audience for the action onstage. Hailing from the Greek dythramb, a choral hymn sung about gods and heroes, these odes served as a rhythmic bridge of social commentary between the performers and the audience. Offenbach took a different approach, however, with his version of the chorus; instead of a collective, it is a singular character, specifically named Public Opinion. Myths explore themes of moral and ethical dilemmas. Between the hubris and hamartia of the tragic heroes and heroines and gods manipulating mortal lives, these chanted or sung conversations were central to understanding the mythology. In Jacques Offenbach's *Orphée aux Enfers*, Public Opinion acts as the voice of reason or the conscience that frames, moderates, and influences the action – or at least it serves as a voice that attempts to rein in the excess represented by Orpheus' languid dismissal of his wife's betrayal and exposes the hedonistic and mercurial nature of the ruling Olympus elite. The choice to personify this conscience as a singular individual rising up against patriarchal order in such a satirical landscape plays into the hilarity of the peeling back the glamour (and gender identity) of those in power. We may see one person, but within their voice is a critique of societal convention or perhaps a warning to power that strength lies in the unexpected.

Because Offenbach carved liberation through flouting the conventional opera of his time, in this opera bouffe, he chose to portray Public Opinion as a mezzo-soprano and as a female-identifying individual. He gave the voice of the collective Greek chorus, originally consisting of only male actors, to someone who historically was not given a voice. In a similar vein, this opera satirizes the institution of marriage, portraying it as a source of

## FROM THE DRAMATURGS

---

unhappiness and an obvious path for infidelity. Characters such as Venus and Eurydice actively pursue romantic fulfillment outside of their “stations.” This emphasis on female agency aligns with emerging feminist ideas of the time, as well as Offenbach’s desire to overturn entrenched social orders, as the libretto narrates from the perspectives of Eurydice and Public Opinion and portrays women who make their own choices in matters of love, relationships, and sexuality.

Towards the finale, the Can-can dance with its iconic music is shown. Originating from the working class of 1820s Paris, the Can-can started as a partner dance or a quadrille. In the partnering version, the Can-can took after the galop and the polka and did not allow for improvisation. Eventually, men started to break off and perform about a minute of solo improvisational dance. As time went on, women took the center stage with these moments, or can-cans. The Can-can was not merely a dance but a cultural phenomenon that embodied themes of female empowerment and personal freedom. While the Can-can was focused on female liberation in the 19th century, we can now view it in a more intersectional lens. This means including marginalized communities, BIPOC, and LGBTQ+ in the conversation of liberation through the art of dance. Ending this iconic opera with a crowd-pleasing dance that celebrates life and the liberation of identity reminds us that there is purpose behind the satirical take on power and glamour; it highlights that, beneath the veneer of societal conventions and grandiosity, everyone has the fundamental human desire for freedom, self-expression, and agency.

Read more from the dramaturgy team here >>



## **ABOUT THE CREATIVE TEAM**

---

**Luca Antonucci** (*Assistant Conductor*) is a DMA student at SMTD studying with Kenneth Kiesler. At U-M, he is the music director of the Life Sciences Orchestra and Michigan Pops Orchestra. He also serves as assistant conductor for the University Symphony and University Philharmonia Orchestras. Previously, he served as the music director of the Manchester Symphony Orchestra in Connecticut and the Lincoln-Sudbury Civic Orchestra in Massachusetts. He holds a master of music degree from the Hartt School of Music. This is his first opera production at U-M.

**Brittany Crinson** (*Hair and Makeup Designer*) is the hair and makeup studio manager for U-M's University Productions. Crinson has worked at the Lyric Opera of Chicago, the Joffrey Ballet, Drury Lane, Des Moines Metro Opera, Atlanta Opera, Hawaii Opera, and the Detroit Opera House. Living in Chicago, she's also been involved with several TV and film productions. She is thrilled to share her expertise with the University of Michigan.

**Brian Garman** (*Maestro*) is artistic director and co-founder of Berkshire Opera Festival, having conducted all of their main-stage productions since 2016. He also joined Crested Butte Music Festival in 2018 as music director of opera. Prior to this, he opened Seattle Opera's season and earlier was appointed inaugural music director of Seattle Opera Young Artists Program. Previously on the conducting roster at New York City Opera, he concurrently led productions at Wolf Trap. Garman helmed numerous operas at Pittsburgh Opera, where he was resident conductor for ten years, as well as serving as music director of the Pittsburgh Opera Center. On the senior music staff of the Santa Fe Opera, he was associate conductor and assisted in the musical preparation of dozens of operas. As a pianist and coach, Garman is sought after by numerous singers of renown and is called upon frequently to give recitals and master classes.

**Al Hurschman** (*Sound Designer*) is the owner and chief engineer

## **ABOUT THE CREATIVE TEAM**

of the Alliance Recording Company. He is a member of the International Alliance of Theatrical Stage Employees Local 395 Ann Arbor. U-M: *Sweeney Todd*; *Passing Strange*; *Sweet Charity*; *Me & My Girl*; *Disney's The Little Mermaid*; *Peter and the Starcatcher*; *Guys and Dolls*; *The Music Man*; *Caroline, or Change*; *Godspell*; *Rent*; *Wild Party*; *Pirates of Penzance*; *The Drowsy Chaperone*; *Hair*; *Sophisticated Ladies*; *Bernarda Alba*; *One Hit Wonder*; *Merrily We Roll Along*. MUSKET: *The Full Monty*, *Parade*, *Hairspray*, *Cabaret*, *Kiss of the Spider Woman*, *Man of La Mancha*. Regional theatre: *The Pajama Game*, *My Fair Lady*, *Little Mary Sunshine*, *Oklahoma*, *The Music Man*, *Damn Yankees*. Awards: 42 gold albums, 18 platinum albums, 3 Grammy projects, 5 regional Emmys.

**Bohuslava [Slávka] Jelínková** (*Choreographer*) is a Lecturer II in the Department of Dance. This is her first U-M production and she is very grateful for the experience. She is a native of the Czech Republic, receiving her early training at the National Conservatory of Dance in Prague. Upon graduation, she was invited to join the Opera Ballet of the National Theatre in Prague, where she danced and toured worldwide for ten years. She later attended the Prague Academy of Fine Arts, receiving a master's degree in ballet pedagogy. Since 1999 she has been a guest teacher and choreographer in dance schools both within and outside of Michigan, including the Cape Town City Ballet and Cape Junior Ballet, South Africa, and the Fairbanks Summer Arts Festival, Alaska.

**Kevin Judge** (*Scenic Designer*) is an associate professor in the SMTD Department of Theatre & Drama and was formerly an associate professor at the College of Staten Island (City University of New York). His designed the scenery for the Broadway production of *Irena's Vow* (Walter Kerr Theatre) as well as many



## **ABOUT THE CREATIVE TEAM**

---

other shows in NYC. Among these are *Laugh It Up, Stare It Down* (The Cherry Lane Theatre), *Anthem* (Baryshnikov Arts Center), *Lovesick*, *The Revival*, and *FUBAR* with Project Y, and *Frankenstein* (37 ARTS). He has designed at the Cincinnati Playhouse in the Park, La Jolla Playhouse, Delaware Theater Company, and the Dorset Theatre Festival, and he did the scenery for Grammy Award-winner Esperanza Spalding's 2016 international tour. Television set designs: *The Whitehouse Plumbers* (HBO), *For Life* (ABC), *Manifest* (NBC), *Jessica Jones* (Netflix), *Blindspot* (NBC), *The Americans* (FX), and *Master of None* (Netflix). He received his MFA from the University of California, San Diego.

**Sarah M. Oliver** (*Costume Designer*) is an assistant professor of costume design and technology in the Department of Theatre & Drama. Design credits: (U-M) *Don Giovanni*, *The Cunning Little Vixen*, *somebody's children*, *Hair*, *Nora: A Doll's House*, *Romeo and Juliet*, and *Godspell*; (regional) Music Academy, Kansas City Repertory Theatre, Kansas City Actors Theatre, Nelly Don Ltd., Unicorn Theatre, the New Theatre Restaurant, University of Kentucky Opera Theatre, UMKC Conservatory of Music, and Kansas University Opera. Costume construction credits: (International) St. Lawrence Center for the Arts, Celebrity Cruises Quixotic Fusion, G&S Society, Bermuda, Spanish Summer Dance Festival, the Hong Kong Ballet, and Hong Kong Academy for Performing Arts; (New York) the Juilliard School, the Irish Repertory Theatre, and New York City Opera; (regional) Theatre Aspen, Kansas City Repertory Theatre, Des Moines Metro Opera, Kansas City Actors Theatre, Unicorn Theatre, the Coterie Theatre, Gulfshore Playhouse, the Magic Theatre, Washington National Opera, Crossroads Theatre, Wylliams.

**Abby Schneck** (*Production Stage Manager*) is joining U-M's University Productions for the first time. Recently, she has worked with 101 Productions, Big League Productions, Nor-

## **ABOUT THE CREATIVE TEAM**

wegian Cruise Lines, Opera Orlando, Virginia Opera, and Ohio Light Opera. Productions include, but are not limited to: *A Doll's House* (Broadway), *Prima Facie* (Broadway), *A Christmas Story* (national tour), *SIX* (Norwegian Cruise Lines), *Million Dollar Quartet* (Norwegian Cruise Lines), *La Traviata* (Opera Orlando), *The Marriage of Figaro* (Virginia Opera), *Hello Dolly* (Ohio Light Opera), *Rodgers and Hammerstein's Cinderella* (Ohio Light Opera), *South Pacific* (Ohio Light Opera), *Into the Woods* (Ohio Light Opera), and *The Fantasticks* (Ohio Light Opera). Schneck holds a bachelor's degree in theatre stage management from Northern Michigan University and is currently traveling across the US stage managing for multiple companies.

**Karin Waidley** (*Resident Dramaturg*) oversees dramaturgy for the School of Music, Theatre & Dance. She has been an artist/scholar/teacher for over two decades and most recently was a Fulbright Scholar and a Fulbright Specialist to Kenya. Before that, she was a full professor at Western Colorado University, specializing in devising new work and theatre for social justice and violence prevention. She has also worked in the nonprofit sector as an advocate for survivors of gender-based violence and brings trauma-informed practices into her work in the theatre. Her most recent scholarship is in intersecting creative expression with the neurobiology of trauma, and she is currently working on a book with a Kenyan colleague about the history of theatre for development in East Africa.

**Daniel Weber** (*Rehearsal Pianist & Vocal Coach*) is a second-year master of music collaborative piano student at U-M, studying with Martin Katz. Previous credits include music staff on *Orphée aux enfers* with Opera in the Ozarks and *La bohème* with La Musica Lirica in Novafeltria, Italy.

**Mo Zhou** (*Stage Director*) joined SMTD as an assistant professor of music in 2021. She breathes new life into classical works

## ABOUT THE CREATIVE TEAM

---

while championing innovation. She has presented her productions at prominent venues worldwide, including Staatsoper Unter den Linden in Berlin, Elbphilharmonie Hamburg, and the National Centre for the Performing Arts in China. In the 2023-24 season, Zhou directs the world premiere of *The Big Swim* at Houston Grand Opera, solidifying her reputation as an innovative AAPI artist. She also leads a new *Madame Butterfly* production at Virginia Opera, *Tosca* with the Kalamazoo Symphony Orchestra, and *La Calisto* at the Glimmerglass Festival. The 2022-23 season featured the sold-out success of *Rinaldo* at Minnesota Opera, named a top 10 classical music event by the *Star Tribune*. Her groundbreaking *Iphigénie en Tauride* production with Boston Baroque streamed globally on IDAGIO, earning acclaim, including a *Forbes* feature. She conceived and directed *La bohème* at the Music Academy of the West in Santa Barbara, set during the Occupy Wall Street movement in 2011. Zhou has worked on directing staff at major opera houses such as Lyric Opera of Chicago, Houston Grand Opera, and Dallas Opera. She is a winner of the OPERA America Robert L.B. Tobin Director-Designer Prize and a recipient the 2023 OPERA America Grants for Women Stage Directors and Conductors. She dedicates this production to her incredible students and colleagues from the Department of Voice.

## PRODUCTION CREW

Assistant Director **Rosanne Lee**

Assistant Scenic Designer **Audrey Tieman**

Assistant Lighting Designer **Sydney Geysbeek**

Assistant Costume Designer **Cole Carrico**

Assistant Dramaturgs **Abigail Labbé, Alexander Nick**

1st ASMs **Esther Hwang, Maya Liu**

2nd ASMs **Evan Kiel, Fabian Rihl, and Isabelle Hopf**

2nd ASM (Observer) **Lleyton Allen**

Assistant Master Electrician **Ethan Hoffman**

Assistant Properties Manager **Dallas Fadul**

Guest Scenic Artist **Violet Flores**

Sound Engineer **Al Hurschman**

Theatrical Lighting **Shira Baker, Abi Farnsworth, Sydney Geysbeek, Ethan Hoffman, Elianna Kruskal, Brandon Malin, Megan Mondek, Christian Mulville, Gabriela Ribeiro Znamensky, Kathleen Stanton-Sharpless, William Webster, Miles Zoellick**

Painting **Ellie Vice (Lead), Seri Stewart (Lead), Bella Rowlinson, Martha Sprout, Angela Wu, Amber Walters, Gilayah McIntosh, Lauren Streng, Ceri Roberts & Theatre 250/252/262 students**

Props **Eliza Anker, Danielle Bekas, Andy Blatt, Madysen Casey, Aquila Ewald, Dallas Fadul, Audrey Hollenbaugh, Lucy Knas, Teresa Morales, Charlotte Stallings, Audrey Tieman & Theatre 250/252 students**

Scenery **Marium Asghar, Juliet Bornholdt, Andy Blatt, Anna Forberg, Miles Hionis, Hannah Kryzhan, Michael Russell, Sophia Severance, Lauren Streng, Eliza Vassalo & Theatre 250/252/262 students**

Costumes **Maya Liu, Esmay Pricejones, Kaytlin Sanchez, Ellie Van Engen & Theatre 250/252/262 students**

Production Office **Briana Barker, Justin Comini, Estie Hwang**

## RUNNING CREW

Light Board Operators **Shelby Holloway**

Follow Spot Operators **Tate Zeleznik, Morgan Gomes**

Supertitles Operator **Wes Mason**

Deck Crew Chief/Electrician **William Webster**

Scenery Deck Crew **Diamond Na, Hannah Kryzhan**

Props Deck Crew **Chloe (Seoyeon) Yoo^, Banks Krause, Emily Hauer**

Wardrobe Crew **Mila McCoy^, Cristina Benn, Aspen Kinomoto, Emily Weddle**

Hair and Makeup Crew **Javier Torres, Cora Vanfaasen**

<sup>^</sup>=Crew Head

# **M** | MUSIC, THEATRE & DANCE

---

## **SMTD LEADERSHIP**

**David Gier, Dean**

Paul Boylan Collegiate Professor of Music

## **DEPARTMENT OF VOICE**

**Chair**

**Scott Piper**

Opera Faculty

**Timothy Cheek, Kirk Severtson, Matthew Thompson, Mo Zhou**

Voice Faculty

**Freda Herseth, Stephen Lusmann, Caitlin Lynch, Amanda Majeski, Rose Mannino, Stanford Olsen, Scott Piper, George Shirley, Louise Toppin, Daniel Washington, Stephen West**

Associated Faculty

**Antonio Cuyler, Caroline Helton**

Distinguished Visiting Artist

**Thomas Hampson**

Professors Emeriti

**Willis Patterson, Carmen Pelton, George Shirley**

## **ORCHESTRA SERVICES**

Director of Orchestras

**Kenneth Kiesler**

Assoc. Director of Orchestras

**Jayce Ogren**

Director of Concerts & Events

**Paul Feeny**

Performance Librarian & Programs Manager

**Megan Fisher**

Production Manager: Ticketed Events & Small Ensembles

**Jonathan Mashburn**

Performance Librarian & Licensing Manager

**Elizabeth Nowland**

Percussion Program Manager

**Jonathan Smith**

Daily Operations Coordinator

**Jimmy Stagnitti**

Student Equipment Assistants

**Margot Cunningham, Thomas Long, Jack Morin, Benjamin Taylor, Jack Wellington-Byrne**

## **UNIVERSITY PRODUCTIONS ADMINISTRATIVE STAFF**

Executive Director

**Jeffrey Kuras**

Administrative Specialist

**Christine Eccleston**

Administrative Assistant

**Nathan Carrillo**

Information Systems Manager

**Henry Reynolds**

Facilities Manager

**Shannon Rice**

Performance Halls

House Manager

**Kelley Krahn**

Lead Backstage Operations Manager

**Dane Racicot**

Senior Backstage Operations Manager

**David Pickell**

# M | MUSIC, THEATRE & DANCE

---

Backstage Operations Managers  
**Tiff Crutchfield, Alex Gay, Yvette Kashmer, Robbie Kozub**

Staff Mentors  
**Brittany Crinson, Heather Hunter, Chad Hain, Beth Sandemaier**

## UNIVERSITY PRODUCTIONS PRODUCTION STAFF

Production Manager  
**Paul Hunter**

Assistant Production Manager  
**Michelle Williams-Elias**

Technical Director (Walgreen)  
**Richard W. Lindsay Jr.**

Theatrical Scenery Manager (Power)  
**Chad Hain**

Lead Scenic Carpenter  
**Devin Miller**

Scenic Carpenter  
**Heather Udowitz**

Charge Scenic Artist  
**Beth Sandmaier**

Associate Theatrical Paint Manager  
**Madison Stinemetz**

Theatrical Properties Manager  
**Patrick A. Drone**

Associate Theatrical Properties  
Manager  
**Danielle Keys**

Senior Properties Artisan  
**Dan Erickson**

Visiting Theatrical Hair and Makeup  
Manager  
**Brittany Crinson**

Theatrical Lighting Manager  
**Heather Hunter**

Associate Theatrical Lighting Manager  
**Jorrey Calvo**

Sound Designer/Engineer  
**Henry Reynolds**

Costume Shop Manager  
**Laura Brinker**

Assistant Costume Shop Manager  
**Leslie Ann Smith**

Lead Cutter/Draper  
**Tj Williamson**

Cutter/Drapers  
**Seth Gilbert, Sarah Havens**

Theatrical Stitchers  
**Rene Plante, Marcia Grace**

Lead Costume Crafts Artisan  
**Elizabeth Gunderson**

Costume Stock Manager  
**Theresa Hartman**

Wardrobe Manager  
**Rossella Human**

Theatrical Properties Stock and Tech  
Coordinator  
**Kat Kreutz**

## **DESIGN & PRODUCTION FACULTY ADVISORS**

Head of Design & Production **Christianne Myers**

Stage Management **Nancy Uffner**

Scenic Design **Jungah Han, Kevin Judge**

Costume Design **Christianne Myers, Sarah M. Oliver**

Lighting Design **Jess Fialko**

Sound Design **Henry Reynolds**

## **SMTD ADVANCEMENT**

Chief Advancement Officer

**Ericka Bigelow**

### Development

Director of Development

**Tess Eastment**

Manager of Stewardship & Alumni Board

**Jessica Woodman**

Director of Development, Marching and  
Athletic Bands

**Kimberly Baumgartner**

Associate Major Gifts Officer

**Megan Anderson**

Manager of Annual Giving Programs and  
Development Research Analytics

**Rose Martus**

Development Generalist

**Emily Carter Sharpe**

Dean's Liaison

**Eval Kiel**

### Marketing & Communications

Director of Marketing & Communications

**Beth Miller**

Director of Marketing & Communications  
for Ticketed Performances

**Sarah Erlewine**

Brand Manager

**Brandon Monzon**

Communications Manager

**Judy Galens**

Video & Multimedia Manager

**Chris Boyes**

Video & Multimedia Coordinator

**Mathew Pimental**

Graphic Designer

**Rachel Salazar**

Digital Content Specialist

**Tracy Payovich**

Marketing Coordinator

**Erin Crnkovich**

MMB Digital Communications Manager

**Izzi Jasperse**



Since 1974, Friends of Opera has supported the SMTD Department of Voice and its distinguished opera program, allowing voice students at the University of Michigan to experience the greatest opportunities for study and performance. Gifts to the Friends of Opera provide discretionary support to the Department for programmatic needs such as covering the cost of opera scores for students performing in main stage productions, enriching the opera workshop program, and funding a cash prize to the winner of the annual Friends of Opera vocal competition. Gifts to the Friends of Opera Endowment provide funding for student scholarships and assist the Department in attracting top talent to its program.

The following opera enthusiasts have made a recent gift to the Friends of Opera. Their support makes a difference at the School of Music, Theatre & Dance, and also throughout the opera world, by ensuring that our students develop the skills, artistry, and experience they need to become the next generation of great opera singers. Thank you!



## **GIFTS AS OF OCTOBER 25, 2023**

### **GIFTS OF \$15,000 AND ABOVE**

Richard Douglas  
and Anita Kupriss

David Feldman and  
Roni Jacobson

### **GIFTS OF \$5,000- \$14,999**

Estate of Norman  
Barnett

Mary Morse

Sigurd I. & Jarmila  
H. Rislov Foundation

### **GIFTS OF \$1,000- \$4,999**

Aikman Foundation

Anton Borchers

James and Anne  
Duderstadt

Mark Kolins and  
Maria Abrahamsen

Jean McPhail

Adrian Palmer and  
MaryAnn Christison

Katherine and  
Sem Phan

William and  
Vivian Pickard

Takako Richards

George and  
Gladys Shirley

Samuel and

Leesha Vitale

### **GIFTS OF \$150-\$999**

Barbara Anderson

Anonymous Donor

William and  
Patricia Austin

Carol Barbour  
and Sid Gilman

Lynda Berg

Kittie Berger  
Morelock

Richard and Jo  
Ann Dionne

Thomas and  
Barbara Gelehrter

Steven and  
Joyce Gerber

Katherine and  
Tyrell Harris

Jacquelyn and Joel  
Heidelbaugh

Caroline Helton and  
Matthew Kaplan

Margaret and  
Jan Herbst

William Hufford and  
Sarah Towne Hufford

John Jackson

Bonnie and  
Robert Kidd

David Knapp

Fred Krimm

Richard LeSueur

Judith Lobato

Colin and Nancy  
Oatley

S. Suzanne Powell

Miguel Rodriguez  
and Barry Hume

Archie Sader and  
Alfreda Dempkowski

Albert and  
Jane Sayed

Theodore St. Antoine

Jean Sussman  
and Ed Lyons

Dietmar Wagner

John Weidenbach

Elise Weisbach

Michael Wellman  
and Erika Homann

Teresa and  
Larry Wing

### **GIFTS UNDER \$150**

Anonymous Donor

Anonymous Donor

Elizabeth Bishop

John Cederquist and  
Meg Kennedy Shaw

Charles Chrystal  
and Lenore Luciano

Laura and  
Clifford Craig

# M | MUSIC, THEATRE & DANCE

Patricia DeLamielleure  
Cynthia Dybdahl  
Anna Franco  
Barbara and Gordon Heinrich  
Warren Jaworski  
Adrienne Kaplan and Harold Borkin  
Janet Knapp  
Marlene and John Kondelik

Vicki Kondelik  
Steven Kronick and Kimberley Vnuk-Kronick  
Sura Levine  
Arlene Love  
N. McClamroch  
Judith Oppenheim  
Robin and Douglas Richstone  
Bonnie Schafer  
Terry Shea and

Seigo Nakao  
Patrick and Carol Sherry  
Marilyn Siegel  
Jenny Lynn Stewart  
Madelon and Richard Weber  
Mary and James White  
Charlotte Wolfe  
Diane Zahn

I want to support the Dept. of Opera with a gift to the:

Friends of Opera (306965)  Friends of Opera Endowment (728240)

In the amount of:  \$1,000  \$500  \$250  \$100  Other

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Home Phone: ( ) \_\_\_\_\_

Email: \_\_\_\_\_

Enclosed is my employer (or my spouse's) matching gift form.

My check is made payable to the University of Michigan.

Charge my gift to:

VISA  Master Card  Discover  Amer. Exp.

Acct. #: \_\_\_\_\_ Exp.Date: \_\_\_\_\_

Signature: \_\_\_\_\_

**Make your  
donation  
online!**



Scan this QR code to give to the Friends of Opera online at Leaders & Best, U-M's safe and secure giving platform.

LID:

(306965)

ME: 1016

For online giving, visit [www.giving.umich.edu](http://www.giving.umich.edu), email Rose Martus at [rmartus@umich.edu](mailto:rmartus@umich.edu) or Emily Carter Sharpe at [emicarte@umich.edu](mailto:emicarte@umich.edu), or call 734-647-2035

School of Music, Theatre & Dance • Office of Advancement • 2005 Baits Drive • Ann Arbor, MI 48109-2075

# KERRYTOWN CONCERT HOUSE



WORLD CLASS ARTISTS...



UP CLOSE AND PERSONAL

415 N. 4th Ave. Ann Arbor, MI 48104  
(734) 769-2999 [kerrytownconcerthouse.com](http://kerrytownconcerthouse.com)

## Fall Highlights

11/6 | 8:00 PM | HILL AUDITORIUM  
**University Symphony Orchestra**  
*FREE!*


11/16 | 8:00 PM | HILL AUDITORIUM  
**Chamber Choir & University Choir**  
*FREE!*

11/17 | 8:00 PM | HILL AUDITORIUM  
**Symphony Band** *FREE!*

11/19 | 7:00 PM | STAMPS AUDITORIUM  
**Orpheus Singers** *FREE!*

11/20 | 8:00 PM | HILL AUDITORIUM  
**Concert Band** *FREE!*

11/30 | 8:00 PM | RACKHAM AUDITORIUM  
**Jazz Ensemble & Jazz Lab**  
**Ensemble** *FREE!*

 11/30-12/3 | POWER CENTER  
**Imogen Says Nothing**  
The Department of Theatre & Drama

12/5 | 8:00 PM | HILL AUDITORIUM  
**University Symphony Orchestra**  
*FREE!*

 12/8-12/10 | DANCE PERFORMANCE  
STUDIO THEATRE  
**The Nutcracker(ish)**

*FREE! TICKETS REQUIRED*  
The Department of Dance

## Winter Highlights


 1/20 | 8:00 PM | HILL AUDITORIUM  
**2024 Collage Concert**

1/31 | 8:00 PM | HILL AUDITORIUM  
**University Philharmonia Orchestra**  
*FREE!*

 2/1-2/4 | POWER CENTER  
**Annual Dance Concert**  
The Department of Dance

2/2 | 8:00 PM | HILL AUDITORIUM  
**Symphony Band** *FREE!*

2/4 | 7:00 PM | STAMPS AUDITORIUM  
**Concert Band** *FREE!*


 2/10 | 7:30 PM | HILL AUDITORIUM  
UMS/SMTD COLLABORATION  
**Nkeiru Okoye's When the Caged Bird Sings World Premiere**  
*TICKETS AVAILABLE AT UMS.ORG*

2/15-2/18 | MENDELSSOHN THEATRE  
**Arbor Falls**  
The Department of Theatre & Drama

3/20 | 8:00 PM | HILL AUDITORIUM  
**University Symphony Orchestra**  
*FREE!*

 3/21-3/24 | MENDELSSOHN THEATRE  
**Elizabeth Cree**  
The Department of Voice and the University  
Philharmonia Orchestra

3/26 | 8:00 PM | HILL AUDITORIUM  
**Arts Chorale** *FREE!*

 4/4-4/14 | ARTHUR MILLER THEATRE  
**The Cherry Orchard**  
The Department of Theatre & Drama

4/9 | 8:00 PM | HILL AUDITORIUM  
**University Choir** *FREE!*

 4/18-4/21 | POWER CENTER  
**A Little Night Music**  
The Department of Musical Theatre

**M** | MUSIC, THEATRE & DANCE

[smt.d.umich.edu/events](https://smt.d.umich.edu/events)



umichsmt.d