

THE
DEPARTMENT
OF VOICE
& THE
UNIVERSITY
SYMPHONY
ORCHESTRA
PRESENT

The JUNNING
*Little
Sixer*

The Power Center
NOVEMBER 3-6, 2022



SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

Just Announced!

Don Giovanni

music by **Wolfgang Amadeus Mozart**
libretto by **Lorenzo da Ponte**

March 23–26, 2023

Lydia Mendelssohn Theatre

tickets.smt.d.umich.edu



M | DEPARTMENT OF VOICE

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

THE CUNNING LITTLE VIXEN

An opera in three acts

Composed by **Leoš Janáček**

Reduced version arranged by **Jonathan Dove**

Libretto adapted by the composer from a 1920 serialized novella, *Liška Bystrouška*, by Rudolf Těsnohládek

Premiered at the National Theatre in Brno on November 6, 1924.

Director

Tara Faircloth

Choreographer

Amy Chavasse

Music Director / Conductor

Kirk Severtson

Dramaturg

Karin Waidley

Assistant Conductor[^]

Yeo Ryeong Ahn[#]

Chorus Master

Benjamin Gaughran[#]

Scenic Designer

Cameron Anderson

Rehearsal Pianists / Coaches

Julian Grabarek[#]

Costume Designer

Sarah M. Oliver

Kimia Rafieian[#]

Fight Directors

Erik Dagoberg[#]

Lighting Designer

Rob Murphy

Atticus Olivet[#]

Czech Coaching

Timothy Cheek

Production Stage Manager

Kayleigh Laymon

Assistant Director **Andrew Smith[#]** | Assistant Lighting Designer **William Webster[#]**

Co-Dramaturg **Leo Kupferberg[#]** | 1st ASM **Elaina Veasey[#]**

2nd ASMs **Chuck Gibson[#]**, **Katie Kutzko[#]**, **Caleb Quezon[#]**

Setting: The forest and the various locales in a nearby town.

[^]Yeo Ryeong Ahn will conduct the performance on Sunday, November 6.

Used by arrangement with European American Music Distributors Company, U.S. and Canadian agent for Universal Edition Vienna, publisher.

[#] SMTD Student

CAST OF CHARACTERS

Thursday & Saturday Performances

Revírník (Forester)
Noah B. Rogers

Bystrouška (Vixen)
Juliet Schlefer

Lisák (Fox)
Danielle Casós

Rechtor (Schoolmaster) / Komar (Mosquito)
Trevor Scott

Lapák (Dog) / Datel (Woodpecker)
Abigail Lysinger

Friday & Sunday Performances

Robert Wesley Mason

Colleen Cole Beucher

Antona Yost

Ian Pathak

Madeleine Buckley

All Performances

Harašta, *a poacher*
Tyrique McNeal

Farár (Parson) / Jezevec (Badger)
Cody Carlson

Kohout, *a rooster* / Jay
Annika De Jonge

Chocholka, *a hen*
Cinderella Ksebati

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.

CAST OF CHARACTERS

Forester's wife / Owl

Aria Minasian

Pepík, *the forester's son*

Darla Lowe

Frantik, *Pepík's friend*

Megan Warburton

Pásek (Innkeeper) / Hedgehog

Spencer VanDellen

Pani Paskova, *the innkeeper's wife*

Catherine Gispert

Cricket

Anne-Marie Atanga

Grasshopper

Pelagia Pamel

Frog

Victoria Rose Pinto

Little Vixen

Rebecca Clark

Dream Vixen

Ladina Schaller

Fox Cubs

Anne-Marie Atanga, Rebecca Clark,

Pelagia Pamel, Victoria Rose Pinto

Hens

Anne-Marie Atanga, Catherine Gispert,

Darla Lowe, Megan Warburton

Chorus

Hallie Ackerman, Olivia Donahue, Justin Ingui,

Veronica Nicole Koz, Javier F. Torres Delgado,

Sumedha Vadlapudi, Jaxon Williams

CAST OF CHARACTERS

Dragonflies (Dancers)
**Audrey Deguia, Melisa Orduna,
Ladina Schaller, Kaitlyn Wilson**

UNIVERSITY SYMPHONY ORCHESTRA

Violin I

Beau Henson
Matthew Adams
Yuchen Cao
Zoe Fong
Alden Rohwer
May Tang**

Isabella Carucci

Oboe

Daniel Severtson

Clarinet

Noah Pujol

Violin II

**Ellen Hayashi*
Zoe Dweck
Joshua Millet
Jolie Rebelo
Braden Thompson
Alex Vershinin**

Bassoon

Eddie Martinez

Trumpet

Gabriella Rock

Horn

**Adam Julian
Zachariah Reed**

Viola

**Hannah Langenbach*
Luvyana Marquez
Diego Mieres**

Trombone

Arabella Olson

Cello

**Emma Cary*
Benjamin Deighton
Emma Osterrieder
John Rose**

Percussion

**John Tataara
Spencer Perilloux**

Double Bass

**Grant Phillips*
Connor Briskin**

Harp

Karlee Lanum

Flute

Keyboard (alternating
performances)

**Julian Grabarek
Kimia Rafieian**

**Principal*

SYNOPSIS

ACT I. *Summer; the forest* — The animals play in the forest. The Forester, on his way home, stops for a nap. While he is asleep the Cricket and the Grasshopper make music. A young Frog, trying to catch a Mosquito, attracts the attention of a vixen cub. The Frog lands on the Forester, waking him. The Forester grabs the Little Vixen and takes her away. Dusk falls. The Blue Dragonflies search for the Little Vixen.

Autumn; the farmyard — The Vixen, now being reared as a pet, befriends the dog and rebuffs his advances. When she defends herself against the teasing of the Forester's son and his friend, she is tied up. Night falls and the Vixen sleeps. In her dreams her spirit soars to freedom. At dawn the Vixen scoffs at the hens: they are exploited by humans and by their leader, the Rooster. The Vixen appeals in vain to the hens' feminist feelings and, shocked at their conservatism, feigns suicide. Her plan has worked: when the Rooster is sent to investigate, she kills him, then polishes off all the hens. Confronted by the Forester and his wife, the Vixen escapes.

ACT II. *Autumn; the forest* — The Vixen taunts the Badger, ruthlessly evicts him from his comfortable home, and takes it over.

Autumn; the Inn — The Forester, the Schoolmaster, and the Parson are drinking at a local pub. The Forester mocks the Schoolmaster about his reticence and hopeless love for Terynka. But the Forester is also vulnerable to taunts: mocked about his Vixen, he leaves.

Later that night — As the Schoolmaster stumbles drunkenly home, the Vixen follows him with curiosity. The Schoolmaster mistakes her for Terynka and pours his heart out. The Parson, also the worse for drink, gets lost in painful

memories of his youth. The Forester takes both men by surprise and drunkenly fires two shots after the Vixen.

The forest — The Vixen meets a handsome Fox and tells him the story of her life. The Fox woos her, they mate, and, having scandalized the gossiping birds, are married. The forest creatures celebrate.

ACT III. *Winter; the forest* — Harašta, a poacher, discovers a dead rabbit when he sees the Forester, who suspects him of poaching it. Harašta explains that he is on his way to see Terynka, whom he is to marry. The Forester, realizing that the rabbit is one of the Vixen's victims, uses it as a trap for her. The Vixen, the Fox, and their cubs poke fun at the clumsily laid trap and the parents happily watch their growing family. Harasta returns to collect the rabbit. The Vixen lures him away so that the cubs can rifle his bag. But her gloating triumph at outwitting Harašta angers him and he shoots her.

The Inn — The Schoolmaster weeps when he hears that Terynka is to marry. He and the Forester both regret that the Parson has moved away. The Forester reflects on his age and sets off for the forest.

Summer; the forest — The Forester muses on the beauty of the forest, where life is continually renewed. He recalls his courtship and wedding. As he daydreams, the forest creatures appear, including a Little Vixen. The Forester tries to catch her but catches a Frog instead – grandson of the Frog who attracted the Vixen's attention at the beginning of her adventures. Amused at the coincidence, and overwhelmed by the beauty around him, the Forester surrenders to the forest.

— *Adapted from the Royal National Opera*

ABOUT THE AUTHOR



Leos Janáček (Composer) 1854–1928.

The son of a poor schoolmaster, Janáček studied at the Prague Organ School.

In 1875 he was appointed conductor of the Brno Philharmonic Society. He held this position for a few years, then feeling his musical education was still

lacking, he went to the Leipzig Conservatory. After that, he spent a year in Vienna furthering his studies. Finally in 1881, he returned to Brno and founded his own organ school, an institution he directed until it became the State Conservatory of Music in 1920. Janáček's first significant composition was written when he was forty, and his most famous works were produced after his sixtieth birthday.

Though he composed chamber and orchestral works, piano music, a song cycle, ballet music, and a mass, he is known primarily for his operas. *Jenufa* (1904), his third opera, had its premiere in Brno, but it was not until the 1916 production in Prague that Janáček suddenly became famous. *Kát'a Kabanová* (1921) is often regarded as a pivotal work, having one foot in the post-romantic school and one in modernism. His next opera, *The Cunning Little Vixen*, turns to nature for its subject. In Janáček's last two operas, the composer's melodic language becomes more terse, rugged, and dissonant, though never atonal. *The Makropoulos Case*, written in 1926, turns from nature to an urban world of legal complexities and theatrical life. *From the House of the Dead* is a setting of Dostoyevsky's prison diaries and the composer's last work. Janáček caught a chill while taking a walk that rapidly worsened, turning into the pneumonia from which he died at age 72 in Ostrava.

Janáček's music relies heavily on the speech patterns of

the Czechoslovakian language. He studied the melody and rhythm of speech for over thirty years, systematically notating his discoveries. He used his research to devise various motifs – short phrases of a distinct rhythmic and melodic content – that form the basis of expression in his music. Though he uses many folk-like materials in his work, his other compositional traits are more easily recognized. These include the declamatory patterns of his vocal music; a certain dry humor; tight, pared-down harmony; intense rhythmic drive; and spare but skillful orchestration. These characteristics are also identifiable in his “Glagolitic Mass” (1926), his symphonic poem “Taras Bulba” (1928), his two string quartets, and many of his chamber works. Janáček was a musical anomaly – his work is of such originality and inventiveness that he has no musical predecessors or ancestors. While some of his operas, most notably *Jenufa* and *Kát'a Kabanová*, have always been performed, today’s audiences are able to enjoy a wider range of this uniquely satisfying and profoundly moving music.

– *NY City Opera*

If you're interested in finding out more about *The Cunning Little Vixen*, scan this code:



THOUGHTS ON THE CUNNING LITTLE VIXEN

The Cunning Little Vixen is known in Czech as *Příhody lišky Bystroušky*, which more accurately translates as *Adventures of the Vixen Sharp-Ears*. Indeed, Janáček's opera reads as a series of scenes from the Vixen's life, along with snapshots of humans affected by her. Janáček did, however, fashion these series of vignettes into a coherent whole and significantly altered Rudolf Těsnohlídek's original serialized novella (with drawings by Stanislav Lolek) into a work with a profound ending. *The Cunning Little Vixen* vies with *Jenůfa* as being Janáček's most frequently performed opera. What is it about this work—often described as quirky, magical, beautiful, touching, moving, and life-affirming—that captures our hearts?

In *The Cunning Little Vixen*, Janáček's messages of the transformative power of love, the renewal of nature and of all life, and of coming to terms with disappointments, missed opportunities, and one's mortality are all universal messages that are a part of being human. Yet, the story is told in an astoundingly unique way.

First, Janáček's musical style is utterly unique. For years, the composer observed his native Moravian world and tried to capture in musical notation the utterances of people in all kinds of situations—from a woman calling her chickens to the dying words of his beloved daughter Olga. He was seeking to capture in music not only the natural inflection of Czech, but the emotions behind the words at those particular moments, and certainly in the case of his daughter, to express and preserve some of the essence of the person who spoke those words.

Most of the characters in the opera, both animals and humans, speak Moravian dialect from an area in and around

THOUGHTS ON THE CUNNING LITTLE VIXEN

Brno around the turn of the twentieth century. Interestingly, however, the Dog speaks more “proper,” standard Czech—perhaps because he has dedicated himself to art? The Schoolmaster, too, speaks more formal Czech, even when talking to himself. The poacher Harašta speaks with the most dialect—more on him later. The Fox speaks with respectful, gentlemanly Czech as he courts the Vixen.

Janáček was also one of the first opera composers to use prose text, rather than verse. This emphasis on natural expression means that much of his opera is in “real time,” rather than in stretched-out “musical time.” Because of this, and the physicality of much of the opera, it takes on a modern, cinematic quality. Certain expressive words, too, make their way into the orchestra as short, repetitive rhythmic fragments that weave in and out like a colorful tapestry or mosaic, typical of Janáček’s style.

Equally as important for the composer was the folk music of his native Moravia, with its modal scales, often irregular phrase lengths, mixed meters, and infectious rhythms. Although Janáček does not quote folk music in this opera, he does quote some folk texts, and he creates his own wonderful folk-like music to go with them. Essential qualities of Moravian folk music, too, are subtly infused throughout the work in various harmonies and melodic patterns.

Finally, Janáček created a musical motif made up of three notes to represent love: A-flat ascending to D-flat ascending a step to E-flat. This motif is not exclusive to this opera, either—it occurs in Janáček’s *The Diary of One Who Vanished*, *Kát’a Kabanová*, the Violin Sonata, and other works. However, it occurs the most in *The Cunning Little Vixen*. It is heard most prominently throughout the Vixen and Fox love

THOUGHTS ON *THE CUNNING LITTLE VIXEN*

duet, in the otherworldly off-stage chorus that opens their scene, and also in the orchestra at the very end of the opera.

Along with a musical style rooted in the Moravian countryside, *The Cunning Little Vixen* takes place in Moravia, and features animals, insects, and even mushrooms from Moravia. Humans are the Forester, Schoolmaster, and Parson—the upper crust of the village—along with the Forester’s Wife, an Innkeeper, and the Innkeeper’s Wife, as well as the poultry-dealer and poacher Harašta, and the boys Frantík and Pepík.

From the opening notes of the opera we are immediately drawn into Janáček’s sound-world, with its fascinating rhythms, colors, harmonies, and melodies depicting nature’s animals, insects, and the forest. And so begins a unique theatrical work, filled with dance, song, musical speaking, gorgeous lyricism and orchestral interludes, and both animals and people, often interacting, all trying to find their way in the world.

Into this unique world come universal truths. The forest has long been filled with symbolisms, and indeed, the forest here is where the Vixen finds freedom and love; the Schoolmaster and Parson reveal and confront their past; and the Forester, a guardian of the forest itself, has a profound revelation. Through love, the Vixen is transformed from a wild, fiercely independent creature. Through nature, the Forester is transformed from a crass, guardedly rough person into a contemplative poet as he sees the beauty of the circle of life, and his place in that circle. The love motif shines through after his revelation, his farewell.

Along the way, we see a natural world of animals who—

THOUGHTS ON *THE CUNNING LITTLE VIXEN*

like humans—sometimes quarrel and sometimes struggle to survive, but who are fully themselves. This contrasts with the more complicated world of people, who often try to control nature and themselves, guarding their secrets and inner turmoil until love, compassion, and understanding—or nature—help them find a way.

Janáček himself commented that the poacher Harašta and the Vixen share a lot in common. They both depend on poultry for their survival, he noted, and in Harašta the Vixen finally meets her match. Perhaps this is because Harašta is more in tune with nature than the other humans. He has learned to be cunning. His heavy use of dialect reveals that he is unencumbered by human education and what is “proper.” Somehow, he has even been able to woo and marry the unattainable, even unseen, Terynka, who broke the hearts of others in the inn.

Yes, all wonderfully quirky, magical, beautiful, touching, moving, and life-affirming! For me, my encounters with this opera have always touched something personal—from my first encounter with *The Cunning Little Vixen* as an opera coach apprentice in Prague in the 1990s, when I met my future wife, who was a dragonfly; to U-M’s first production in 2002, as we awaited the birth of our son six months later; and other wonderful productions scattered here and there, although not all coinciding with such life-changing events! With this new, wonderful production, as I look down the road I begin to relate more with the aging Forester and the beauty of life’s renewal. . . May you ALL find beauty, delight, magic, and enrichment in Janáček’s *Adventures of the Vixen Sharp-Ears!*

–Timothy Cheek

ABOUT THE CAST

Hallie Ackerman (*Chorus*) Sophomore, BM Voice, Grand Ledge, MI

Anne-Marie Atanga (*Cricket / Hen / Fox Cub*) Junior, BM Voice / BS Neuroscience, Flint, MI

Colleen Cole Beucher (*Vixen*) Grad Student, DMA Voice, Huntsville, AL

Madeleine Buckley (*Dog / Woodpecker*) Grad Student, MM Voice, St. Louis, MO

Cody Carlson (*Parson / Badger*) Grad Student, MM Voice, Park City, UT

Danielle Casós (*Fox*) Grad Student, MM Voice, Boise, ID

Rebecca Clark (*Little Vixen / Fox Cub*) Junior, BM Voice, Vernon, CT

Annika De Jonge (*Kohout / Jay*) Junior, BM Voice, Hudsonville, MI

Audrey Deguia (*Dragonfly*) First-year, BFA Dance / BS Biochemistry, Rochester, MI

Olivia Donahue (*Chorus*) Senior, BM Voice & Music Education, Traverse City, MI

Catherine Gispert (*Paní Pásková / Hen*) Grad Student, MM Voice, Miami, FL

Justin Ingui (*Chorus*) First-year, BM Voice / Political Science, New York, NY

Veronica Koz (*Chorus*) Junior, BMA Voice, Detroit, MI

Cinderella Ksebati (*Chocholka*) Grad Student, MM Voice, Grosse Pointe, MI

Darla Lowe (*Pepík / Hen*) Grad Student, MM Voice, Reston, VA

Abigail Lysinger (*Dog / Woodpecker*) Senior, BM Voice, Dallas, TX

Robert Wesley Mason (*Forester*) Grad Student, DMA Voice, Norfolk, VA

ABOUT THE CAST

Tyrique McNeal (*Harašta*) Grad Student, MM Voice

Aria Minasian (*Forester's Wife / Owl / Chorus*) Grad Student, SM Voice, Bainbridge Island, WA

Melisa Orduna (*Dragonfly*) First-year, BFA Dance, Lake Orion

Pelagia Pamel (*Grasshopper / Fox Cub / Chorus*) Junior, BM Voice / BA International Studies, Birmingham, MI

Ian Pathak (*Schoolmaster / Mosquito*) Junior, BM Voice, Washington, DC

Victoria Rose Pinto (*Frog / Fox Cub / Chorus*) Junior, BM Voice / Performing Arts Management and Entrepreneurship Minor, Brooklyn, NY

Noah B. Rogers (*Forester*) Grad Student, MM Voice, Boonville, MO

Ladina Schaller (*Dragonfly / Dream Vixen*) First-year, BFA Dance, Fribourg, Switzerland

Juliet Schlefer (*Vixen*) Grad Student, MM Voice, Brooklyn, NY

Trevor Scott (*Schoolmaster / Mosquito*) Grad Student, MM Voice, St. Louis, MO

Javier F. Torres Delgado (*Mushroom / Chorus*) Grad Student, MM Violin & Chamber Music, San Juan, Puerto Rico

Sumedha Vadlapudi (*Chorus*) Junior, BM Voice, Novi, MI

Spencer VanDellen (*Pasek / Hedgehog*) Grad Student, MM Voice, Claresholm, Alberta, Canada

Megan Warburton (*Frantik / Hen*) Grad Student, MM Voice, Salt Lake City, UT

Jaxon Williams (*Chorus*) Junior, BM Voice & Music Education, Richardson, TX

Kaitlyn Wilson (*Dragonfly*) First-year, BFA Dance, Kansas City, KS

Antona Yost (*Fox*) Grad Student, SM, Voice, Salt Lake City, UT

ABOUT THE CREATIVE TEAM

Yeo Ryeong Ahn (*Assistant Conductor*), an honored recipient of the Fulbright Scholarship sponsored by the U.S. Department of State, is pursuing her doctoral degree in orchestral conducting at the University of Michigan. The summer of 2022, she was selected to be the only Conducting Fellow in the Chautauqua Institution in New York. She was a 2021 Fellow in the Dallas Opera Hart Institute for Women Conductors. Yeo Ryeong Ahn is becoming acclaimed for her appearances on the podiums of major orchestras worldwide. She has conducted Bamberger Symphoniker and Südwestdeutsche Philharmonie Konstanz in Germany and the Paris Mozart Orchestra. She has appeared with the Croatian Radiotelevision Symphony Orchestra, the Stavanger Symphony Orchestra, and the Danubia Orchestra Óbuda in Hungary. Recently, she was advanced to the final stages in La Maestra Competition in Paris, the Evgeny Svetlanov International Conducting Competition in Monaco, and the Gustav Mahler Competition in Germany.

Cameron Anderson (*Scenic Designer*) is an internationally acclaimed scenic and projection designer and has designed extensively at the world's leading theatre and opera companies. Recent projects include the world premiere of the opera *RUR: A Torrent of Light* (Tapestry Opera, Toronto), *Byhalia Mississippi* (The Kennedy Center); *The Niceties* (Manhattan Theatre Club, McCarter Theatre Center, The Huntington, and Geffen Playhouse); and *Fille du Regiment*, *The Consul*, *Vinkensport*, *The Merry Widow*, and *Rocking Horse Winner* (Opera Saratoga). Select opera credits include the Teatro Colon in Argentina, the Vancouver Opera, Glimmerglass Festival, San Francisco Opera, Seattle Opera, Central City Opera, Minnesota Opera, Opera Theater of St. Louis, Gotham Chamber Opera, Wolf

ABOUT THE CREATIVE TEAM

Trap Opera, On Site Opera, Indianapolis Opera, Manhattan School of Music, Opera Boston, Pittsburgh Opera, and New England Conservatory. Select Off-Broadway credits include Roundabout Theatre Company, Playwrights' Horizons, New Georges, LAByrinth Theater Company, Naked Angels, Ars Nova, Brooklyn Academy of Music, and Les Freres Corbusier. Select regional theatre credits include Trinity Repertory Company, Two River Theater Company, and South Coast Repertory. Upcoming projects include the world tour of the opera *RUR: A Torrent of Light*, *The Winter's Tale* (Hartford Stage), and *The Elixir of Love* (The Curtis Institute of Music, Philadelphia). cameronanderson.net

Amy Chavasse (*Choreographer*) is a choreographer, improviser, performer, educator, professor in the Department of Dance, and artistic director of Chavasse Dance & Performance. In September 2022, her duet *Plunder Thunder*, with Stephanie Gennusa and Rowan Janusiak, was presented at the New International Dance Festival in Daejeon and at the Goyang International Dance Festival in Goyang, South Korea. She taught several workshops at Kyunghee University in Goyang and Chungnam University in Daejeon. In June, she presented *How to Stay in a Dream* with the Compañía Nacional de Danza de Costa Rica in San José, Costa Rica, with dance artists from Buenos Aires, Mexico City, and Brooklyn, NY. This was the culmination of a year-long (pandemic) creation project with Luciana Acuña, Luis Biasotto of Grupo Krapp, Buenos Aires, Austin Selden, Sarah Konner, Nola Sporn Smith, and Paty Lorena Solórzano. Her work has also been presented at Jacob's Pillow Inside/Out, Links Hall, Chicago, the Dance Complex (Boston), Movement Research at Judson Church, Dixon Place, Dance New Amsterdam, Triskeleon (New York), and other venues.

ABOUT THE CREATIVE TEAM

Internationally, she has taught and her work has been presented at the 2019 Urban Spaces Festival Shanghai; in Uppsala, Sweden, at the Museum of Contemporary Art; at Cine Teatro Favarito in Havana, Cuba; in Lithuania, Vienna, Colombia, Vancouver BC; at the American Dance Festival/ Henan (China) and the Beijing Dance Festival. She has taught at the American Dance Festival, the International Dance Center in Shanghai, Duncan 3.0 in Rome, ProDanza Italia (2007–13), and ResExtensa's Instituto Vittoria in Giovinazzo, Italy. Other recent projects include *Manicula Is a Revolver*, a collaboration with Beth Graczyk, Sarah Konner, and Austin Selden. She presented improvisation workshops at the International Society of Improvised Music in Chateaux D'Oex, Switzerland, in June 2015, and an alternative movement presentation at the University of Valetta, Malta, as part of the Dance Studies Association conference in 2018. She has taught at and collaborated with members of Tanz Tangente in Berlin in 2015 and 2016 and worked with members of ResExtensa Danza Teatro Danza in Bari, Italy, from 2009–14. Amy danced with Laura Dean Dancers & Musicians, Colleen Thomas and Bill Young dancers, and in many independent dance and theater projects across the US and internationally. It's been a joy to work with Tara Faircloth, the dancers that form the quartet of Dragonflies, and the cast and crew of *Cunning Little Vixen*.
www.chavassedanceandperformance.com

Tara Faircloth (*Stage Director*) is a guest artist at University of Michigan this fall. In addition to having directed Lyric Opera of Chicago's season opener for 2019–20 (*The Barber of Seville*), in recent seasons Faircloth created new productions of *The Little Prince* (Utah Opera), *The Merry Wives of Windsor* (Juilliard Opera), *Ariadne auf Naxos* (Wolf

ABOUT THE CREATIVE TEAM

Trap Opera), *Il re pastore* (Merola Opera), *Agrippina* (Ars Lyrica Houston), and *L'incoronazione di Poppea* (Boston Baroque). She is a regular director at regional houses in Dallas, Utah, Arizona, Tulsa, and Hawaii, and is the drama instructor for the Houston Grand Opera Studio.

Kayleigh Laymon (*Production Stage Manager*) is a stage manager and costume designer living and working in NYC, but she is thrilled to be back at the University of Michigan! She was production stage manager for *The Speakeasy SF*, the largest long-running immersive show on the West Coast. Trained at the University of Michigan (BFA) in traditional theatre, she was seduced by the complex challenge of immersive productions: telling compelling stories across multiple floors and spaces while keeping it all (seemingly) seamless. During the pandemic, she directed and produced three full-length online productions as part of Lost Immersive. Kayleigh also stage manages opera, dance, and traditional theatre. Recently she has worked on *Islander* (Off-Broadway), *Radamisto* (Philharmonia Baroque), and *The Woman in Black* (UK production, San Francisco Tour). She also designs and builds costumes for shows large and small, in addition to being a painter. You can find some of her artwork on Instagram @kayleigh.laymon.

Rob Murphy (*Lighting Designer*) is an associate professor of design in the Department of Theatre & Drama.

Sarah M. Oliver (*Costume Designer*) is an assistant professor of costume design and technology in the Department of Theatre & Drama. Design Credits: (U-M) *Hair*, *Nora: A Doll's House*, *Romeo and Juliet*, and *Godspell*. (Regional) Kansas City Repertory Theatre, Kansas City Actors Theatre, Nelly Don Ltd., Unicorn Theatre, the New

ABOUT THE CREATIVE TEAM

Theatre Restaurant, UMKC Conservatory of Music, and Kansas University Opera. Costume Construction Credits: (International) 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, and Wylliams.

Kirk Severtson (*Conductor*) Professor (voice, clinical): opera coaching and conducting. Previously: SUNY Potsdam's Crane School of Music (opera coach/conductor). Opera companies and festivals: The Dallas Opera, Lyric Opera of Kansas City, Atlanta Opera, Opera Saratoga, Hawaii Performing Arts Festival, Opera Viva (Verona, Italy), Institute for Young Dramatic Voices, Opera Theater of Lucca (Italy), Opera North (NH), Aspen Music Festival. Founding music director of Pellicciotti Opera Composition Competition (commissioned premieres by Tom Cipullo and Martin Hennessy). Executive director of the National Opera Association. Recognition: American Prize for Conducting (2012, 2018, 2020); production awards from NOA (2002, 2008, 2011, 2014, 2017, 2018); Kennedy Center's American College Theatre Festival; SUNY Potsdam and SUNY Chancellor Awards for Research and Creative Activities.

PRODUCTION CREW

Sound Engineer **Roger Arnett**

Hair and Makeup Supervisor **Sam Whetstone**

Assistant Master Electrician **Brandon Malin**

Theatrical Lighting **Abi Farnsworth, Jordan Pinet, Brandon Malin, Christian Mulville, Sydney Geysbeek, Elianna Kruskal, Megan Mondek, Alex Li, William Webster**

Painting **Ellie Vice & Theatre 250/252/261 students**

Props **Beatrix Dergis, Aquila Ewald, Dallas Fadul, Eli Hubbel, Rachael Hymowitz, Katie Kim, Lucy Knas, Alex Li, Audrey Tieman, Laurence Vance, and Theatre 250/252 students**

Scenery (Walgreen Scene Shop) **Niamh Sullivan, Sophia Severance, Cass Scott, Andy Blatt, Miles Hionis, Juliet Bornholdt, and Theatre 250/ 252 students**

Costumes **Esmay Pricejones, Ellie VanEngen, Kaytlin Sanchez, and Theatre 250/252/262 Students**

Production Office **Holly Adam, Marissa Honig, Trisha Stichler**

DESIGN & PRODUCTION FACULTY ADVISORS

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

Lighting Design **Jess Fialko, Shelby Loera, Rob Murphy**

Sound Design **Henry Reynolds**

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Supertitles Operator **Maya Liu**

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Followspot Operator **Haoyi Wen**

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Scott Piper

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Abigail Coté, Tara Faircloth
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Matthew Thompson, Mo Zhou

Voice Faculty

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Rose Mannino,
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**Senior Backstage Operations
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Manager of Annual Giving and Development Events

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Ticketed Performances Fall Semester



Men's Glee Club presents

Men's Glee Fall Concert

Nov. 5 at 8 PM in **Hill Auditorium**

The Department of Musical Theatre presents

Bernarda Alba

Nov. 10 to Nov. 13 in the **Arthur Miller Theatre**

Women's Glee Club presents

Women's Glee Fall Concert

Nov. 20 at 4 PM in **Hill Auditorium**

The Department of Theatre & Drama presents

The Heart of Robin Hood

Dec. 8 to Dec. 11 in the **Power Center**



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