

THE DEPARTMENT OF VOICE
AND THE UNIVERSITY PHILHARMONIA ORCHESTRA PRESENT



MOZART'S
DON GIOVANNI

LYDIA MENDELSSOHN THEATRE
MARCH 23 -26 , 2023

M | SMTD SCHOOL OF
MUSIC, THEATRE & DANCE
UNIVERSITY OF MICHIGAN

2022-23 PRODUCTION SEASON

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

DON GIOVANNI

Composed by **Wolfgang Amadeus Mozart**

Libretto by **Lorenzo Da Ponte**

Based on Tirso de Molina's *El Burlador de Sevilla*

Supertitles by **Brett Finley**

First performance at the National Theater in Prague, October 29, 1787

Conductor
Martin Katz

Stage Director
Mo Zhou

Scenic Designer
Jungah Han

Costume Designer
Sarah M. Oliver

Lighting Designer
Rob Murphy

Wig Designer
Amanda Miller

Wig Supervisor
Mary Lee

Italian Diction Coach
Timothy Cheek

Dramaturg
Karin Waidley

Répétiteurs & Cembalists
Julian Grabarek[‡], Sarah Thune[‡]

Fight Director
Atticus Olivet[‡]

Intimacy Director
Lauren Lenz

Production Stage Manager
Kayleigh Laymon

Assistant Conductor
Aleksandr Polyakov^{‡*}

**Aleksandr Polyakov will conduct the performance on Sunday, March 26.*

Assistant Director **Goitse mang O. Lehobye[‡]**

Assistant Scenic Designer **Sophia (Jie) Chen[‡]**

Assistant Lighting Designer **Chris Mulville[‡]**

Co-Dramaturg **Holly Adam[‡]**

Costume Assistant **Rachael Hymowitz**

Wig Assistant **Sam Whetstone**

Setting: *Seville, Spain in the eighteenth century.*

The performance runs approximately 2 hours, 35 minutes. There will be one intermission.

[‡] SMTD Student

DIRECTOR'S NOTE

It is hard to put my feelings into words when it comes to the opera *Don Giovanni* – as a woman, there are things in the original context that disturb me profoundly; yet I still go back to this masterpiece over time, because it encapsulates every emotional state of the complex human nature.

During the toughest time of the COVID-19 lockdowns in 2020, I found myself listening to this opera every day. Though Don Giovanni is the title role of this opera, I see the piece as a story about collective resilience – it is about a group of people who stand up for justice and work together to tear down the “untouchable” status quo. Humming with them daily has given me the strength and courage to bounce back and push through any uncertainty in life.

Examining *Don Giovanni* in the post-#MeToo era evokes a new layer of thinking. To me, it takes more than one person to enable a predator like Don Giovanni; like what has happened during the #MeToo movement, it also takes a village of people to step out and work together tirelessly to topple an unstoppable force like Don Giovanni. There will be setbacks, disappointment, or even despair, but through joint determination, nothing is impossible if we all work together.

I learned in my early days at Juilliard that when producing in

The performers in this production are students in the Department of Voice and the University Philharmonia 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.

educational settings, it is less about my vision as a director, and more about what kind of learning experiences we aim to provide for our students. My primary focus is equipping our students with the knowledge of performing in historical costumes and contexts, as well as developing critical thinking skills when it comes to approaching problematic classic canons are. I am so grateful for the impeccable support from our theatre, voice, and collaborative piano faculty. I am proud of the journey we get to embark on with our students together – they have grown so much in this process, and in return, enriched us deeply as their teachers.

Lastly, it is a special honor and privilege to collaborate with Maestro Martin Katz on my very first opera production here at U-M. Eight years ago, I attended his master class while I was still a clueless young artist at the Merola Opera Program in San Francisco. Watching him work on Leporello's "Catalogue Aria" from this very opera sparked something special in me and propelled me to take my crafts seriously. I dedicate this production to our collaboration and our incredible students.

Enjoy the show!

– Mo Zhou, Director

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

Thu/Sat

Fri/Sun

Don Giovanni, *a libertine*

Taewon Sohn

Andrew Smith

Leporello, *Don Giovanni's servant*

Tyler Middleton

Jack Morin

Donna Anna, *Il Commendatore's daughter*

Sitong Liu

Bethany Worrell

Donna Elvira, *a lady of Burgos, abandoned by Don Giovanni*

Aria Minasian

HaYoung Jung

Don Ottavio, *Donna Anna's betrothed*

Trevor Scott

Yinghui "Mark" He

Zerlina, *a peasant girl*

Danielle Casós

Catherine Gispert

Masetto, *Zerlina's betrothed*

Amante Pando Girard

Cody Carlson

All Performances

Il Commendatore

Joshua Thomas

Ensemble

Hallie Ackerman, Sohyun Cho, Suri Doepfer, Alexandra (Sasha) Gusikhin, Jamiyah Hudson, Micah Huisman, Justin Ingui, Kelsey Keenan, Xavier Perry, Victoria Rose Pinto, Marisa Redding, Madeleine Surowiec, Sarah Wallace, Chase Warren, Hannah Yan

UNIVERSITY PHILHARMONIA ORCHESTRA

Violin I

Cameron Jeppson,
Gloria Hsieh, Albert Li,
Anna Linder, Bradley
Smith, Bryce Yung**

Violin II

**Anda Jiang*, Caleb
Frailey, Joseph Kim, Evan
Schuman**

Viola

**Katie Snelling*, Mateo
Calderon, Julia Daniels,
Joseph Reichelt**

Cello

**Matthew Averyt*, Peter
Falb, Cal Walrath**

Double Bass

**Abimelec Guerra*, Ava
Chupp**

Flute

**Abi Middaugh, Ting-Yu
Yeh**

Oboe

**Jonathan Chan, Jonathan
Krause**

Clarinet

**Oliver Bishop, Timothy
Kulawiak**

Bassoon

**Chasten Musenda,
Benjamin Wepler**

Trumpet

**Evelyn Hartman, Thomas
Welch**

Horn

**Aidan Frohock, Joseph
Murphy**

Trombone

**Aiden Drysdale, Aryn
Nester**

Bass Trombone

Ryan Meyaard

Timpani

Spencer Perilloux

Mandolin

Nicholas Cook

***Concertmaster, Principal*

**Principal*

PLOT SUMMARY (FROM MOZART'S WOMEN)

For all that *Don Giovanni*, the opera by Mozart and Da Ponte, was to be described on its title pages as a *dramma giocoso* [comic opera with tragic features], this was a very dark reading of the popular story. Da Ponte based his own version on one given in Venice, earlier in 1787, when Bertati had prepared a libretto for Gazzaniga. It would describe the final day in the life of the celebrated seducer of women. As Don Giovanni is trying to add young Donna Anna to his list of conquests, her father the Commendatore comes to her rescue: they fight, and the Commendatore is killed. Unabashed, Giovanni, accompanied by his servant Leporello, continues his pursuit of other women, next trying to seize a young peasant girl, Zerlina, on her wedding day. But Donna Anna, together with the man to whom she is betrothed, Don Ottavio, and Donna Elvira, a miserable reject from Don Giovanni's pile of past (and passing) conquests, doggedly pursue Giovanni, determined to put an end to his reckless and harmful philandering. When in a graveyard at night Giovanni and Leporello come upon the statue of the late Commendatore, the fearless Giovanni invites it to join him for supper. The statue does indeed appear at his table, demanding that Giovanni repent his ways; and when Giovanni refuses, he is consumed by hellfire. The lives of all of those involved in Giovanni's last day (Leporello, Anna, Elvira, Ottavio, Zerlina, and her husband Masetto) continue. But they have all been irrevocably changed by their encounter with Don Giovanni, and by the trauma of his dramatic end.

– Jane Glover

ABOUT THE CAST

Cody Carlson (*Masetto, Fri/Sun*) Grad Student, MM Voice Performance, Park City, Utah

Danielle Casós (*Zerlina, Thu/Sat*) Grad Student, MM Voice Performance, Boise, ID

Amante Leopoldo Pando Girard (*Masetto, Thu/Sat*) Senior, BMA Vocal Performance/Civil Engineering, Ann Arbor, MI

Catherine Gispert (*Zerlina, Fri/Sun*) Grad Student, MM Voice Performance, Miami, FL

Yinghui "Mark" He (*Don Ottavio, Fri/Sun*) Grad Student, MM Voice Performance, Chengdu, China

HaYoung Jung (*Donna Elvira, Fri/Sun*) Grad Student, DMA Voice Performance, Seoul, South Korea

Sitong Liu (*Donna Anna, Thu/Sat*) Grad Student, DMA Voice Performance, Guangzhou, China

Tyler Middleton (*Leporello, Thu/Sat*) Grad Student, MM Voice Performance, Maryville, TN

Aria Minasian (*Donna Elvira, Thu/Sat*) Grad Student, SM Voice Performance, Bainbridge Island, WA

Jack Morin (*Leporello, Fri/Sun*) Junior, BM Voice Performance and Choral Education, Canton, MI

Trevor Scott (*Don Ottavio, Thu/Sat*) Grad Student, MM Voice Performance, St. Louis, MO

Andrew Smith (*Don Giovanni, Fri/Sun*) Grad Student, DMA Voice Performance, Washington, DC

Taewon Sohn (*Don Giovanni, Thu/Sat*) Grad Student, MM Voice Performance, Seoul, South Korea

Joshua Thomas (*Commendatore, Both*) Grad Student, MM Voice Performance, Houston, TX

Bethany Worrell (*Donna Anna, Fri/Sun*) Grad Student, DMA Voice Performance, Macomb, IL

ABOUT THE AUTHORS

Wolfgang Amadeus Mozart (Composer, 1756-1791) was one of the most influential, popular, and prolific composers of the classical period. He composed over 600 works, including some of the most famous and loved pieces of symphonic, chamber, operatic, and choral music. From an early age, the young Mozart showed all the signs of a prodigious musical talent. By the age of 5 he could read and write music, and he would entertain people with his talents on the keyboard. By the age of 6 he was writing his first compositions.



Mozart's years in Vienna, from age twenty-five to his death at thirty-five, cover one of the greatest developments in a short span in the history of music. In these ten years Mozart's music grew rapidly beyond the realm of many of his contemporaries; it exhibited both ideas and methods of elaboration that few could follow, and to many the late Mozart seemed a difficult composer.

Mozart's development as an opera composer between 1781 and his death is even more remarkable, perhaps, since the problems of opera were more far-ranging than those of the larger instrumental forms and provided less adequate models. The first important result was the German Singspiel entitled *Die Entführung aus dem Serail* (1782; *Abduction from the Seraglio*). Mozart then produced his three greatest Italian operas: *Le nozze di Figaro* (1786; *The Marriage of Figaro*), *Don Giovanni* (1787, for Prague), and *Così fan tutte* (1790). In his last opera, *The Magic Flute* (1791), Mozart turned back to German opera, and he produced a work combining many strands of popular theater and including musical expressions ranging from folk to opera.

— Excerpted from the *Encyclopedia of World Biography*, courtesy of Opera Philadelphia



Lorenzo Da Ponte (*Librettist, 1749-1838*)

original name Emmanuele Conegliano, Italian poet and librettist best known for his collaboration with Mozart. Jewish by birth, Da Ponte was baptized in 1763 and later became a priest; freethinking (expressing doubts about religious doctrine) and his pursuit of an adulterous relationship, however, eventually led, in 1779, to his expulsion from the Venetian state. It was there in 1783 that Da Ponte made the acquaintance of Wolfgang Amadeus Mozart and entered upon the finest period of his literary career. Three masterpieces appeared in rapid succession – *Le nozze di Figaro* (1786), *Don Giovanni* (1787), and *Così fan tutte* (1790). During the same period he achieved his greatest popular success with the libretto to Martín y Soler’s *Una cosa rara* (1787). Da Ponte’s enduring merit derived from his ability to infuse borrowed themes with new life and to interweave tragic and comic elements. His version of the Don Juan legend, in particular, exercised a lasting literary influence.

— Excerpted from *Encyclopedia Britannica*

FROM THE DRAMATURGS

The Don Juan trajectory takes its origins from Tirso de Molina’s 1630 play *The Trickster of Seville*. One hundred and fifty years later, Mozart and librettist Lorenzo Da Ponte would set myth to music with a comic-opera convention that depicts what some might argue is romantic intrigue by a “libertine protagonist and loveable rake,” yet it is also one that unconventionally dramatizes rape, murder, and divine retribution.¹ Trace the mythology then to obsessive

¹ From Richard Will, *“Don Giovanni” Captured: Performance, Media, Myth* (University of Chicago Press, 2022), 1.

FROM THE DRAMATURGS

captivation by philosophers such as Kierkegaard, Camus, and Nietzsche; to dramatist George Bernard Shaw, who borrowed the latter's term for his play *Man and Superman*, and who penned a surprising and satirical portrayal of the hellscape that Don Giovanni, Donna Anna, and her father all find themselves trapped in; to the direct descendants of the original "Don Juan" who (over)populate today's fiction and film. Thus, perhaps, the aggregate legend that manifests in human form in Mozart's opera is not so much a charismatic yet misdirected and mischievous lover but one much more sinister and sadistic: one who dramaturg Magda Romanska claims enjoys "murdering [or beating] the male relatives of his female victims almost as much as he enjoys seducing women."² Volumes have been written trying to understand the seductive power Don Giovanni has held over his ancient and contemporary female counterparts, audiences and artists alike, interrogating his ethics (or lack thereof) and which way to lean between misguided lover and sociopath. There certainly is plenty of scholarship by which you could find support for your own argument on each side of the polarity and everywhere in between. However, witnessing the directing concept and composition coming to life through these talented performers embraced (and confined) by the exquisite costume design, I was struck by the women of the story. They are not victims of Don Giovanni's abject behavior but the SURVIVORS of the tidal wave of trauma and tragedy he crescendos across the stage. How do they and the actors who embody them collectively and individually survive the subjective role and effects of trauma – both real and imagined, both normalized and mythological?

From the start of staging, central process questions were

² Magda Romanska, "Opera Blog: The Legend of Don Giovanni (Or, Don Giovanni Before "Don Giovanni")," April 7, 2015. <https://magdaromanska.com/opera-blog-the-legend-of-don-giovanni-or-don-giovanni-before-don-giovanni/>

posed on how to create a consent-based rehearsal space³ in regards to how trauma manifests differently and prolifically in each of the characters, especially Donna Anna, Donna Elvira, and Zerlina, who through their own resilience and fortitude survive the range of assaults by the titular role. Equally important, the creative team addressed how to best support the actors portraying ALL of the characters and their relationship with one another on stage – how can one keep emotional and physical boundaries intact while fully exploring a “space of acceptable risk.”⁴ Intimacy direction, fight choreography, and conversation and resources about how trauma presents in survivors of sexual and gender-based violence became a central part in the skill development of the performers and the ethos of the rehearsal process. While it is so important to rehearse the skills and replicate the demands awaiting these artists in their future professions, it is equally vital to place their emotional and physical well-being at the forefront of their learning. So in lieu of a conventional dramaturgy note, I wanted to give you a glimpse of some of the ways in which a culture of care⁵ was cultivated for the student-artists, shifting the focus, hopefully, from the bottomless wellspring of attention on Don Giovanni’s actions and lack of morals (yet not to take away from the talented artists stepping into these shoes of epic proportions) to fostering an environment in which all of the artists could thrive and give homage to the music, to the art, to the production, to a movement: by making visible that which should no longer remain unseen and unspoken in today’s #MeToo era of the performing arts.

— Holly Adam and Karin Waidley

³ For more information on consent-based spaces in theatre, see Theatrical Intimacy Education. <https://www.theatricalintimacyed.com/>.

⁴ For more information, see Laura Rikard and Amanda Rose Villarreal, “Focus on Impact, Not Intention: Moving from ‘Safe’ Spaces to Spaces of Acceptable Risk,” *Journal of Consent-Based Performance* 2, no. 1 (February 2023).

⁵ For more information, see Kate Busselle, Erin Kaplan, and Samuel Yates, “The Ethics of Care in Pedagogy and Performance: Intersections with Disability Justice, Intimacy Work, and Theatre of the Oppressed,” *Journal of Dramatic Theory and Criticism* 37, no. 1 (Fall 2022).

FROM THE DRAMATURGS



<< LEARN MORE FROM
THE DRAMATURGS

ABOUT THE CREATIVE TEAM

Julian Grabarek (*Répétiteur & Cembalist*) will graduate this April with his master's degree in collaborative piano from the University of Michigan. While at U-M, he has served as a graduate assistant vocal coach and collaborative pianist. Last fall, he coached the university's production of *The Cunning Little Vixen*. Engaged with local choir groups, Grabarek has served as assistant conductor and pianist to the Plymouth Oratorio Society for two seasons and prepared Handel's *Messiah* with the Chancel Choir of Kirk in the Hills. Beyond Michigan, Grabarek appeared in recital at the Bellingham Music Festival in Bellingham, WA, and was a student at the Aspen Summer Music Festival in 2022. Grabarek graduated from Oberlin College and Conservatory with degrees in mathematics and piano performance. He will appear this upcoming summer at the Merola Opera program in San Francisco, CA, as an apprentice coach.

Jungah Han (*Set Designer*) is a New York-based set designer in theatre, film, and television. Selective design credits: *L'incoronazione di Poppea* (Brockman Hall for Opera), *The Power of the Dog* (Juilliard School), *The Barber of Seville* (SAFE Credit Union Performing Arts Center), *The House That Will Not Stand* (Le Petit Theatre), *Grounds*, *Vier Letzte Lieder*, *My Onliness & Numbness: Chapter 2*, *Shockheaded Peter*, *When the Rain Stops Falling*, *Coriolanus*,

ABOUT THE CREATIVE TEAM

Paradise Lost, *Cardboard Piano*, *Measure for Measure* (Yale Iseman Theatre)). Broadway & International associate set design credits: *Jagged Little Pill* (National Tour 2022), *Lempicka* (La Jolla Playhouse), *The Empire of Light* (Théâtre National de Bretagne), *Red Waters* (Opéra de Rennes), *Derren Brown Secret* (Cort Theatre), *Once on This Island* (Circle in the Square Theatre), *Frankie & Johnny in the Clair de Lune* (Broadhurst Theatre), *Harlequinade* (ABT), *Rigoletto* (Die Staatsoper Unter den Linden). MFA from David Geffen School of Drama at Yale. www.jungahhan.com

Martin Katz (*Conductor*) has conducted 28 operas at U-M, including a production of Mozart's masterpiece *Don Giovanni* 35 years ago. He considers *Don Giovanni* a huge challenge, but one with equally huge rewards. In addition to his work for SMTD, he has spent more than five decades partnering with some of the world's most lauded singers in recitals on five continents. At U-M, he holds a Distinguished University Professorship and chairs SMTD's collaborative piano program. His students are working in their chosen profession all over the globe. His textbook *The Complete Collaborator* is thought by many to be the seminal work on the subject.

Kayleigh Laymon (*Production Stage Manager*) is a stage manager and costume designer living and working in New York City, 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

ABOUT THE CREATIVE TEAM

directed and produced three full-length online productions as part of Lost Immersive. Laymon also stage manages opera, dance, and traditional theatre. Recently she has worked on *The Cunning Little Vixen* (U-M), *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.

Lauren Lenz (*Intimacy Director, she/her/hers*) is an opera director and intimacy choreographer based in Detroit. Her background has led to a focus on contemporary opera and modern adaptations of classic works. Lenz has worked with such organizations as Opera NexGen (director, *Così fan tutte*, 2021), Pittsburgh Festival Opera (assistant director, *Lysistrata*, 2021, and associate director, *Opera without Walls*, 2020), Opera Orlando (stage director – outreach, *The Secret River*, 2021), and Opera MODO (intimacy director, *Dxn Pasquale*, 2022.) She has also done stage management work with Opera Carolina, Toledo Opera, Opera Omaha, Opera Grand Rapids, Dayton Opera, Opera Steamboat, and more. Lenz received her bachelor of arts in music from Oakland University (2016) and has completed trainings with Theatrical Intimacy Education (2020–22).

Amanda Miller (*Wig Designer*) creates custom wigs, hairpieces, facial hair, and hair extensions on commission from her Manhattan wig studio. Amanda's clientele is a who's who of revered music, theatre, television, film, art, and pop stars. She has contributed her talents to the great hair team at NBC Universal's *Saturday Night Live* for five seasons, to the feature film community, and to the artist

ABOUT THE CREATIVE TEAM

Cindy Sherman. Credits include Santa Fe Opera, Opera Theatre of St. Louis, Opera Company of Philadelphia, Boston Lyric Opera, and the Metropolitan Opera. *Caroline, or Change*; *Old Times*; and *Cyrano de Bergerac*: Roundabout Theater Company on Broadway. *The Threepenny Opera*, *Happy Hour*: Atlantic Theater Company. *Vanya*, *Lear*, and *Marie Antoinette*: Soho Rep. *West Side Story*, *The Other* *Josh Cohen*: Papermill Playhouse. A U-M SMTD alum, she is the 2012 New York Women in Film and Television's Designing Women Hair Design Honoree. Miller's work and credits can be viewed at: www.wigshairmakeup.com.

Rob Murphy (*Lighting Designer*) is an associate professor of design in the Department of Theatre & Drama. U-M: *The Cunning Little Vixen*, *A Midsummer Night's Dream*, *A Man of No Importance*, *Green Day's American Idiot*, *Iphigenia at Aulis*, *The Barber of Seville*, *Ariadne auf Naxos*, *The Full Monty*, *Brigadoon*, *Much Ado About Nothing*, *Into the Woods*, *Armide*, *Macbeth*, *Evita*, *Albert Herring*, *Ella Minnow Pea*. Regional theatre: Almost 100 LORT scenic and lighting designs, the Guthrie Theatre, Mark Taper Forum, La Jolla Playhouse, NY Theatre Workshop. Murphy worked with directors Robert Woodruff, Anne Bogart, Bartlett Sher, Michael Greif, and Oskar Eustis. He is a former resident designer at Trinity Repertory Company and Missouri Repertory Theatre (now the Kansas City Repertory Theatre).

Sarah M. Oliver (*Costume Designer*) is an assistant professor of costume design and technology in the Department of Theatre & Drama. Design credits: (U-M) *The Cunning Little Vixen*, *somebody's children*, *Hair*, *Nora: A Doll's House*, *Romeo and Juliet*, and *Godspell*. (Regional) Kansas City Repertory Theatre, Kansas City

ABOUT THE CREATIVE TEAM

Actors Theatre, Nelly Don Ltd., Unicorn Theatre, The New 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, Wylliams

Aleksandr Polyakov (*Assistant Conductor*) is a Ukrainian-American pianist and conductor. He is a prize winner of more than 20 international competitions, with his notable prizes including third prize at the ninth International Liszt Competition (Netherlands) and second prize at the sixth International Liszt Competition (Germany). As a conductor, Polyakov is frequently leading opera productions and collaborating with vocalists. In Ukraine, he has performed both Liszt's piano concertos and Beethoven's Emperor while conducting from the keyboard. He has participated in a number of conducting master classes, including at the Italian Opera Academy with Riccardo Muti. Polyakov is also a dedicated and sought-after pedagogue. He has given master classes in the U.S., China, and Europe. He is a doctoral student in the conducting studio of Professor Kenneth Kiesler, and he is currently serving on the piano faculty at Boston Conservatory at Berklee.

Sarah Thune (*Répétiteur & Cembalist*) a native of Des Moines, Iowa, holds degrees from the University of Colorado

ABOUT THE CREATIVE TEAM

Boulder (M.M. Collaborative Piano), Syracuse University (M.M. Piano Performance), and Drake University (B.M. Piano Performance). Ms. Thune is currently pursuing her Doctorate of Musical Arts in Collaborative Piano at the University of Michigan studying under Martin Katz. Prior to coming to Michigan, Ms. Thune maintained an active teaching and freelance career, as well as répétiteur and rehearsal pianist positions at Ballet Arizona and Interlochen Arts Academy. She has performed in concerts given through the University of Alabama, Chandler-Gilbert Community College, the Civic Music Association of Des Moines, Iowa, Civic Morning Musicals in Syracuse, New York, the Musical Instrument Museum in Phoenix, Arizona, and the Western Slope Concert Series in Grand Junction, Colorado, among others.

Karin Waidley (*Resident Dramaturg*) is a new lecturer in the Department of Theatre & Drama, serving as dramaturg for the ten-production season. 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 in East Africa.

Mo Zhou (*Stage Director*) joined the faculty at SMTD in fall 2022. She is thrilled to collaborate with Professor Martin Katz on her first production here. Companies producing

ABOUT THE CREATIVE TEAM

her work include Staatsoper Unter den Linden (Berlin), the Elbphilharmonie (Hamburg), National Centre for the Performing Arts (China), the Santa Fe Opera, Minnesota Opera, and Florida Grand Opera, to name a few. She worked on the directing staff at Lyric Opera of Chicago, Houston Grand Opera, Dallas Opera, and others. Zhou has held directing fellowships at the Juilliard School, Wolf Trap Opera, Merola Opera Program, and the Glimmerglass Festival. A winner of the OPERA America Director-Designer Prize, she received OPERA America 2023 Opera Grants for Women Stage Directors for her upcoming production of *Iphigénie en Tauride* with Boston Baroque. Other highlights of the 2022–23 seasons include *Rinaldo* (Minnesota Opera) and *La Bohème* (The Music Academy of the West). She is blessed to work with such wonderful students!

PRODUCTION STAFF

1st ASM **Elaina Veasey**

2nd ASMs **Eleanor (Ellie) Haas, Lucy Knas, Maya Liu, Lauren Streng**

Assistant to the Prop Manager **Audrey Tieman**

Assistant Master Electrician **Andrew Kevic**

Lighting Programmer **Brandon Malin**

Sound Designer **Roger Arnett**

Chorus Director **Benjamin Gaughran**

Ensembles Production Manager **Jonathan Mashburn**

Opera Coordinator **Kirk Severtson**

RUNNING CREW

Light Board Operator **Mirit Skeen**

Follow Spot Operators **Samuel Cosmo, Maddy Ringo Stauble**

Supertitles Operator **James Mann**

Scenery Crew **Madysen Casey, Anabelle Chalmers**

Props Crew **Ty Amsterdam, Anna Beth Hish**

Wardrobe Crew **Mallory Edgell, Sophia Lane, Esmay Pricejones[^]**

Wig Crew **Victoria Kvasnikov, Oluchi Nwaokorie**

[^]Crew Head

PRODUCTION CREWS

Theatrical Lighting **Shira Baker, Abi Farnsworth, Sydney Geysbeek, Lucy Kans, Andrew Kevic, Elianna Kruskal, Alex Li, Brandon Malin, Megan Mondek, Chris Mulville, Jordan Pinet, William Webster, Miles Zoellick**

Painting **Isabella Rowlison, Martha Sprout, Seri Stewart, Amber Walters, Angela Wu, Ellie Vice & Theatre 250/252/261 students**

Props **B Dergis, Aquila Ewald, Dallas Fadul, Lucy Knas, Teresa Morales, Sarah Moreno, Charlotte Stallings, Audrey Tieman, Laurence Vance, Phoebe Unwin, Ellie Van Engen & Theatre 250/252 students**

Scenery (Walgreen Scene Shop) **Juliet Bornholdt, Sophia Severance, Niamh Sullivan & Theatre 250/252 students**

Scenery (Power Center Scene Shop) **Anna Forberg, Sydney Geysbeek**

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

Production Office **Holly Adam, Briana Barker**

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,
Christopher Vergara**

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

Sound Design **Henry Reynolds**



SMTD LEADERSHIP

David Gier, Dean

Paul Boylan Collegiate Professor
of Music

DEPARTMENT OF VOICE

Chair

Scott Piper **Opera Faculty**

Kathleen Belcher, Timothy Cheek,
Abigail Coté, Tara Faircloth
(Guest Director), 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

UNIVERSITY SYMPHONY ORCHESTRA & ENSEMBLES OFFICE

Director of Orchestras

Kenneth Kiesler

Associate Director of Orchestras

Jayce Ogren

Director of Concerts & Events

Paul Feeny

Production Manager: Large Ensembles

Kate Johnson

Production Manager: Ticketed Events & Small Ensembles

Jonathan Mashburn

Performance Librarian & Licensing Manager

Elizabeth Nowland

Assistant Performance Librarian

Megan Fisher

Daily Operations Coordinator

Jimmy Stagnitti

Equipment Assistants

Jake Byrne, Natalia Camargo,
Ben Taylor, Jaxon Williams

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

Backstage Operations Managers

Tiff Crutchfield, Alex Gay,
Yvette Kashmer

**UNIVERSITY PRODUCTIONS
PRODUCTION STAFF**

Production Manager

Paul Hunter

Assistant Production Manager

Michelle Williams-Elias

Technical Director (Walgreen)

Richard Lindsay, Jr.

Theatrical Scenery Manager (Power)

Chad Hain

Lead Scenic Carpenter

Devin Miller

Scenic Carpenter

Heather Udowitz

Charge Scenic Artist (Power)

Beth Sandmaier

Charge Scenic Artist (Walgreen)

Madison Stinemetz

Theatrical Properties Manager

Patrick A. Drone

Properties Artisan

Dan Erickson **Guest Props Artisans**
Danielle "Dani" Keys, Robbie Kozub

Theatrical Lighting Manager

Heather Hunter

**Associate Theatrical Lighting
Manager**

Baxter Chambers

Computer Systems

**Administrator, Network Manager
& Theatre Sound Engineer/
Designer**

Henry Reynolds

Costume Shop Manager

Laura Brinker

**Assistant Costume Shop
Manager**

Leslie Ann Smith

Cutter/Drapers

Haley Cananaugh, Seth Gilbert,
TJ Williamson

Stitchers

Marcia Grace, Rene Plante

Crafts Artisan

Elizabeth Gunderson

Costume Stock Manager

Theresa Hartman

Wardrobe Manager

Rossella Human



SMTD ADVANCEMENT

Development

Chief Advancement Officer

Ericka Bigelow

Director of Development

Tess Eastment

Manager of Stewardship & Alumni Board

Jessica Woodman

Director of Development, Marching and Athletic Bands

Kimberly Baumgartner

Manager of Annual Giving and Development Events

Maria Paterno

Development Generalist

Rose Martus

Marketing & Communications

Director of Marketing & Communications

Beth Miller

Marketing & Communications Director for University Productions

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

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!



umichsmtD



Health & Safety

Per University of Michigan policies, masks are not required at this time. Audiences are welcome to continue wearing masks.

Any updates to public health policies throughout the semester can be found at smt.d.umich.edu/covid-19

Latecomer Policy

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

Pagers, Cellular Phones, Watch Alarms

Please set all smart devices, including phones, tablets, and watches, to silent mode. Please refrain from texting during the performance.



Smoke Free Campus

Smoking is not permitted in university buildings or on university grounds. Smoking is permitted only in personal vehicles or on the sidewalks of major thoroughfares.

Emergency Procedure

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

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 food or drink is allowed in the theatre.

Children

As a courtesy to our audience and the performers, children under the age of three will not be admitted to performances. All children must have a ticket. If your child proves disruptive or

excessively restless, you may be asked to leave by House Management.

Large Print

Large Print Programs

Large print programs are available free of charge from House Management.



Accessibility

Accessible ramps, elevators, parking, restrooms, and wheelchair seating are available for patrons with disabilities. Please note there is no elevator to the balcony level in Power Center and the Lydia Mendelssohn Theatre.



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.

Parking

For your parking convenience, we recommend arriving early. Parking Customer Service: 764-8291 (M-F, 7:30a-4:30p) or 764-7474 (evenings & weekend)

Flexible Refunds & Ticket Exchanges

SMTD offers flexible ticketing policies, including refunds, exchanges for future events, a gift certificate valid for up to five years, or a donation of the purchase price of the ticket to SMTD. If you're not feeling well or if you are uncomfortable with attending, we will be happy to refund or exchange your tickets.

Group Discounts

Discounts are available for groups of 15 or more.

Comments? Write us at:

uprod.email@umich.edu



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 MARCH 13, 2023

GIFTS OF \$25,000 AND ABOVE

The Estate of
Norman Barnett

David Feldman and
Roni Jacobson

GIFTS OF \$10,000- \$24,999

Richard Douglas

and Anita Kupriss

Mary Morse

Sigurd I. & Jarmila
H. Rislov Foundation

GIFTS OF \$2,500-\$9,999

Aikman Foundation

Samuel Vitale

GIFTS OF \$1,000-\$2,499

James and Anne
Duderstadt

Mark Kolins and
Maria Abrahamsen

Jean McPhail and
Lawrence Berlin

Adrian Palmer and



MaryAnn Christison
Katherine and
Sem Phan
William Pickard
Takako Richards
George and
Gladys Shirley

**GIFTS OF
\$500-\$999**

Abba Friedman
Thomas and
Barbara Gelehrter
Caroline Helton and
Matthew Kaplan
John Jackson
Richard LeSueur
Charles Mason
S. Suzanne Powell
John Weidenbach
Elise Weisbach

**GIFTS OF
\$250-\$499**

Thomas and Mary
Armstrong
Carol Barbour
and Sid Gilman
Kittie Berger
Morelock
Richard and
JoAnn Dionne
Katherine and
Tyrell Harris

Margaret and
Jan Herbst
William Hufford and
Sarah Towne Hufford
Warren Jaworski
Bonnie and
Robert Kidd
Miguel A. Rodriguez
and Barry Hume
Albert and
Jane Sayed
Michael Wellman
and Erika Homann

**GIFTS OF
\$100-\$249**

Anonymous Donor
William and
Patricia Austin
Ryan Bailer
Lynda Berg
John Cederquist and
Meg Kennedy Shaw
Laura and
Clifford Craig
Steven and
Joyce Gerber
Barbara and
Gordon Heinrich
David Knapp
Samuel and
Marilyn Krimm
Judith Lobato
Colin and Nancy

Oatley
Maura and
Lowry Rains
Robin and Douglas
Richstone
Terry Shea and
Seigo Nakao
Patrick and
Carol Sherry
Theodore St. Antoine
Dietmar Wagner
Mary and
James White
William C.
Helfer Trust

GIFTS UNDER \$100

Elizabeth Bishop
Norman and
Sheila Brody
Patrizia Cioffi
Shirley CoeBeck
and David Beck
Patricia
DeLamielleure
Cynthia Dybdahl
Anna Franco
Tom Franks
Anita and Albert
Goldstein
Adrienne Kaplan
and Harold Borkin
Janet Knapp



Marlene and
 John Kondelik
 Vicki Kondelik
 Sura Levine
 N. and Margaret
 McClamroch
 Wendell Orr

Carol Schreck
 Marilyn Siegel
 Jenny Lynn Stewart
 Madelon and
 Richard Weber
 Charlotte Wolfe

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: _____

LID:	ME: 1016
(306965)	

**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.

M | MUSIC, THEATRE & DANCE

2023/24 TICKETED PERFORMANCES

A GRAND NIGHT FOR SINGING

University Choirs

September 24 at 2:00 pm | Hill Auditorium

INTIMATE APPAREL

The Department of Theatre & Drama

September 28–October 8 | Arthur Miller

Theatre

GUYS AND DOLLS

The Department of Musical Theatre

October 5–15 | Lydia Mendelssohn Theatre

BAND-O-RAMA

University Bands

October 22 at 4:00 pm | Hill Auditorium

HALLOWEEN CONCERT

University Orchestras

October 29 at 4:00 pm | Hill Auditorium

ORPHEUS IN THE UNDERWORLD (Orphée aux enfers)

The Department of Voice & The University
Symphony Orchestra

November 2–5 | Power Center

IMOGEN SAYS NOTHING

The Department of Theatre & Drama

November 30–December 3 | Power Center

COLLAGE CONCERT

January 20 at 8:00 PM | Hill Auditorium

ANNUAL DANCE CONCERT

The Department of Dance

February 1–4 | Power Center

ARBOR FALLS

The Department of Theatre & Drama

February 15–18 | Lydia Mendelssohn

Theatre

ELIZABETH CREE

The Department of Voice & The University
Philharmonia Orchestra

March 21–24 | Lydia Mendelssohn Theatre

THE CHERRY ORCHARD

The Department of Theatre & Drama

April 4–14 | Arthur Miller Theatre

A LITTLE NIGHT MUSIC

The Department of Musical Theatre

April 18–21 | Power Center

MORE INFO TO COME IN MAY!

SIGN UP FOR UPDATES HERE >>

