

ELIZABETH CREE



23/24 Performance Season | DEPARTMENT OF VOICE & OPERA

March 21 - March 24

Lydia Mendelssohn Theatre

M | DEPARTMENT OF VOICE & OPERA

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

Elizabeth Cree

A chamber opera in one act

based on the novel *The Trial of Elizabeth Cree* by Peter Ackroyd

Music by **Kevin Puts**

Libretto by **Mark Campbell**

Supertitles by **Brett Finley**

Commissioned by Opera Philadelphia, September 2017

Conductor

Kirk Severtson

Director

Gregory Keller⁺

Assistant Conductor

Nicholas Bromilow[‡]

Scenic Designer

Audrey Tieman[‡]

Costume Designer

Christianne Myers

Lighting Designer

Abi Farnsworth[‡]

Hair and Makeup Designer

Brittany Crinson

Dialect Coach

Jeremy Sortore

Diction Coach

Timothy Cheek

Resident Intimacy

Choreographer and
Cultural Consultant

Raja Benz

Resident Dramaturg

Karin Waidley

Rehearsal Pianists & Vocal
Coaches

John Morefield[‡], Muse Ye[‡]

Production Stage Manager

Kayleigh Laymon⁺

[‡] SMTD Student

⁺ SMTD Guest Artist

*Nicholas Bromilow will conduct the performance on Sunday, March 24th.

This production is dedicated to Professor Martin Katz in celebration of his retirement.

The performers in this production are students in the Department of Voice & Opera. 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.

By arrangement with Aperto Press, publisher; Bill Holab: Sole Music Agent

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

Elizabeth Cree

Aria Minasian

John Cree

Robert Wesley Mason

Aveline Mortimer/Witness #1

Katelyn Brown

Friday/Sunday

Elizabeth Cree

Danielle Casòs

John Cree

Jack Morin

Aveline Mortimer/Witness #1

Juliet Schlefer

All Performances

Dan Leno

Alexander Nick

Uncle/Witness #9

Thomas Long

Inspector Kildare/Witness #7/

Executioner

Tyler Middleton

Doris/Witness #3

Daiyao Zhong

Little Victor Farrell/Witness #4

Jabari Lewis

Mr. Greatorex/George Gissing/

Etcher/Witness #6

Cody Carlson

Mr. Lister/Karl Marx/Voiceover/

Witness #8

Loren Reash-Henz

Priest/Librarian/Witness #5

William Fishwick

Jane Quig/Annie the Serving

Girl/Witness #2

Amelia Zhang

Shadow Play Performers

Mia Brooks, Joaquin Consuelos, Nate McCanna,

Elizabeth Nigg

ORCHESTRA

Conductor

Kirk Severtson

Assistant Conductor

Nicholas Bromilow

Violin I

Allyson Cohen

Violin II

Caleb Frailey

Viola

Yifei Wang

Cello

Dayoung Park

Double Bass

Jack Reed

Flute

Chin-Fang Wu

Oboe

Lillian Matthews

Clarinet

Olivia Galante

Bassoon

Ella Hebrard

Trumpet

Clifton Little

Horn

Claire Marquardt

Bass Trombone

Evan Ling

Percussion

Austin Nordhaus,

Jonathan Wentzel

Harp

Ryley Busch

Keyboard

John Morefield, Muse Ye

ABOUT THE CAST

Mia Brooks (*Shadow Actor*) Sophomore, BFA Dance, Berkley, MI

Katelyn Brown (*Aveline Mortimer/Witness #1*) Grad Student, MM Voice Performance, Sebastian, FL

Cody Carlson (*Mr. Greatorex/George Gissing/Etcher/Witness #6*) Grad Student, MM Voice Performance, Park City, UT

Danielle Casòs (*Elizabeth Cree*) Grad student, SM Voice Performance, Boise, ID

Joaquin Consuelos (*Shadow Actor*) Junior, BFA Acting, New York City, NY

William Fishwick (*Priest/Librarian/Witness #5*) Guest, BM Voice Performance, Grosse Pointe, MI

Jabari Kacim Lewis (*Little Victor Farrell/Witness #4*) Grad Student, MM Voice Performance, Kissimmee, FL

Thomas Long (*Uncle, Witness #9*) Grad Student, MM Voice Performance, Mesa, AZ

Robert Wesley Mason (*John Cree*) Grad Student, DMA Voice Performance, Norfolk, VA

Nate McCanna (*Executioner, Street Walker, Shadow Actor*) First-year, BFA Acting, San Jose, CA

Tyler Middleton (*Inspector Kildare/Witness #7/Executioner*) Grad Student, MM Voice Performance, Maryville, TN

Aria Minasian (*Elizabeth Cree*) Grad Student, SM Voice Performance, Bainbridge Island, WA

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

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

Elizabeth Nigg (*Shadow Actor*) Freshman, BFA Acting, Winterset, IA

Loren Reash-Henz (*Mr. Lister/Karl Marx/Voiceover/Witness*

ABOUT THE CAST

#8) Grad Student, MM Voice Performance, Cleveland, OH

Juliet Schlefer (*Aveline Mortimer/Witness #1*) Grad Student, MM Voice Performance, Brooklyn, NY

Amelia Zhang (*Jane Quig/Annie the Serving Girl/Witness #2*) Junior, BM Voice Performance, Houston, TX

Daiyao Zhong (*Doris/Witness #3*) Grad Student, DMA Voice Performance, Guangzhou, China

SYNOPSIS

PROLOGUE, April 9, 1881; Camberwell Prison

Elizabeth Cree is hanged for the murder of her husband, John. As the noose tightens around her neck, Elizabeth utters an enigmatic phrase: "Here we are again."

SCENE 1, January 1881; The Courtroom

Elizabeth stands on trial for murdering her husband. The prosecuting attorney inquires about her former life before she met and later married John Cree.

SCENE 2, September 1878; A Street in London

Elizabeth returns in memory to her youth when she was known as "Lambeth Marsh Lizzie" and lived in poverty with her abusive mother, mending sails for the fishermen on the Thames. After her mother dies, Elizabeth uses the collection the fishermen have raised to fulfill her dream of visiting the music hall. She runs across town to a theatre, buys a ticket, and goes inside.

SCENE 3, September 1878; The Music Hall, Onstage

Elizabeth watches a variety show, enthralled as the famous comedian Dan Leno performs a skit playing Bluebeard's housekeeper.

SCENE 4, September 1878; The Music Hall, Backstage

Elizabeth slips backstage after the performance and meets Dan Leno, as well as others in his company: "Uncle" the Ventriloquist; Doris, the Goddess of Wire-Walking; Little Victor Farrell the Magician; and Ave-

line Mortimer the Wide-Eyed Warbler (who leaves soon after Elizabeth arrives). The performers, hearing of Elizabeth's plight, quickly adopt her into their stage family.

SCENE 5, September 10, 1880; The Diary of John Cree

An entry in the diary of John Cree recounts the murder of a young prostitute named Jane Quig.

SCENE 6, September 12, 1880; An Office in Scotland Yard

Panic grips London after the murder of Quig, and Inspector Kildare of Scotland Yard is assigned to the case. Searching for clues, he learns that Quig occasionally swept the floors of the Reading Room in the British Museum, so he interrogates the noted novelist George Gissing, who does his writing there.

SCENE 7, February 1881; The Courtroom

At her trial, Elizabeth is questioned by the defense attorney. Elizabeth suggests that John took his own life, due to a "morbid disposition." The prosecuting attorney implies that Elizabeth murdered John for his money and calls Aveline Mortimer to the stand.

SCENE 8, April 1878; The Music Hall, Backstage and On

After working for several months backstage with the troupe of actors, Elizabeth makes her stage debut, replacing an increasingly truant Aveline Mortimer. It is a great success. After her performance, John Cree, playwright and critic, goes backstage and introduces himself.

SCENE 9, September 12, 1880; The Diary of John Cree

Another entry in the diary of John Cree records the murder of Solomon Weil, a Hebrew scholar.

SCENE 10, September 14, 1880; An Office in Scotland Yard

Kildare interrogates Karl Marx, who was a colleague of Weil's and also frequents the Reading Room. Meanwhile, public panic grows and the murderer is dubbed "The Limehouse Golem," because of the geographic location of the crimes and because a Jewish man is the latest victim.

SYNOPSIS

SCENE 11, February 1881; The Courtroom

At the trial, the prosecuting attorney interrogates Aveline Mortimer and raises the suspicion that Elizabeth killed John by poisoning him with a “physic” she concocted herself.

SCENE 12, November 1878; The Music Hall, Backstage and On

Elizabeth has risen to star status in the world of the music hall but grows bored with ingénue roles. She performs a song in male attire with Dan called “The Clever Cleaver Act.”

SCENE 13, September 15, 1880; The Diary of John Cree

An entry chronicles another brutal murder: that of the entire Gerrard family, slaughtered to commemorate the Marr family murders immortalized in Thomas De Quincey’s “On Murder As One of the Finer Arts.”

SCENE 14, September 26, 1880; An Office in Scotland Yard

Kildare seeks clues in the Gerrard family murders and questions Dan, as Mr. Gerrard once served as his dresser. After Dan leaves Scotland Yard, he quietly bemoans a world in which such evil exists. Meanwhile, the panic in London builds and Kildare feels more pressure to find the murderer.

SCENE 15, February 1881; The Courtroom

At the trial, Aveline raises stronger suspicions that Elizabeth murdered her husband.

SCENE 16, November 1879; The Music Hall, Backstage

After a performance, Uncle learns that Elizabeth is about to go on another date with John Cree. He accuses her of opportunism, mentioning that John is both a theatre critic and wealthy.

SCENE 17, November 1879; A Street in London, Under a Full Moon

John confesses his love for Elizabeth and proposes marriage. Elizabeth accepts.

SCENE 18, June 1880; The Music Hall, Backstage

At a marriage celebration, Dan toasts Lambeth Marsh Lizzie’s new

life...as Mrs. John Cree.

SCENE 19, September 1880; The Home of John and Elizabeth Cree

John is frustrated that Elizabeth refuses to consummate their marriage. He leaves for the Reading Room at the British Museum. Elizabeth decides to engage Aveline as a maid to satiate John's desires.

SCENE 20, September 1880; The Reading Room, the British Museum

In the Reading Room, John expresses despair about his marriage, while working on his new play, entitled *Misery Junction*. Karl Marx appears and requests a book from the librarian.

SCENE 21, September 1880; The Home of John and Elizabeth Cree

Aveline is engaged to work in the Cree household as a housekeeper. John meets and is instantly attracted to Aveline. He leaves, but returns and flirts with Aveline.

SCENE 22, September 1880; The Reading Room, the British Museum

John continues to voice his sorrow at his unhappy marriage while working on *Misery Junction*. He is joined in the Reading Room by Karl Marx, George Gissing, and Dan Leno.

SCENE 23, September 1880; The Home of John and Elizabeth Cree

Elizabeth tells Aveline that John suffers from mad dreams and orders her to give him a "physic" that she prepares herself every night.

SCENE 24, March 1881; The Courtroom

The two attorneys conclude their arguments in the trial of Elizabeth Cree.

SCENE 25, October 1880; The Reading Room, the British Museum

Marx, Gissing, and Leno continue to read their books, but John is absent from the Reading Room. Elizabeth returns three books to the librarian.

SCENE 26, November 1880; An Office in Scotland Yard

Kildare is dumbfounded that the Limehouse Golem's murders have suddenly stopped and that the public now turns its fickle attention to

SYNOPSIS

the trial of Elizabeth Cree.

SCENE 27, March 1881; The Courtroom

Elizabeth is convicted of murdering John and sentenced to death.

SCENE 28, April 9, 1881. A Cell in Camberwell Prison/The Diary of John Cree

The Priest visits Elizabeth and hears her confession.

SCENE 29, September 1881; A Theatre

A year later, it's opening night of John Cree's play, now entitled *The Crees of Misery Junction*, which has been rewritten to capitalize on his murder and stars Aveline Mortimer ("The Woman Who Was There") as Elizabeth Cree. Unfortunately, there is a calamitous scenic malfunction, prompting Dan to remark, "Here we are again."

FROM THE DRAMATURGS

**Would you like more details
about Content Disclosures and
The Trial of Elizabeth Cree?
Scan here:**



ABOUT THE AUTHORS

Mark Campbell (*Libretto*) The Pulitzer Prize- and Grammy Award-winning operas of librettist/lyricist Mark Campbell are among the most successful in the contemporary canon. A prolific writer, Mark has created 40 opera librettos, lyrics for seven musicals, and the text for nine song cycles and four oratorios. Mark's best-known opera is *Silent Night*, which received a Pulitzer Prize in music and, along with his opera *As One*, is one of the most frequently produced operas in recent history. *The (R)evolution of Steve Jobs*, an audience favorite, received a 2018 Grammy Award for Best Opera Recording. Mark's other successful works include *The Shining*; *Sanctuary Road*; *Stonewall*; *Later the Same Evening*; *The Nefarious, Immoral but Highly Profitable Enterprise of Mr. Burke & Mr. Hare*; *The Manchurian Candidate*; *Approaching Ali*; *The Secret River*; *A Letter to East 11th Street*; *Dinner at Eight*; *Volpone*; *Frida Kahlo and the Bravest Girl in the World*; *Stone Soup*; and *Bastianello/Lucrezia*. His musicals include *Songs from an Unmade Bed*, *The Audience*, and *Splendor*. He has also created a new adaptation of Stravinsky/Ramuz's *The Soldier's Story*. Recent premieres include *A Nation of Others* for the Oratorio Society of New York, *Edward Tulane* for Minnesota Opera, *A Sweet Silence in Cremona* for the Villa la Pietra–Continuum Theater and Teatro Comunale Ponchielli, *A Thousand Acres* for Des Moines Metro Opera, *A Year to the Day* for the Violin Channel, *Irena* for the Teatr Muzyczny w Poznaniu, and *Unruly Sun* for Orchestre classique de Montréal. Mark has received many other prestigious prizes for his work, including the first Kleban Foundation Award for lyrics, three Grammy nominations for Best Classical Recording, two Richard Rodgers Awards from the American Academy of Arts and Letters, three Drama Desk nominations, a Jonathan Larson Foundation Award, a New York Foundation for the Arts Playwriting Fellowship, the first Dominic J. Pellicciotti Award, and a grant from the New York State Council of the Arts.



ABOUT THE AUTHORS

Winner of numerous prestigious awards, including the 2012 Pulitzer Prize for his debut opera *Silent Night*, **Kevin Puts's** (*Composer*) works have been commissioned, performed, and recorded by leading ensembles and soloists throughout the world, including Yo-Yo Ma, Renée Fleming, Jeffrey Kahane, Dame Evelyn Glennie, the New York Philharmonic, the Tonhalle Orchester (Zurich), the St. Paul Chamber Orchestra, the Miro Quartet, and the symphony orchestras of Baltimore, Cincinnati, Detroit, Atlanta, Colorado, Houston, Fort Worth, St. Louis, and Minnesota. His newest orchestral work, *The City*, was co-commissioned by the Baltimore Symphony Orchestra in honor of its 100th anniversary and by Carnegie Hall in honor of its 125th anniversary. His new vocal work *Letters from Georgia*, written for Renée Fleming and orchestra and based on the personal letters of Georgia O'Keeffe, had its world premiere in New York in fall 2016, and his first chamber opera, an adaptation of Peter Ackroyd's gothic novel *The Trial of Elizabeth Cree*, commissioned by Opera Philadelphia, had its world premiere in September 2017, followed by performances with Chicago Opera Theater in February 2018. Kevin is currently a member of the composition department at the Peabody Institute and the director of the Minnesota Orchestra Composer's Institute.



ABOUT THE CREATIVE TEAM

Nicholas Bromilow (*Assistant Conductor*) is an English conductor in his first year of the doctoral program at the University of Michigan, studying with Professor Kenneth Kiesler. Throughout his international career, he has been the founding artistic director of many ensembles in the UK with the aim of bringing classical music to different audiences outside of the concert hall. Performances in his hometown of Bristol (UK) include projects in Motion Nightclub and under the wings of the Concorde plane in the Aerospace Museum with Resonance Orchestra, as well as in the underground Victorian vaults of the Central Station with the Insight Ensemble. During the 2022-23 season, he made his conducting debuts with the Cleveland Women's Orchestra and Cleveland Heights Chamber Orchestra. At the University of Michigan, Nicholas is the conductor of the Campus Philharmonia Orchestra and the Life Sciences Orchestra.

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.

Abi Farnsworth (*Lighting Designer*) is a theatrical lighting design major completing her SMTD BFA in theatre design & production as well as her LSA BA in film, television, and media. Farnsworth designs lighting for theatre and dance that has been seen streaming in *The Last Five Years*, in print on the cover of *Michigan Muse*, and live at Interlochen's Phoenix Theatre, Detroit's Andy Arts Center, the Arthur Miller Theatre, Lydia Mendelssohn Theatre, and the Power Center for the Performing Arts, including *Once on This Island*, *Little Shop of Horrors*, *Rent*, and *Heathers*. A two-time Kennedy Center American College Theatre Festival

ABOUT THE CREATIVE TEAM

award winner, for her lighting designs of *Moscow x 6* (honorable mention) and *Guys and Dolls* (meritorious achievement), Farnsworth is assistant lighting designer to Joseph Walls for the Orlando Ballet's 50th Anniversary redesign of *The Nutcracker* and is currently designing lighting for Tipping Point's *The Chinese Lady*.

Gregory Keller (*Stage Director*) has created numerous original productions: *Gianni Schicchi* and *Madama Butterfly* at Hawai'i Opera Theatre; *Così fan tutte* for Houston Grand Opera's Studio Program; *Il Turco in Italia* and *L'Incoronazione di Poppea* for Wolf Trap Opera; *The Marriage of Figaro*, *Madama Butterfly*, *L'Heure Espagnole*, and *The Old Maid and the Thief* for Berkshire Opera; *Tosca*, *Salome*, *Susannah*, and *The Pirates of Penzance* at Cedar Rapids Opera; *La Bohème* for Jacksonville Symphony; and Peter Maxwell Davies's *Eight Songs for a Mad King*, and Mahler's *Songs of a Wayfarer* with Eos Orchestra. His theatre piece, *Patriot Act*, enjoyed a sold-out run at New York Theatre Workshop and was broadcast nationwide on cable TV. Gregory recently retired after 26 seasons at the Metropolitan Opera, where he staged acclaimed revivals of *La Bohème*, *La Fanciulla del West*, *Salome*, *Lulu*, *Wozzeck*, *Luisa Miller*, *Gianni Schicchi*, *Rigoletto*, *Le Nozze di Figaro*, and *Don Giovanni*.

Kayleigh Laymon (*Production Stage Manager*) is a stage manager and costume designer living and working in NYC, but 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: telling compelling stories across multiple floors and spaces while keeping it all (seemingly) seamless. During the pandemic, she directed and produced

ABOUT THE CREATIVE TEAM

three full-length online productions as part of Lost Immersive. Kayleigh also stage manages opera, dance, and traditional theatre. Recent credits: *Brilliance* (Industry Reading), *The Creeps* (Off-Broadway), *Don Giovanni* (UMich), *Cunning Little Vixen* (UMich), *Islander* (Off-Broadway), *Radamisto* (Philharmonia Baroque), and *The Woman in Black* (San Francisco Tour). She also designs and builds costumes, in addition to being a painter. You can find some of her artwork on Instagram @kayleigh.laymon.

Christianne Myers (*Costume Designer*) is the Claribel Baird Halstead Collegiate Professor in the Department of Theatre & Drama and area head for Design & Production. Credits consist of more than 50 productions at U-M; favorites include: *Bernarda Alba*; *La Bohème*; *Candide*; *Night and Day*; *A Midsummer Night's Dream*; *Clybourne Park*; *Henry IV, Part I*; and *Caroline, or Change*, among others. New York: *Running Man*, *Oedipus*, *American Dreams: Lost & Found*; Theatreworks/USA; The Public Theatre & Ma-Yi Ens.; Irondale Ens.; Lincoln Center Institute; The Juilliard School. Regional Theatre: Santa Fe Opera; Detroit Public Theatre; Florentine Opera; Indiana Rep; Vermont Stage Co.; Clarence Brown Theatre; Syracuse Stage; Florentine Opera; Opera Memphis. Other: BFA, Pace University; MFA, New York University.

Kirk Severtson (*Conductor*) is a professor of music in the Department of Voice & Opera: Opera Coaching and Conducting. Opera companies and festivals: The Dallas Opera, Lyric Opera of Kansas City, Atlanta Opera, Opera Saratoga, Manhattan School of Music, Brancaleoni International Music Festival (Italy), Hawaii Performing Arts Festival, Opera Viva (Verona, Italy), Druid City Opera, 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).

ABOUT THE CREATIVE TEAM

Previously: SUNY Potsdam's Crane School of Music (opera coach/conductor). Numerous productions that he has conducted have received national awards, including first-place awards from the American Prize, the National Opera Association, and the Kennedy Center's American College Theatre Festival for productions at the University of Michigan, the Manhattan School of Music, and SUNY Potsdam's Crane School of Music.

Audrey R Tieman (*Scenic Designer*) is a senior BFA theatre design & production student at the University of Michigan. U-M: *Imogen Says Nothing* (production properties master), *Orpheus in the Underworld* (assistant scenic designer), *Don Giovanni* (assistant production properties master), *The Heart of Robin Hood* (puppet designer), *Sophisticated Ladies* (assistant scenic designer), *Ties That Bind* (assistant production properties manager). Senior theses: *Who's Afraid of Virginia Woolf?* (scenic designer), *Small Mouth Sounds* (scenic designer). MUSKET: *Heathers: The Musical* (scenic designer), *A Chorus Line* (scenic designer), *Little Shop of Horrors* (puppet designer), *Funny Girl* (props master). Independent: *The Last Five Years* (scenic designer).

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.

The Cherry Orchard

Written by Anton Chekhov

Translated by Paul Schmidt

Directed by Daniel Cantor



23/24 Performance Season

DEPARTMENT OF THEATRE & DRAMA

April 4 & 11 at 7:30pm
April 5, 6, 12, 13 at 8:00pm
April 7 & 14 at 2:00pm
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University students must show ID



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M | THEATRE & DRAMA

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Assistant Hair & Makeup Designer **Bridget Rzymiski**

Assistant Costume Designer **Kayti Sanchez**

Assistant Hair & Makeup Supervisor **Sam Whetstone**

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Props **Eliza Anker, Andy Blatt, Aquila Ewald, Dallas Fadul, Audrey Hollenbaugh, Lucy Knas, Banks Krause, Tessie Morales, Audrey Tieman & Theatre 250/252/262 students**

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Sound Design **Henry Reynolds**

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**PERFORMANCES
AS CONDUCTOR OF
SMTD OPERAS**

Don Pasquale, April 5 - 8, 1990

Don Giovanni, Mar.
27 - 30, 1991

*La Serva Padrona and
The Boor*, Mar. 25 - 28, 1993

Dialogues Des Carmélites,
Nov. 11 - 14, 1993

Hansel and Gretel, Nov. 10 - 13, 1994

Le Nozze di Figaro, Mar. 26 - 29, 1997

The Turn of the Screw,
Mar. 26 - 29, 1998

La Traviata, Nov 12 - 15, 1998

La Fille du Régiment,
Mar. 16 - 19, 2000

Falstaff, Nov. 16 - 19, 2000

La Cenerentola, Mar.
21 - 24, 2002

Don Giovanni,
Mar. 25 - 28,
2004

*Hansel and
Gretel*, Nov.
11 - 14, 2004

*Così fan
tutte*, Nov.
16 - 19, 2006

*La
Bohème*,
Nov. 8 -
11, 2007

*Eugene
Onegin*,
Nov. 13 - 16, 2008

L'Elisir d'Amore, Nov. 11 - 14, 2010

The Rake's Progress,
Mar. 22 - 25, 2012

The Magic Flute, Mar. 27 - 30, 2014

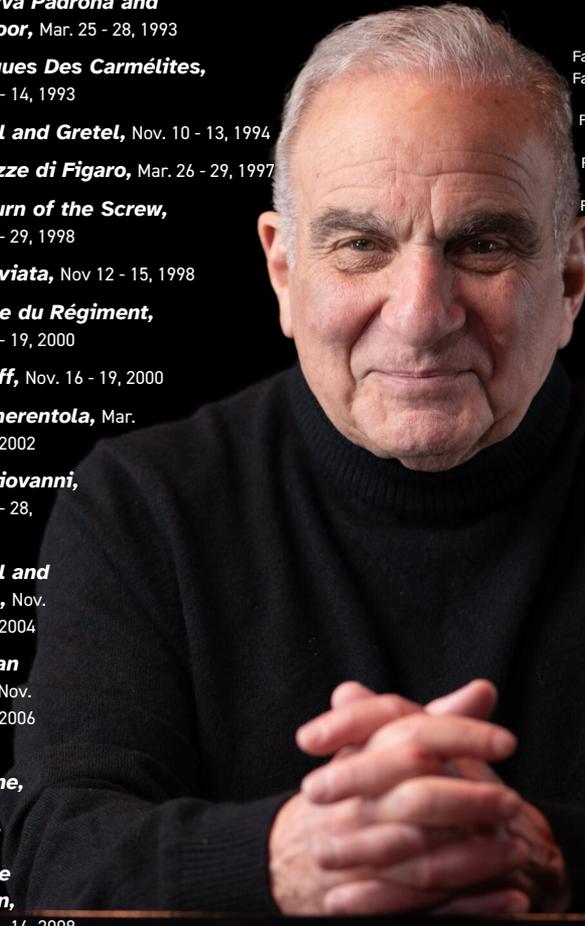
Roméo et Juliette, Nov. 10 - 13, 2016

Le Nozze di Figaro, Mar.
22 - 25, 2018

Don Giovanni,
Mar. 23 - 26, 2023

In appreciation of
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Earl V. Moore Collegiate Professor in Music
Artur Schnabel Collegiate Professor in Piano



**PERFORMANCES
PRESENTED BY UMS**

with Justino Diaz at Hill, Nov. 1, 1976
with Judith Blegen & David Shifrin
at Rackham, Jan. 2, 1979

with Judith Blegen at Hill, Oct. 30, 1982
Faculty Artists Concert at
Rackham, March 11, 1984
with Judith Blegen & Håken

Hagegård at Hill, Nov. 17, 1984
with Kiri Te Kanawa at Hill, Feb. 10, 1987
Faculty Artists Concert at Rackham, March 22, 1987

Faculty Artists Concert at Rackham, March 20, 1988
with Kathleen Battle at Hill, Jan. 9, 1989

Faculty Artists Concert at Rackham, Feb. 3, 1991
with Cecilia Bartoli at Hill, April 10, 1993

Faculty Artists Concert at Rackham, Oct. 3, 1993
with Frederica VonStade at Hill, Nov. 11, 1994

Faculty Artists Concert at Rackham, March 28, 1995
Faculty Artists Concert at Rackham,
March 26, 1996

Faculty Artists Concert at
Rackham, March 20, 1997

with Marilyn Horne at Mendelssohn, Oct. 25, 1997
with David Daniels at Mendelssohn, Jan. 9, 1998

Faculty Artists Concert at Rackham, Nov. 1, 1998
with David Daniels at Mendelssohn, Mar. 7, 1999

Faculty Artists Concert at Rackham, Oct. 24, 1999
with Frederica VonStade at Mendelssohn,
April 25, 2000

Orfeo ed Euridice, choreo.
by P. Sparling, at Mich.
Theater, May 19, 2001

Orfeo ed Euridice,
choreo. by P. Sparling,
at Mich. Theater,
Nov. 9 - 11, 2001

with Marilyn
Horne, Ford Honors
Program, at Hill,
May 11, 2002

Faculty Artists
Concert at
Rackham, Feb.
2, 2003

Faculty
Artists
Concert at
Rackham,
Feb. 8, 2004

with Karita
Mattila
at Hill,
April 22, 2004

Faculty Artists Concert
at Rackham, Feb. 13, 2005

Faculty Artists Concert at Rackham, Dec. 10, 2006

Faculty Artists Concert at Rackham, March 9, 2008
with Lawrence Brownlee at Hill, Feb. 7, 2009

Faculty Artists Concert at Rackham, Feb. 12, 2012
with Berlin Philharmonic Wind Quintet
at Rackham, Feb. 9, 2013

with various opera singers at
Mendelssohn, Jan. 8, 2016

with Jamie Barton at Mendelssohn, Jan. 10, 2016
with Michael Fabiano
at Hill, April 1, 2017

with various opera singers at
Mendelssohn, Jan. 6, 2018

with Janai Brugger at
Mendelssohn, Jan. 31, 2018

with various opera singers at
Mendelssohn, Jan. 10 & 12, 2020

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Winter 2024 Highlights

 3/21-3/24 | LYDIA MENDELSSOHN THEATRE

Elizabeth Cree

The Department of Voice & Opera and
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!*

4/11 | 8:00 pm | STAMPS AUDITORIUM

Chamber Choir *FREE!*

4/14 | 7:00 pm | STAMPS AUDITORIUM

Orpheus Singers *FREE!*

 4/18-4/21 | POWER CENTER

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