

24/25 Performance Season

Hänsel & Gretel



November 14 - 17, 2024

Power Center

M | VOICE & OPERA

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

HÄNSEL UND GRETEL

Music by **Engelbert Humperdinck**

Libretto by **Adelheid Wette**

Based on a fairy tale by the **Brothers Grimm**

Hänsel und Gretel was first performed at the Court Theater, Weimar, on December 23, 1893.

Conductor

Kirk Severtson

Director

Gregory Keller†

Assistant Conductor*

Luca Antonucci‡

Choreographer

Amy Chavasse

Scenic Designer

Eli Sherlock

Lighting & Projection

Designer

Christian DeAngelis

Costume Designer

Sarah M Oliver

Hair & Makeup Designer

Brittany Crinson

Assistant Directors

Dorian Hall‡, Lucy Koukoudian†,

Mirit Skeen‡

Choreographer Assistant

Alana Michelle‡

Scenic/Video Design Assistant

Yue (Brenda) Cai‡

Sound Designer

Aaron Kippola

Chorus Director

Sydney Mukasa‡

Resident Dramaturg

Karin Waidley

Intimacy Choreographer &

Cultural Consultant

Raja Benz

Rehearsal Pianist/Coach

Amanda Raymond‡

Eric Head‡

Diction Coach

Timothy Cheek

Production Stage Manager

Maya Liu‡

Lighting Design Assistant

Gabriela Ribiero Znamensky‡

Costume Design Assistant

Andy Blatt‡

Assistant Dramaturg

Maya Elowe‡

*Assistant Conductor Luca Antonucci will conduct the Sunday performance.

Original Setting: Germany, 1890s. Current Setting: Southern California, 1970s.

‡ SMTD student † SMTD guest artist

Hänsel und Gretel will be performed with one intermission.

New York: E.F. Kalmus, n.d.(1933–70). Performance materials are public domain.

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

STATEMENT ON THE ANISHINAABE LAND TRANSFER

Anishinaabeg gaa bi dinokiiwaad temigad manda Michigan Kichi Kinooaagegamig. Mdaaswinshwaaswaakshimdaaswishiniizhawaaswi gii-sababoonagak, Ojibweg, Odawaag, minwaa Bodwe'aadamiig wiiba gii-miigwenaa'aa maamoonjiniibina Kichi Kinooaagegamigoong wi pii-gaa aanjibiigaadeg Kichi-Naakonigewinning, debendang manda aki, mampii Niisaajiwana, gewiinwaa niijaansiwaan ji kinooaagaazinid. Daapanaming ninda kidwinan, megwaa minwaa gaa bi aankoosejig zhinda akiing minwaa gii-miigwewaad Kichi-Kinooaagegamigoong aanji-daapinanigaade minwaa mshkowenjigaade.

The University of Michigan is located on the traditional territory of the Anishinaabe people. In 1817, the Ojibwe, Odawa, and Bodewadami Nations made the largest single land transfer to the University of Michigan. This was offered ceremonially as a gift through the Treaty at the Foot of the Rapids so that their children could be educated. Through these words of acknowledgment, their contemporary and ancestral ties to the land and their contributions to the University are renewed and reaffirmed.

CAST OF CHARACTERS

Thursday, November 14 & Saturday, November 16

Hänsel
Daiyao Zhong
Gretel
Ingrid Kuribayashi
Witch
Spencer VanDellen
Father
Andrew Smith
Mother
Christina Parson
Sandman
Madeleine Surowiec
Dew Fairy
Anne-Marie Atanga

Friday, November 15 & Sunday, November 17

Hänsel
Grace Ryan
Gretel
Amber Rogers
Witch
Jabari Lewis
Father
Thomas Long
Mother
McKenna Jones
Sandman
Hallie Ackerman
Dew Fairy
Marisa Redding

Chorus

Emily Becker, Amelie Besch, Amour Rene Bethea, Natalie Bridgnell, Abigail Eagan, Ava Hawkins, Lilya Heidelbaugh, Haley Hunt, Alexandra Johnson, Olivia Kirk, Sloane O'Neill, Amber Marie Sosa, Brooke Studebaker

Dancers

Laura Chambers, Lily Gonzalez, Leah Kropp, Nick Sobon

ABOUT THE CAST

Hallie Ackerman (*Sandman*) Senior, BM Voice Performance, Grand Ledge, MI

Anne-Marie Atanga (*Dew Fairy*) Senior, BMA Voice Performance/BS Neuroscience, Flint, MI

Emily Becker (*Chorus*) Junior, BM Choral Music Education, Long Island, NY

Amelie Besch (*Chorus*) Sophomore, BM Voice Performance/BS Biopsychology, Cognition, and Neuroscience, Los Angeles, CA

Amour Rene Bethea (*Chorus*) Sophomore, BM Voice Performance, Bridgeton, NJ

Natalie Bridgnell (*Chorus*) Sophomore, BM Voice Performance, Chico, CA

Laura Chambers (*Dancer*) Freshman, BS Interdisciplinary Physics, San Diego, CA

Abigail Eagan (*Chorus*) First-year, BM Voice Performance, Naperville, IL

Lily Gonzalez (*Dancer*) First-year, BFA Dance, Geneva, IL

Ava Hawkins (*Chorus*) Sophomore, BM Voice Performance, Lake Orion, MI

Lilya Heidelbaugh (*Chorus*) First-year, BM Voice Performance, Superior Township, MI

Haley Hunt (*Chorus*) First-year, BM Voice Performance, Pittsburgh, PA

Alexandra Johnson (*Chorus*) Sophomore, BM Voice Performance, Howell, MI

McKenna Jones (*Mother*) Grad Student, MM Voice Performance, Jackson, MI

Olivia Kirk (*Chorus*) Sophomore, BM Voice Performance, Dearborn, MI

Leah Kropp (*Dancer*) First-year, BFA Dance, Baltimore, MD

Ingrid Kuribayashi (*Gretel*) Grad Student, SM Voice

ABOUT THE CAST

Performance, Bermuda, UK

Jabari Lewis (*Witch*) Grad Student, MM Voice Performance, Kissimmee, FL

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

Sloane O'Neill (*Hell's Angel*) First year, BM Vocal Performance, Grosse Pointe, MI

Christina Parson (*Mother*) Grad Student, DMA Voice Performance, Falls Church, VA

Marisa Redding (*Dew Fairy*) Senior, BM Voice Performance/BS Computer Science, Ann Arbor, MI

Amber Rogers (*Gretel*) Grad Student, MM Voice Performance, Washington, DC

Grace Ryan (*Hänsel*) Grad Student, MM Voice Performance, Chicago, IL

Andrew Smith (*Father*) Grad Student, DMA Voice Performance, Washington, DC

Nick Sobon (*Dancer*) First-year, BFA Dance, South Hadley, MA

Amber Marie Sosa (*Chorus*) Sophomore, BM Voice Performance/LSA Biology, Health and Society, New York, NY

Brooke Studebaker (*Chorus*) Junior, BM Voice Performance/BM Music Education, Howell, MI

Madeleine Surowiec (*Sandman*) Senior, BMA Voice Performance, West Bloomfield, MI

Spencer VanDellen (*Witch*) Grad Student, SM Voice Performance, Claresholm, Alberta

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

UNIVERSITY SYMPHONY ORCHESTRA

Kirk Severtson, conductor

Violin

Anda Jiang**

Ian Aegerter

Stanley Chapel

Peter Fazekas

Margot Helft

Frances Norton

Evan Schuman

Bradley Smith

Anna Sykes

Matt Xu†

Valerie Xu-Friedman

Viola

Emmanuel Aguilera

Casey Boyer

Alondra Damian-Noyola†

Yifei Wang

Cello

Nathaniel Hagen†

Jooahn Yoo

Adam Zeithamel

Double Bass

Luis Gutierrez†

Troy Perkins

Flute

Alan Cook

Alexis Phinney

Oboe

Selina Langfeldt

Thomas Welnick

Clarinet

David Molina

Isaac Weakland

Bassoon

Heather Hippchen

Teodor Vujic

Trumpet

Vance Kreider

Dash Kwan

Horn

Gui Cooper

Joseph Murphy

Will Sizemore

Jenna Stokes

Judson Whitney

Trombone

Andreas Naagaard

Shonn Olegario

Bass Trombone

Ryan Meyaard

Tuba

Tyler Johnson

Percussion

Anna Mueller

Karl Rueterbusch

Julian Toogood

Harp

Beth Henson

***Concertmaster*

† Principal

ACT I: The broom-maker's house.

Hansel and Gretel are supposed to be doing their chores at home. When their mother returns to find them goofing off and romping around, she, in her fury, spills the milk that was all she had for dinner. She then chases the children out into the forest to pick strawberries.

Their father, a broom-maker, returns home drunk, celebrating that he has sold all of his brooms at market and so has bought food. He is horrified to discover that his children are in the woods because a child-eating Witch lives there. They rush into the forest to look for their children.

ACT II: In the woods.

When evening falls, Gretel becomes frightened and Hansel admits that he has lost the way. The children hear and see strange things in the gloom, becoming more and more terrified. The Sandman comes and brings them sleep. Fourteen angels guard them as they begin to dream.

<INTERMISSION>

ACT III: The Witch's house.

The next morning, the Dew Fairy gently stirs the sleeping children. The children discover a house made of sugary confections and they cautiously begin to eat small pieces of it, ignoring the Witch's distant warnings. The Witch then captures them and holds them under her spell. With bravery and ingenuity, the children find a way to outwit the Witch. Magically, all of the children whom the Witch has put under a spell over the years are restored back to life. The mother and father find their children. All express gratitude for their salvation.

ABOUT THE AUTHORS

Engelbert Humperdinck (*Composer, 1854-1921*)

was a German composer known for his opera *Hänsel und Gretel*. Early works were the choral ballads *Die Wallfahrt nach Kevlaar* (1878; *The Pilgrimage to Kevlaar*), *Das Glück von Edenhall* (1884; "The Luck of Edenhall"), and the *Humoreske* (1879) for orchestra.

Hänsel und Gretel, conducted by Richard Strauss, was produced at Weimar on December 23, 1893. The libretto, by the composer's sister Adelheid Wette, was based on the folktale made familiar by the Brothers Grimm. In this work Humperdinck showed an understanding of a child's mind and a sense of poetry, notably in the atmosphere of the woodland scene at twilight and in the realistic effects in the episode of the broken milk jug. The Wagnerian harmonies, the simple tunes, and the resourceful orchestration maintain the musical interest on a high level.



Between 1895 and 1919 Humperdinck produced six more operas, including *Dornröschen* (1902; "Sleeping Beauty") and *Königskinder* (1910; "Royal Children"), but neither they nor the spectacle *Das Mirakel* (1911; "The Miracle") enhanced his prestige. He also wrote incidental music for plays by Aristophanes, William Shakespeare, and Maurice Maeterlinck; *Maurische Rhapsodie* (1898; "Moorish Rhapsody") for orchestra; a string quartet; works for piano; and songs.

– *Encyclopedia Britannica*

Adelheid Wette (*Librettist, 1858–1916*) grew up

in Siegburg with her brother, Engelbert Humperdinck. She married the Cologne doctor Hermann Wette, who shared her interest in folktales, and had written two folktale-inspired librettos for the composer Arnold Mendelssohn. Wette and Humperdinck originally devised *Hänsel und Gretel* as a play with folksongs to be performed by Wette's children. Later she successfully enlarged her text into a fully fledged libretto.



Wette also collaborated with Humperdinck on the fairytale entertainment for children *Die sieben Geisslein* (The Seven Young Kids, 1895), which, like *Hänsel und Gretel*, was based on a story by the Brothers Grimm. Her other works include the children's play *Froschkönig* (The Frog King, 1896) and a collection of songs, the *Deutsches Kinderliederbuch* (1903).

– *Opera America*

FROM THE DRAMATURGS

Time Zone dramaturgy is a contextualizing concept we use to approach performances, especially those like Hansel and Gretel, which exist in multiple times and spaces at once. We engage contingent temporalities (and localities) in dialogue with one another during rehearsals and performance. For this opera production, these time zones are quite vast as we have many operating at once: that of its source material, the Brothers' Grimm folktale which was published in a compendium in the early 1800s during the German Romantic movement in literature. The stories were penned into permanence to preserve German folklore and culture but have their roots five centuries prior in the Baltic region. This specific story, not originally meant for children (which you will see echoes of here), was then co-opted into the 'fairy tale' and adventure genres of strictly defined worlds struggling between good and evil, innocent children who are victims of witches and demons and who must survive through will and wits. Next, the adaptation of the origin story into first a theatrical version for children by Humperdinck's sister, Adelheid Wette, and then into the opera by Humperdinck himself when he was awed by the musicality of the prose. Directly influenced by some of the key composers of the German Romantic era, one of whom, Richard Strauss, would conduct the first musical notes for the public, Humperdinck's opera was an immediate success. Thus, an array of performances across continents and oceans followed, representations and revisionings over the century and a half since its 1893 Weimar premiere. Rounding out these time zones is one fused together with the production concept of this particular performance that has its own temporal geopathology grounded in the 1970s and performed for you all today, in the here and now.

I cannot help but be struck by how different the topography of time and location will be from when I'm writing this and when you will be reading it on a mid-November weekend in 2024, in the Power Center for the Performing Arts, University of Michigan, Ann Arbor, Michigan, America. The landscape will have once again shifted. Which direction? What new time zone? I know not now but will then.

FROM THE DRAMATURGS

So what of this? Why collage and collapse all of these times and places together to sift through world-building an experience for all of you? Whether tangible or not, concrete or fleeting, each iteration—prose, musical, operatic and performative—has written its script upon the body of this text, upon the humans who have performed and composed it and those who have witnessed it across the years and eras. This puts you in a unique position to also write your layer of understanding on the story-ing, to add to the accumulation of meaning that this fairy tale has garnered for centuries, to ask the same questions it poses by its longevity and legacy:

What is it about parenting and the magnitude of responsibility and effort it takes to keep your children safe?

What is it about the enormous imaginations we have as children yet may lose or suppress while we mature and age?

What is it about the unknowns of dark forests, unseen forces, intangible essences that can still shape our lives, can bring us to the brink of disaster, yet safely home again? Or not?

What is it about our voracious appetites for more and more and more, even when we know what we're consuming, be it refined sugar or wealth, won't ultimately lead to the fulfillment we desire?

What is it about music that combines many traditions and sounds and arrangements that we simply want to cascade over our senses and bodies and minds to transport us elsewhere, temporarily, to another time and space?

What is it about this story that speaks to the ages?

I pose these questions to each of you as you watch and listen, see and hear. Can you answer them when the curtain closes? Will you? Do you have another? That is what we as dramaturgs (and directors and actors and designers and dancers and choreographers and musicians) try to do for ourselves with each production. Ask questions about its many time zones.

FROM THE DRAMATURGS

Why?

So we can live in the present of the world we are building without forgetting the importance of the past it has been drawn through. A daunting task you might say. Or...the beauty of the performing arts which imagine a world anew each time the same first note is played or sung again.

For more information on the background of the opera and production concept, scan here:



ABOUT THE CREATIVE TEAM

Luca Antonucci (*Assistant Conductor*) is a third-year DMA student in orchestral conducting at SMTD. He is the music director of the Michigan Pops Orchestra and conductor of the Campus Symphony Orchestra.

Amy Chavasse (*Choreographer*) (she/her) is a choreographer, performer, educator, improviser, the artistic director of Chavasse-Dance&Performance, and a professor in the Department of Dance. Upcoming projects include a collaboration with a video and music duo from Athens, Greece, called AfterLife. Current projects include: "Contacto Improvisación sobre el filo de la democracia: improvisando nuevos pasos de Sur a Norte," and "Dancers in Flames," with Buenos Aires-based dance, music, and theatre artists. Recent projects include "How to Stay in a Dream" – Compañía Nacional de Danza de Costa Rica in San José; "Plunder Thunder" – Detroit Dance City Festival, The Shanghai Tower, The New Dance Festival (Daejeon, South Korea), and the Goyang International Dance Festival (Seoul). Her work has been presented at the Museum of Contemporary Art, Uppsala, Sweden; in Cuba; Kaunas and Vilnius, Lithuania; Vienna; Cali, Colombia; Vancouver, BC; the American Dance Festival (US and China); the Beijing Dance Festival; Duncan 3.0 in Rome; and ResExtensa's Instituto Vittoria in Giovinazzo, Italy. She was the guest choreographer for the Department of Voice & Opera's production of *The Cunning Little Vixen* in 2022.

Brittany Crinson (*Wig, Hair, and Makeup Designer*) is the wigs, hair, and makeup designer for all of UProd. This is her first year as a full-time staff member as the hair and makeup manager. Crinson is thrilled to have moved back to Michigan, where she was born and raised. She has spent the last decade in Chicago working for the Lyric Opera of Chicago, the Joffrey Ballet, and several projects for TV and film, including the HBO MAX show *Somebody Somewhere* and Hulu's *The Bear*.

Christian DeAngelis (*Lighting & Projection Designer*) is very

ABOUT THE CREATIVE TEAM

excited to be teaching at the University of Michigan and designing the lights and projections for *Hänsel und Gretel*. DeAngelis has designed and worked in lighting and projections all over the country. Select credits include working for Mint Theatre Company in New York, 5th Avenue in Seattle, City Theatre Company in Pittsburgh, Eugene O' Neill Theatre Center in Connecticut, La Jolla Playhouse in California, and as a Broadway assistant/associate. Tours include *Stars on Ice*, *Grease*, and *Parson's Dance Company*. Event work includes Google, Amazon, and Blue Flame. Broadway assistant/associate credits include: *Dr. Zhivago*, *Bonnie & Clyde*, *Nice Work If You Can Get It*, and *Guys and Dolls*. Drama Desk nomination for *Lizzie Borden* in New York, NY; Henry Hewes Design Award Nomination for *Fatal Weakness* at Mint Theatre Company in New York, NY; and Richmond Critics Circle Nominations for *Preludes* in Virginia. He received his education from the University of California, San Diego (MFA) and University of Michigan, Ann Arbor (BFA). He is a member of USA829 and Local ACT in New York.

Eric Head (*Rehearsal Pianist/Coach*) is a second-year MM student in collaborative piano at SMTD. He has recently assisted on productions of Bizet's *Carmen*, Ravel's *L'enfant et les sortilèges*, and Puccini's *La Bohème* and *Gianni Schicchi*. He was a 2024 fellow at the Music Academy of the West, where he was named the winner of the Marilyn Horne Song Competition.

Gregory Keller (*Director*) is pleased to return to SMTD, having directed *Elizabeth Cree* last spring. Original productions include: *Gianni Schicchi* and *Madama Butterfly* for Hawai'i Opera Theatre; *L'incoronazione di Poppea* and *Il Turco in Italia* at Wolf Trap Opera; *Le nozze di Figaro*, *Madama Butterfly*, *L'heure espagnole*, and *The Old Maid and the Thief* for Berkshire Opera; *Tosca*, *Salome*, *Susannah*, and *The Pirates of Penzance* for Cedar Rapids Opera; *Carmen* and *La Bohème* at the Jacksonville Symphony; *Così fan tutte* for Houston Grand Opera; and *Eight Songs for a Mad King*

ABOUT THE CREATIVE TEAM

and *Songs of a Wayfarer* with Eos Orchestra. At the Metropolitan Opera, he staged acclaimed revivals of *Salome*, *Lulu*, *Wozzeck*, *La Bohème*, and *La fanciulla del West*.

Maya Liu (*Production Stage Manager*) is a junior pursuing a degree in theatre design & production and a minor in music. UProd: *A Little Night Music* (1st ASM), *Orpheus in the Underworld* (1st ASM). Wolf Trap Opera: *Silent Night* (ASM), *Seven Deadly Sins* (SM), *La Bohème* (PA), Studio Spotlight (PSM). U-M Dept. of Musical Theatre: *Color Cabaret 2024* (SM). Michigan OPEN: *Painless* (PSM). With love and gratitude to everyone who has loved her into her now.

Sarah M Oliver (*Costume Designer*) is an associate professor of costume technology and design in the Department of Theatre & Drama. Design credits: (U-M) *Orpheus in the Underworld*, *Arbor Falls*, *Don Giovanni*, *The Cunning Little Vixen*, *somebody's children*, and *Nora: A Doll's House*; (regional) Music Academy, Kansas City Repertory Theatre, Kalamazoo Symphony Orchestra, Kansas City Actors Theatre, Unicorn Theatre, the New Theatre Restaurant, and Kansas University Opera. Costume construction credits: (international) St. Lawrence Center for the Arts, Celebrity Cruises Quixotic Fusion, G&S Society Bermuda, Spanish Summer Dance Festival, 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, Des Moines Metro Opera, the Coterie Theatre, Gulfshore Playhouse, the Magic Theatre, Washington National Opera, and Crossroads Theatre.

Amanda Raymond (*Rehearsal Pianist/Coach*) is a doctoral student studying collaborative piano with Ana Maria Otamendi. This is her first production at SMTD. Previously, she served on the piano faculty at Radford University.

ABOUT THE CREATIVE TEAM

Kirk Severtson (*Conductor*) is professor of music in the Department of Voice & Opera and has served on the music staff as conductor and coach at numerous opera companies and festivals, including the Dallas Opera (including four world premières), Lyric Opera of Kansas City, The Atlanta Opera, Opera Saratoga (eleven seasons), Hawaii Performing Arts Festival, Opera Viva (Verona, Italy), Fairbanks Summer Arts Festival (Alaska), and the Institute for Young Dramatic Voices, among others. Prior to his appointment at the University of Michigan, he taught at the Crane School of Music (State University of New York, Potsdam) for eighteen years, where he was the recipient of both the SUNY President's and Chancellor's Awards for Excellence in Research and Creative Endeavors. An active proponent of new works, he served as the inaugural music director for the Domenic J. Pellicciotti Opera Composition Prize, which commissioned and premiered works by Tom Cipullo and Martin Hennessey, among others, and has led numerous workshops of new operatic works. He is the executive director of the National Opera Association and holds degrees from the University of Cincinnati (DMA and MM) and Luther College.

Eli Sherlock (*Scenic Designer*) is designer in residence for University Productions this season, also designing *Julius Caesar*, *A Few Good Men*, and *Titanic*. Based in Minneapolis, he has designed nationally at the 5th Avenue Theater, Geva Theatre, the Hangar Theatre, Antaeus Theater Company, Flint Repertory Theater, Theater Latté Da, the Jungle Theater, and History Theater, among others. He has worked as an associate/assistant at the Public Theater, Center Theater Group, the Old Globe, the New Group, Asolo Repertory Theater, and the Oregon Shakespeare Festival. Sherlock holds an MFA from UCLA and a BFA from the University of Michigan. www.elisherlock.com

Karin Waidley (*Resident Dramaturg*) is a teacher, artist, and scholar. She has degrees from Cal Berkeley, Northwestern, and University of Washington. Before receiving her PhD focusing on the use of theatre to prevent violence, she founded a theatre

ABOUT THE CREATIVE TEAM

program for adjudicated youth outside of Boulder, Colorado. Waidley spent 12 years as a professor and the director of the theatre program at Western Colorado University, specializing in devising theatre for social justice. She has been awarded multiple grants and awards for developing new work in collaboration with students. Waidley was a Fulbright Scholar in 2017-18 and a Fulbright Specialist in 2022, both in Kenya. She recently worked as the director of education for the prevention of gender-based violence at the Community Safety Network in Jackson, Wyoming; as a visiting professor at Bucknell University and University of Redlands; and now as the resident dramaturg in University of Michigan's School of Music, Theatre & Dance. Waidley directs and dramaturgs regularly in both academic and professional settings, including a recent collaboration with the Theatre Company of Kenya at the Kenya International Theatre Festival. Her current research links storytelling and embodied performance practices with the neurobiology of trauma. She has published in *Theatre/Practice*, *Texas Theatre Journal*, *Multilingual Margins*, *Journal of Dramatic Theory and Criticism*, and the *Kenya International Theatre Journal*. She is the editor for *Theatre/Practice* journal and is currently working with a Kenyan colleague on a book about Kenyan theatre history and contemporary performance.

PRODUCTION CREW

1st ASMs **Ava Moye, Chloe (Seoyeon) Yoo**

2nd ASMs **Zariyah Happonen, Ella Kensington Roch, Jeffrey Wagner**

Ensembles Coordinator **Jonathan Mashburn**

Lead Electrician **Eliza Anker**

Production Video **Jameson Eislele**

Light Board Programmer **Elianna Kruskal**

First Hand **Lucy Knas**

Theatrical Lighting **Eliza Anker, Shira Baker, Sydney Geysbeek, Morgan Gomes, Elianna Kruskal, Brandon Malin, Kathleen Stanton-Sharpless, William Webster, Andrew Wilson, Tate Zeleznik, Gabriela Ribeiro Znamensky & Theatre 250/252/262 students**

Scenery **Rohan Abernathy-Wee, Kelly Bell, Aiden Heeres, Miles Hionis, Ren Kosiorowski, Hannah Kryzhan, Michael Russell, Sophia Severance, Owen Smolek, Nathaniel Steever, Lauren Streng, Ross Towbin, Eliza Vassalo & Theatre 250/252/262 students**

Scenic Painting **Kelly Bell, Miles Hionis, Red Kosiorowski, Ceri Roberts, Bella Spagnuolo, Martha Sprout, Ellie Vice^, Amber Walters, Angela Wu & Theatre 250/252/262 students**

Props **Andy Blatt, Laney Carnes, Aquila Ewald, Dallas Fadul, Audrey Hollenbaugh, Banks Krause, Lexi Lake, Tessie Morales, Leah Stchur & Theatre 250/252/262 students**

Costumes **Sammer Ali, Katy Dawson, Aspen Kinomoto, Maya Liu, Rachel Pfeil, Esmay Pricejones, Kayti Sanchez, Ellie Van Engen, Emily Weddle & Theatre 250/252/262 students**

Production Office **Shelby Holloway, Esther Hwang**

RUNNING CREW

Light Board Operator **Sarita Gankin**

Followspot Operator **Allison Lange, Josi Middaugh**

Supertitles Operator **Tyrese Byrd**

Scenery Crew **Kelly Burkel, Isaiah Crawford, Jaclyn Dierkes, Tyler Riederer**

Props Crew **Sofia Maldonado, Max Peluso, Keen Williams**

Video Operator **Molly Levin**

Wardrobe Crew **Sammer Ali^, Rachel McNaughton, Katie Snowday, Hayden Steiner**

Hair & Makeup Crew **Zack Gergel, Kaylin Gines, Sam Whestone^**

^Crew Head

M | MUSIC, THEATRE & DANCE

SMTD LEADERSHIP

David Gier, Dean

Paul Boylan Collegiate Professor of Music

THE DEPARTMENT OF VOICE & OPERA

Interim Chair

Stephen West

Opera Faculty

Timothy Cheek, Gregory Keller; Chia

Patiño, Kirk Severtson, Matthew

Thompson, Mo Zhou

Voice Faculty

Freda Herseth, Caitlin Lynch, Amanda

Majeski, Rose Mannino, Stanford Olsen,

Scott Piper, George Shirley, Louise

Toppin, Daniel Washington, Stephen West

Associated Faculty

Antonio Cuyler; Ana Maria Otamendi

(Collaborative Piano)

Distinguished Visiting Artist

Thomas Hampson

Professors Emeriti

Stephen Lusmann, Willis Patterson,

Carmen Pelton, George Shirley

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Programs Manager

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Manager

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Feagin Oliver

Daily Operations Coordinator

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Administrative Assistant

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Lead Backstage Operations Manager

Dane Racicot

Senior Backstage Operations Manager

David Pickell

Backstage Operations Managers

Tiff Crutchfield, Yvette Kashmer,

Robbie Kozub

M | MUSIC, THEATRE & DANCE

Staff Mentors

**Brittany Crinson, Heather Hunter,
Chad Hain, Richard W. Lindsay, Beth
Sandmaier, Laura Brinker**

UNIVERSITY PRODUCTIONS PRODUCTION STAFF

Production Manager

Paul Hunter

Assistant Production Manager

Michelle Williams-Elias

Lead Technical Director (Walgreen)

Richard W. Lindsay Jr.

Theatrical Scenery Manager

Chad Hain

Lead Scenic Carpenter

Devin Miller

Scenic Carpenter

Heather Udowitz

Charge Scenic Artist

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Associate Theatrical Paint Manager

Madison Stinemetz

Theatrical Properties Manager

Patrick A. Drone

Associate Theatrical Properties
Manager

Dani Keys

Senior Properties Artisan

Dan Erickson

Properties Stock and Tech Coordinator

Kat Kreutz

Theatrical Lighting Manager

Heather Hunter

Associate Theatrical Lighting Manager

Jorrey Calvo

Sound Designer/Engineer

Henry Reynolds

Senior Costume Shop Manager

Laura Brinker

Assistant Costume Shop Manager

Leslie Ann Smith

Lead Cutter/Draper

Tj Williamson

Cutter/Drapers

Sarah Havens

Stitchers

Mag Grace, Rene Plante

Lead Costume Crafts Artisan

Elizabeth Gunderson

Costume Stock Manager

Theresa Hartman

Wardrobe Manager

Rossella Human

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M | MUSIC, THEATRE & DANCE

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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!

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We apologize for any omissions or errors made in this donor listing. Please direct questions or comments to the School of Music, Theatre & Dance Office of Advancement at 734-647-2035, or email Rose Martus at rmartus@umich.edu or Emily Carter Sharpe at emicarte@umich.edu.

SMTD FALL 2024 EVENTS

University Symphony Orchestra

9/13 | 8:00pm | Hill Auditorium | [FREE!](#)

University Philharmonia Orchestra

9/19 | 8:00pm | Hill Auditorium | [FREE!](#)

Symphony Band

9/24 | 8:00pm | Hill Auditorium | [FREE!](#)

★ Julius Caesar

9/26-10/6 | Arthur Miller Theatre
The Department of Theatre & Drama

Chamber Choir

10/4 | 8:00pm | Hill Auditorium | [FREE!](#)

University Symphony Orchestra

10/6 | 7:00pm | Hill Auditorium | [FREE!](#)

Concert Band

10/9 | 8:00pm | Hill Auditorium | [FREE!](#)

Jazz Ensemble

10/10 | 8:00pm | Rackham Auditorium | [FREE!](#)

Orpheus Singers

10/10 | 8:00pm | Stamps Auditorium | [FREE!](#)

★ Twelfth Night (A Musical Adaptation)

10/10-10/13 | Lydia Mendelssohn Theatre
The Department of Musical Theatre

Jazz Lab Ensemble

10/17 | 8:00pm | Rackham Auditorium | [FREE!](#)

University Philharmonia Orchestra

10/17 | 8:00pm | Hill Auditorium | [FREE!](#)

University Choir

10/22 | 8:00pm | Hill Auditorium | [FREE!](#)

★ Halloween Concert

10/27 | 4:00pm | Hill Auditorium

Symphony Band

10/30 | 8:00pm | Hill Auditorium | [FREE!](#)

Concert Band Chamber Winds

11/1 | 8:00pm | Hankinson Rehearsal Hall | [FREE!](#)

★ Band-O-Rama

11/3 | 4:00pm | Hill Auditorium

★ Men's Glee Club Fall Concert

11/9 | 8:00pm | Hill Auditorium

Creative Arts Orchestra

11/14 | 8:00pm | Hankinson Rehearsal Hall | [FREE!](#)

★ Hänsel und Gretel

11/14-11/17 | Power Center
The Department of Voice & Opera

University Symphony Orchestra

11/15 | 8:00pm | Hill Auditorium | [FREE!](#)

★ Women's Glee Club Fall Concert

11/16 | 8:00pm | Hill Auditorium

University Philharmonia Orchestra

11/19 | 8:00pm | Hill Auditorium | [FREE!](#)

Chamber Choir & University Choir

11/21 | 8:00pm | Hill Auditorium | [FREE!](#)

★ John Proctor Is the Villain

11/21-11/24 | Lydia Mendelssohn Theatre
The Department of Theatre & Drama

Symphony Band

11/22 | 8:00pm | Hill Auditorium | [FREE!](#)

Orpheus Singers

11/24 | 7:00pm | Stamps Auditorium | [FREE!](#)

Concert Band

11/25 | 8:00pm | Hill Auditorium | [FREE!](#)

Jazz Ensemble & Jazz Lab Ensemble

12/5 | 8:00pm | Rackham Auditorium | [FREE!](#)

University Symphony Orchestra

12/9 | 8:00pm | Hill Auditorium | [FREE!](#)

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Student group sales are available at \$11/ ticket. Contact our group sales desk at 734.763.3100 or umsgroupsales@umich.edu.

For more information, visit smt.d.umich.edu/events or scan:

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