

SEMMELLE

2025-26 PERFORMANCE SEASON



March 26 - 29, 2026

Lydia Mendelssohn Theatre

M | VOICE & OPERA

MURDER ON THE LINKS

A MICHIGAN PREMIERE BY
STEVEN DIETZ

BASED ON THE NOVEL BY
AGATHA CHRISTIE

Something's afool on the private golf course at Merlinville-Sur-Mer — namely the body of Hercule Poirot's newest client. Of course, there are the host of usual - and - unusual suspects. A cast of six versatile actors embody a myriad of characters as they navigate the twists and turns of this lively and fun new adaptation.

**Contains adult language and subject matter.*

www.PurpleRoseTheatre.org
@PurpleRoseTheatre
137 Park St. Chelsea, MI

APR 2 - MAY 31



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

Semele

Composed by **George Frideric Handel**
After the libretto by **William Congreve**

Semele was first presented in concert form at Covent Garden theatre on
February 10, 1744.

Conductor
Brian Garman ‡

Director
Stephanie Havey

Assistant Conductor
Elijah Schuh * †

Scenic Designer
Talia Lev †

Costume Designer
Sarah M Oliver

Lighting Designer
Andrew DG Hunt ‡

Hair & Makeup Designer
Brittany Crinson

Chorus Director
Gukhui Han †

Rehearsal Pianists/Coaches
Amelia Arguelles †,
Raphael Chou †

Diction Coach
Timothy Cheek

Dramaturg
Karin Waidley

Resident Intimacy
Choreographer and Cultural
Consultant
Raja Benz

Production Stage Manager
Nan Luchini ‡

*Assistant Conductor Elijah Schuh will conduct the
performance on March 29.

† SMTD Student

‡ SMTD Guest

There will be one intermission.

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

Semele is produced by arrangement with European American Music Distributors
Company, U.S. and Canadian agent for Baerenreiter Music Corp., publisher and
copyright owner.

The performers in this production are students in the Department of Voice & Opera 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 SMTD. Thank you for supporting our educational mission.

Freedom of Expression Statement

Thank you for attending this program. The University of Michigan strives to create a truly open forum, one in which diverse opinions can be expressed and heard. You can see our full Freedom of Expression policy at smtd.umich.edu/FOE

Statement on the Anishinaabe Land Transfer

Anishinaabeg gaa bi dinokiiwaad temigad manda Michigan Kichi Kinoomaagegamig. Mdaaswi nshwaaswaak shi mdaaswi shi niizhawaaswi gii-sababoonagak, Ojibweg, Odawaag, minwaa Bodwe'aadamiig wiiba gii-miigwenaa'aa maamoonjiniibina Kichi Kinoomaagegamigoong wi pii-gaa aanjibiigaadeg Kichi-Naakonigewinning, debendang manda aki, mampii Niisaajiwana, gewiinwaa niijaansiwaan ji kinoomaagaazinid. Daapanaming ninda kidwinan, megwaa minwaa gaa bi aankoosejig zhinda akiing minwaa gii-miigwewaad Kichi-Kinoomaagegamigoong 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/Saturday

Semele
Haley Burgh

Jupiter
Spencer VanDellen

Juno/Ino
Grace Ryan

Athamas
Delaney Finn

Cadmus/Somnus
Paul Leland Hill

Iris
Hallie Ackerman

Apollo
Maxwell Vernon

Chief Priest of Juno
Brendan Lockhart

Friday/Sunday

Semele
Cecelia Rose Fornuto

Jupiter
Ryan Hughes

Juno/Ino
Koralynn Kennedy

Athamas
Natalie Bridgnell

Cadmus/Somnus
Collin Stillyday

Iris
Marisa Redding

Apollo
Maxwell Vernon

Chief Priest of Juno
Brendan Lockhart

Chorus

**Seth Amoguis, Allison Artlip, Henry Clark, Kaitlyn Dolan,
Abigail Eagan, Lilya Heidelbaugh, Amelia Knapp, Dana
Lockhart, Kaiyah Luethy, Vincent Que, Nadia Stolz, Jimmy Tang,
Maxwell Vernon**

Semele Cover
Marisa Redding

Somnus/Cadmus Cover
Brendan Lockhart

Jupiter Cover
William Fishwick

Juno/Ino Cover
Molly Levin

University Philharmonia Orchestra

Conductor
Brian Garman

Violin I
Sua Yun**
Della Gardner
Lauren Juntunen
Anna Lee

Violin II
Sophie Ng*
Landon Kim
Bradley Smith

Viola
Dylan Gutierrez-Aguilar*
Kaiwan Bilal
Ian Crush

Cello
Elena Kim*
Ryan Day

Double Bass
Lucio Pranis-Ricci*

Oboe
Madeline Antony
Charlotte Kosek

Bassoon
Quinlan Bollwitt
Jackson Crouse

Horn
Nicholas Valencia
Adir Waxman

Trumpet
Dash Kwan
Thomas Welch

Percussion
Nathan Sepinwall

Harpsichord
Amelia Arguelles

Organ
Raphael Chou

**Principal*
***Concertmaster*

PART ONE

Cadmus and his employees have gathered in the posh hotel, Juno's Palace, to bless the arranged marriage of his daughter Semele to Athamus. The ballroom fills with light and Juno, Queen of the Gods, appears as the chorus proclaims that the omens for the marriage appear favorable. Semele arrives for the ceremony after many attempts to delay the marriage due to her new love of Jupiter (referred to as Jove), the King of the Gods. She pleads to Jupiter to intervene, and his responding thunder interrupts the ceremony. The symbolic flames of Juno are extinguished while Cadmus and the other wedding guests pray for their return. Sensing a war between the immortal spouses, the chorus flees from the hotel, but Athamus and Semele's sister, Ino, remain. Ino and Athamus each reveal surprising truths. Both are startled when Cadmus interrupts with the shocking news that Jupiter has abducted Semele, despite his attempts to use bribery to achieve a different outcome. The trio languishes while Semele transcends to the realm of the Gods.

Juno, angered by her husband's adultery, has ordered her messenger, Iris, to discover where Semele has been taken. Iris reports that Jupiter has built his new mortal lover an elaborate palace guarded by fierce dragons that never sleep. He has whisked her away to the penthouse and has his guards standing watch. The enraged Juno swears vengeance and hurries to visit Somnus, the God of Sleep, in his lair deep beneath the hotel, to demand his aid in reaching Jupiter's secret hideaway.

Semele wakes and immediately calls out for Jupiter. He arrives in human form, reassures her of his fidelity, and reminds her of her fragile mortality. Semele professes devotion to him but reveals her discontent that she has not yet been made immortal. Sensing Semele's dangerous ambition, Jupiter promises to summon Ino from earth to keep her company. Ino, enraptured, describes the extraordinary journey to the immortal realm. The sisters are joyfully reunited and decide to indulge in the pleasures of the immortal realm.

Synopsis

PART TWO

Somnus is disturbed from his deep sleep by the arrival of Juno and Iris. He wakes but refuses to help Juno. She barter, offering his favorite nymph in return for his aid, and he relents. Juno orders Somnus to make Jupiter have an erotic dream that will make him desperate for Semele. She also orders Somnus to use his power to subdue Ino so that Juno may appear to Semele in her place. Juno imitates Ino in order to convince Semele that she has been made as beautiful as a god. Trusting her sister, Semele sees her glorified reflection and becomes narcissistically obsessed. Juno, still disguised as Ino, advises that if Semele wishes to become truly immortal, she must refuse Jupiter until he promises to grant any wish she desires. The disguised Juno suggests that Semele demand that Jupiter appear to her only in his true form. Semele eagerly accepts this advice. Juno departs when she senses the approach of her husband.

Jupiter is alarmed when Semele rejects him. He rashly swears an irrevocable vow to grant her whatever she desires, and she demands that he visit her in his true form. He reacts with horror, knowing that his non-human form will instantly kill her. Semele refuses to listen, assuming that Jupiter's protestations are only to resist granting her immortality. Left alone, Jupiter tries to find a way to save Semele's life, but he is forced to accept his loss. Juno, victorious, enjoys Semele's demise. Semele sees the full force of Jupiter's glory approach her in the form of paparazzi eager to document their celebrity; she laments her folly in wishing to attain his rank and is consumed by flames. Ino, safely discovered having been subdued by Somnus, announces the tragic news that Semele has perished. Athamus offers Ino unexpected comfort. Jupiter sends Apollo to speak on his behalf. The mortals rejoice while the gods continue to rage on....

—Adapted from James Darrah, Opera Philadelphia

About the Authors

George Frideric Handel (composer, born February 23, 1685, Halle, Brandenburg [Germany]—died April 14, 1759, London, England) was a German-born English composer of the late Baroque era, noted particularly for his operas, oratorios, and instrumental compositions. He wrote the most famous of all oratorios, *Messiah* (1741), and is also known for such occasional pieces as *Water Music* (1717) and *Music for the Royal Fireworks* (1749).



Handel was the son of a barber-surgeon. He showed a marked gift for music and became a pupil in Halle of the composer Friedrich W. Zachow, learning the principles of keyboard performance and composition from him. The first basis of Handel's style was the north German music of his childhood, but it was soon completely overlaid by the Italian style that he acquired in early adulthood during his travels in Italy. Above all, his music is eminently vocal. Handel's directness of manner makes him one of the great masters of choral music. Handel had a lifelong attachment to the theatre—even his oratorios were usually performed on the stage rather than in church. Until almost the end of his life he loved Italian opera, and only after it involved him in ever-increasing financial losses did he abandon it for English oratorio. Like other composers of his time, he accepted the conventions of Italian opera, with its employment of male sopranos and contraltos and the formalized sequences of stylized recitatives and arias upon which opera seria was constructed.

But Handel's oratorios now seem even more dramatic than his operas, and they can generally be performed on the stage with remarkably little alteration. With *Israel in Egypt* and *Messiah*, however, the emphasis is quite different, *Israel* because of its uninterrupted chain of massive choruses, which do not lend themselves to stage presentation, and *Messiah* because it is a meditation on the life of Christ the Saviour rather than

About the Authors

a dramatic narration of his Passion. Handel also used the dramatic oratorio genre for a number of secular works, chief among which are *Semele* and *Hercules*, both based on stories from Greek mythology.

—Adapted from *Britannica.com*

William Congreve (born January 24, 1670, Bardsey, near Leeds, Yorkshire, England—died January 19, 1729, London) was an English dramatist who shaped the English comedy of manners through his brilliant comic dialogue, his satirical portrayal of the war of the sexes, and his ironic scrutiny of the affectations of his age. His major plays were *The Old Bachelour* (1693), *The Double-Dealer* (1693), *Love for Love* (1695), and *The Way of the World* (1700).

According to Dr. John Andrews, who wrote his doctoral theses at the University of Cambridge on the subject, Congreve wrote his version of the *Semele* libretto in the early 18th century, around 1705, when it was set to music by John Eccles. Handel adapted the existing libretto in 1744, likely with Newburgh Hamilton, who is uncredited. Per Dr. Andrews, Handel and his adapter “made three types of changes. First, a series of cuts reduce the length of the text to accommodate da capo arias and the more melismatic vocal writing of Italian opera. But there are also cuts of individual lines, couplets, and even single words, which seem to accommodate the piece to a more censorious age. Second, there are interpolations from Congreve’s poetry, from Pope’s Pastorals and from untraced sources. These provide additional arias for his principals but more importantly create and shape the role of the chorus. Handel also created two choruses by reassigning lines from minor characters. Finally, one aria was re-written to fit better with Handel’s music.”

—Adapted from *Britannica.com* and the *Handel Friends UK*

What if...

George Frideric Handel was one of the most influential musical figures of the 18th century, with great success writing Italian operas and later English oratorios. Handel's music blended cultures of Germany, Italy, and England to create works of grandeur and great dramatic expression, shaping characters with remarkable psychological insight. The da capo aria form reveals inner emotions as much as outward action, allowing for further exploration of emotional states. Characters return repeatedly to the opening sections of the lyrics with increased ornamentation to express greater intensity as their emotional journeys deepen and shift.

The question of whether to classify *Semele* as an opera or oratorio has long been debated. The original concert performance premiered during Lent. Because staged operas tended to be considered more scandalous, the work was marked an oratorio to get it past censure during this solemn religious season. Yet, it is operatic in nearly every sense, with its virtuosic da capo arias, dramatic recitatives, and expressive ensembles typical of Italian opera seria. Discussion has also swirled around *Semele* regarding the context in which it was written. The rumor is that, with *Semele*, Handel was critiquing a very public affair happening in his social circle. And perhaps that is why *Semele* is such an exciting and exquisite piece to bring to modern audiences. We love celebrities involved in scandals, intrigue, unchecked power, and falling from grace. This approach would make sense if Handel hoped to take some high-society hijinks down a notch with a highbrow art form.

Dramaturgs, too, are curious about context; we love to ask the question "what if"? So what if something else beyond form and gossip of the day was motivating this composer?

What if Handel wanted to sneak in a foil to the popular Italian

Dramaturg's Note

opera with the English-language “oratorio,” and what if he came across a libretto, written by a Restoration playwright, evocative of ideologies of the Enlightenment era, even though it was set in a mythical world, and what if that playwright had looked to the ancient stories for not only inspiration but a way to speak to ideas across time?

As England emerged from the turbulent years of regicide and shuttered theatres, William Congreve wrote to satiate a need for escapist entertainment through the uproarious comedies of manners he prolifically produced. The reopening of the theatres in 1660 brought back the missed art and exciting new technical achievements in lighting and stage mechanics. But another revolution happened in these same spaces—female performers! So what if Congreve was excited about representing in dramatic form the “antics between the sexes,” which could now be played out with all genders taking to the stage? What if Congreve was drawn to dimensionalizing and dramatizing female characters, both mortal and immortal, through the adaptation of this mythical tale into scripted and sung form? Semele, Ino, Juno, Iris—through this libretto—are all given voice.

Congreve penned an adaptation of a myth that, through infidelity and intrigue, deception and desire, results in the birth of Bacchus, the god of wine, fertility and...theatre! What if Congreve was celebrating the cherished form that had brought him such success by venturing into another realm? And what if he borrowed Semele and Jupiter from Ovid's *Metamorphoses* to provide a perfect backdrop on which to measure morality, warning of the traps of individual ambition and insatiable wants?

But what if something else was at work? In combination with women now treading the boards, this era also saw a dramatic

Dramaturg's Note

increase of women's voices in print. Female writers took to new and traditional forms to convey their ideas, from plays, poems, and novels to essays, journalism, annotated translations, and household manuals, as well as dedicated political tracts. So what if Semele's story was not necessarily just to celebrate the (re)birth of theatre or a more general nod to keeping oneself in check but was a more pointed message? What if this story was about shining a spotlight on women who were putting their experiences into permanence through legible means? What if this story was showing these same women asserting their independence in print and performance what vengeful others might do if they rose too far above their stations, if they resisted a place of subservience to men...and to gods?

Or, perhaps it was a different cautionary tale entirely.

What if the unchecked ambition wasn't that of individuals but of governments? The British empire, during the time of Semele's premiere, was not nearly at its imperialist peak; however, the conquering of land, resources, and peoples had already begun in earnest and was a firmly embedded political practice on the rise. Although Congreve and Handel would have had to be eerily prescient, what if this was a cautionary tale being told to audiences in an Age of Empire about to take an irreversible hold on our global landscape; what if this story was a warning to keep relentless and reckless pursuits of power at bay, if not for a yesterday then definitely for a today—theirs and...ours?

Passed down through myth and music, Semele still has something urgent to say to audiences. What if every retelling is a call to re-examine how ambition and power move through not only our own lives but across borders as well? Conversely, what if the stage becomes not just a place to witness gods and mortals at serious play, but to see ourselves, our values, our

Dramaturg's Note

aspirations reflected and challenged in their actions?

And what if...this story was always meant for now?

–Team Dramaturgy

To learn more about the mythology
and the music of Semele, scan here:



About the Cast

Hallie Ackerman (*Iris*) Grad Student, MM Voice Performance, Grand Ledge, MI

Seth Amoguis (*Chorus*) Sophomore, BM Music Education

Allison Artlip (*Chorus*) Sophomore, BM Voice Performance/BS Environmental Science, Bellaire, MI

Natalie Bridgnell (*Athamas*) Junior, BM Voice Performance/BA Creative Writing, Chico, CA

Haley Burgh (*Semele*) Grad Student, DMA Voice Performance, Greenwood, IN

Henry Clark (*Chorus*) Sophomore, BMA Voice Performance, White Bear Lake, MN

Kaitlyn Dolan (*Chorus*) Sophomore, BM Voice Performance, Ann Arbor, MI

Abigail Eagan (*Chorus*) Sophomore, BM Voice Performance, Naperville, IL

Delaney Finn (*Athamas*) Grad Student, MM Voice Performance, West Bloomfield, MI

William Fishwick (*Jupiter Cover*) Grad Student, MM Voice Performance

Cecelia Rose Fornuto (*Semele*) Grad Student, DMA Voice Performance, Atlanta, GA

Lilya Heidelbaugh (*Chorus*) Sophomore, BM Voice Performance/Germanic Languages and Literatures, Superior Township, MI

Paul Leland Hill (*Somnus/Cadmus*) Grad Student, SM Voice Performance, Clinton, UT

Ryan Hughes (*Jupiter*) Junior, BM Voice Performance/BM Choral Music Education, West Chester, PA

Koralynn Kennedy (*Juno/Ino*) Junior, BM Voice Performance/LSA Creative Writing, Three Oaks, MI

Amelia Knapp (*Chorus*) First-year, BM Voice Performance/BS Microbiology, Royal Oak, MI

Molly Levin (*Juno/Ino Cover*) Junior, BM Voice Performance, Bloomfield Hills, MI

About the Cast

Brendan Lockhart (*Chief Priest of Juno, Somnus/Cadmus Cover*) Junior, BM Voice Performance, Waterford, MI

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

Kaiyah Luethy (*Chorus*) First-year, BM Voice Performance, Howell, MI

Vincent Que (*Chorus*) First-year, BM Voice Performance/Music Education, Northville, MI

Marisa Redding (*Iris, Semele Cover*) Senior, BM Voice Performance/BS Computer Science, Ann Arbor, MI

Grace Ryan (*Juno/Ino*) Grad Student, MM Voice Performance, Chicago, IL

Collin Stillday (*Somnus/Cadmus*) Grad Student, MM Vocal Performance, Plymouth, MI

Nadia Stolz (*Chorus*) First-year, BM Voice Performance/Performing Arts Management and Entrepreneurship, Raleigh, NC

Jimmy Tang (*Chorus*) Sophomore, BM Voice Performance, Shanghai, China

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

Maxwell Vernon (*Apollo/Chorus*) Junior, BM Voice Performance/Business Minor, Ankeny, IA

About the Creative Team

Brittany Crinson (*Hair & Makeup Designer*) is the Wigs, Hair, and Makeup Studio manager and designer for all of UProd. Crinson spent several years in Chicago building her portfolio and skill set as a wig, hair, and makeup designer. Her credits include hair department head of HBO's *Somebody Somewhere*, season 3; the head of hair and makeup for the Joffrey Ballet for several seasons; and hairstylist on Hulu's *The Bear*, seasons 1-4, in addition to designing for theatres around Chicago and Detroit. She is thrilled to be back for her second full year at U-M.

Talia Lev (*Scenic Designer*) is a senior pursuing a BFA in design and production, concentrating in scenic design, at the University of Michigan. This is her final design being produced at the university, and she is excited to continue to pursue scenic design in the professional world. She thanks Kevin Judge, her advisor, for his mentorship throughout her academic career, and University Productions for the opportunity to design this production. Previous credits include: *Gloria* (SD), *Waitress* (SD), *Titanic* (musical) (asst. SD), *The Opposite of Killing* (SD), *Twelfth Night* (musical) (asst. SD), *Julius Caesar* (graphic designer). Talialevdesign.com

Brian Garman (*Conductor*) Maestro Brian Garman is the artistic director and co-founder of Berkshire Opera Festival, conducting their inaugural production of *Madama Butterfly* in 2016 and every subsequent mainstage production. He also joined the Crested Butte Music Festival in 2018 as the first music director of opera, leading a production of *Falstaff*. Prior to this, he opened Seattle Opera's season conducting *La Traviata* and the preceding fall was appointed the inaugural music director of the Seattle Opera Young Artists Program. He was previously on the conducting roster at New York City Opera and concurrently led runs of productions at Wolf Trap Opera Company. Garman was resident conductor at Pittsburgh Opera for ten years, leading several productions to unanimous critical acclaim. Additionally, he was at the helm for numerous

About the Creative Team

productions as music director of the Pittsburgh Opera Center. On the senior music staff of the Santa Fe Opera for six years, he was an associate conductor and assisted in the musical preparation of dozens of operas. As a pianist and coach, Garman is sought after by numerous singers of renown and has been called upon frequently to give recitals and master classes around the United States and Europe.

Gukhui Han (*Opera Chorus Director*) is currently pursuing a DMA in choral conducting with Dr. Eugene Rogers at the University of Michigan. Originally trained as a pianist, she discovered her passion for conducting through collaborative work with choirs, singers, and many inspiring conductors. Before joining the University of Michigan community, Han served as choir director at California State University, Los Angeles; conducting teacher with the Los Angeles Children's Chorus; and staff pianist at Chapman University and California State University, Long Beach. Her work as a pianist and conductor includes recognition as a finalist in the Wigmore Hall Song Competition and participation in the Aspen Music Festival, SongFest, the Franz-Schubert-Institut, and Chorus America's Conducting Academy. She is grateful to Kenneth Griffiths, Alan Smith, and Robert Istad, mentors who have guided and inspired her artistic path. Having recently moved from California, she, her husband Chris, and their cat Tiki are enjoying life in Michigan, even in winter!

Andrew DG Hunt (*Lighting Designer*) is a lighting designer who graduated from Carnegie Mellon School of Drama. He points lights at things so that we can see them and have emotions. He has pointed lights at performers more than 100 times, and at stuff more than 70 times. Hunt once designed a comedic romantic opera as a K-Pop music video. See some of his work (and credit soup) at adghunt.com.

Nan Luchini (*Stage Manager*) is returning after a brief stint as stage management faculty for the fall 2025 semester. Luchini has stage managed at Detroit Opera since 2009, along with

About the Creative Team

several other opera companies in Tulsa, San Diego, Pensacola, Palm Beach, Atlanta, Naples, New Orleans, Florentine, Annapolis, to name a few. Other SM credits include Tamar-kali's *Freedom Is A Constant Struggle* at Damrosch Park, Phoenicia Festival of the Voice, Ann Arbor Summer Festival. Local AEA Shakespeare in Detroit, Williamston Theatre, Meadowbrooke Amphitheatre, Michigan Stage, Tipping Point, PNT, Detroit Public Theatre. Thank you, De'Andre and Nevaeh.

Sarah M Oliver (*Costume Designer*) is an associate professor of costume technology and design in the Department of Theatre & Drama. Design credits: (U-M) *Gloria, Our Oz, No Other, Hansel und Gretel, 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) MaiOui Dance, 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) Shakespeare in Detroit, Theatre Aspen, Des Moines Metro Opera, the Coterie Theatre, Gulfshore Playhouse, the Magic Theatre, Washington National Opera, and Crossroads Theatre.

Elijah Schuh (*Assistant Conductor*) is currently pursuing the DMA in orchestral conducting at U-M, studying under Maestro Kenneth Kiesler. Schuh serves as music director for the U-M Campus Philharmonia Orchestra and is a graduate student instructor. He previously served as a conducting fellow with the Wisconsin Chamber Orchestra, as music director for the Hub City Symphony, and as philharmonia conductor for the Central Wisconsin Youth Symphony Orchestra Program. Schuh received the master of music degree in orchestral conducting

About the Creative Team

from the University of Wisconsin—Madison, studying with Dr. Oriol Sans and serving as a teaching assistant in the choral and orchestral areas. Active in opera and musical theatre, he has conducted and music directed productions for several companies, including the American Gothic Performing Arts Festival, Middleton Players Theatre Company, and Second Act Theatre Company. He served as chorus master for the University of Wisconsin—Stevens Point opera program and as assistant conductor for the University of Wisconsin—Madison opera program.

Production Staff

Assistant Stage Managers **Maya Liu, Bree Anzures, Jack Bishop**

Assistant Directors & Dramaturgs **Amelie Besch, Sofia Vazquez**

Production Assistants **Jasmine Coates, Alex Heskett, Norah Klocke, Grace Walton**

Ensembles Coordinator **Jonathan Mashburn**

Sound Engineer **Katie Hopgood**

Assistant Costume Designer **Iliana Beauchamp**

Supertitles Author **Maya Liu**

Supertitles Operator **Sofia Vasquez**

Faculty Advisors

Costume Design Advisor **Sarah M Oliver**

Stage Management Advisor **Jenn Rae Moore**

Production Crews

Costumes **Iliana Beauchamp, Katy Dawson, Sarita Gankin, Lucy Knas, Alex Li, Maya Liu, Rachel Pfeil, Isabella Pruter, Kayti Sanchez, Ellie Van Engen & 250/252/262 students**

Production Crews

Lighting **Eliza Anker, Clayton Collins, Morgan Gomes, Ethan Hoffman, Brandon Malin, Tate Zeleznik, Gabriela Ribeiro Znamensky & 250/252/262 students**

Paint **Gretchen Brookes, Miles Hionis, Norah Klocke, Ren Kosiorowski, Hannah Kryzhan, Emmie Pokryfke, Ceri Roberts, Seri Stewart^, Amber Walters, Angela Wu & 250/252/262 students**

Scenery **Kelly Burkel, Ren Kosiorowski, Aiden Heeres, Soph Irfani, Josi Middaugh, Luke Moyer, Michael Russell, Nathaniel Steever & 250/252/262 students**

Props **Andy Blatt, Kendall Brisco, Brook Galsky, Alex Heskett, Sam McLaughlin, Tessie Morales, Leah Stchur, Reese Stevens & 250/252/262 students**

Wigs/Hair/Makeup **Gretchen Brookes, Christine Chupailo, Miles Hionis & 250/252/262 students**

Production Management **Justin Comini, Shelby Holloway, Esther Hwang, Greta Steever**

Running Crews

Light Board Operator **Allison Lange**

Follow Spot Operators **Ella Billington, James Parascandola**

Supertitles Operator **Sofia Vazquez**

Deck Crew (Scenery) **Julianne Doner, Grace Torgerson, Chelsea Wallington**

Deck Crew (Props) **Aaliyah Brown, Natalia Gomez, Kennedy Marshall**

Wardrobe Crew **Katy Dawson^, Samantha Marchena, Carly Mulay, Aaliyah Nicholas, Bradyn Prisand**

Hair & Makeup Crew **Bridghaite Lemrow-Collazo-Rosario, Zoe Papadakis**

^ Crew Head

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Paul Boylan Collegiate Professor of Music

Department of Voice & Opera

Chair

Stephen West

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Sahar Nouri

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Director of Concerts and Events

Paul Feeny

Head Performance Librarian & Licensing Manager

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Katie Klich

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Kate Johnson

Daily Operations Coordinator

Jimmy Stagnitti

M | MUSIC, THEATRE & DANCE

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Backstage Operations Mgrs.
**Tiff Crutchfield, Yvette Kashmer,
Brian Koepele, Robbie Kozub**

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Theatrical Scenery Manager
Chad Hain

Lead Scenic Carpenter
Devin Miller

Scenic Carpenter
Heather Udowitz

Charge Scenic Artist
Beth Sandmaier

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Madison Stinemetz

Lead Theatrical Properties
Manager
Patrick A. Drone

Assoc. Theatrical Properties
Manager
Danielle Keys

Properties Artisan
Adam Ashlock

Theatrical Properties Stock and
Tech Coord.
Kat Kreuzt

Theatrical Lighting Manager
Heather Hunter

Assoc. Theatrical Lighting Manager
Jorrey Calvo

Theatrical Sound Manager
Katie Hopgood

Sr. Costume Shop Manager
Laura Brinker

Asst. Costume Shop Manager
Leslie Ann Smith

Lead Cutter/Draper
Tj Williamson

Cutter/Drapers
Sarah Havens, Lani Tortoriello

Stitchers
Mag Grace, Rene Plante

Lead Costume Crafts Artisan
Elizabeth Gunderson

Costume Stock Manager
Theresa Hartman

Wardrobe Manager
Meredith Miller

Theatrical Hair and Makeup Mgr.
Brittany Crinson

M | MUSIC, THEATRE & DANCE

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WINTER 2026 EVENTS

Thursday, March 26-Sunday, March 29

★ **Semele**

Department of Voice & Opera
Lydia Mendelssohn Theatre

Monday, March 30

University Philharmonia Orchestra

8:00 pm | Hill Auditorium

Thursday, April 2-Sunday, April 12

★ **Uncle Vanya**

Department of Theatre & Drama
Arthur Miller Theatre

Saturday, April 4

★ **Women's Glee Club**

8:00 pm | Hill Auditorium

Thursday, April 9

Jazz Ensemble

8:00 pm | Rackham Auditorium

Friday, April 10 & Saturday, April 11

Chamber Opera: "Working for the Macbeths"

7:30 pm | McIntosh Theatre

Saturday, April 11

★ **Men's Glee Club**

8:00 pm | Hill Auditorium

Sunday, April 12

Orpheus Singers

7:00 pm | Stamps Auditorium

Thursday, April 16-Sunday, April 19

★ **Natasha, Pierre & The Great Comet of 1812**

Department of Musical Theatre
Power Center

Thursday, April 16

Jazz Lab Ensemble

8:00 pm | Rackham Auditorium

University Symphony Orchestra

8:00 pm | Hill Auditorium

Monday, April 20

University Philharmonia Orchestra

8:00 pm | Hill Auditorium

Sunday, May 3

★ **Musical Theatre Senior Showcase**

4:00 pm & 7:30 pm

Lydia Mendelssohn Theatre

★ *Tickets available through the SMTD League Ticket Office*

◆ *Tickets available through the Michigan Union Ticket Office (MUTO)*



For a full list of events, visit smtd.umich.edu/events or scan QR