

COLLEGE-CONSERVATORY  
OF MUSIC



WERTHER

*Music by Jules Massenet*

*Libretto by Edouard Blau, Paul Milliet and Georges Hartmann*

**May 10-13, 2007**  
**Corbett Auditorium**



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A black and white photograph of a vintage typewriter with sheet music in the background. The typewriter is in the upper left, and the sheet music is spread out below it. The text is centered on the right side of the image.

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UNIVERSITY OF CINCINNATI COLLEGE-CONSERVATORY OF MUSIC  
Division of Opera, Musical Theater, Drama and Arts Administration  
presents

*The Sorrows of the Young...*  
**Werther**

*An adaptation of the opera Werther*

*Music by Jules Massenet*

*Libretto by Edouard Blau, Paul Milliet and Georges Hartmann*

*Based on the novel The Sorrows of Young Werther by Johann Wolfgang von Goethe*

**Music Director and Conductor**

*Mark Gibson*

**Director**

*Nicholas Muni*

**Musical Preparation**

*Sylvia Plyler*

**Scenic Designer**

*Thomas C. Umfrid*

**Costume Designer**

*Dean Mogle*

**Lighting Designer**

*Jonathan Fuchs\**

**Make-Up & Wig Designer**

*Daniel Townsend\**

**Projection Designers**

*Derek L. McLaughlin\*, Noah Mehl\**

**Sound Designer**

*Matthew Tibbs\**

**Video Director**

*Demetra Tsisis\**

**Stage Manager**

*Milena Ostojich\**

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# ARTISTIC STAFF

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**Assistant Director** ..... Aaron Monroe

**Rehearsal Pianists** ..... Baris Buyukyildirim, Lixia Li, Allen Perriello

## Video Production Team

Executive Producer ..... Kevin Burke

Producer ..... Leon Montgomery

Director of Photography ..... Chris Thomas

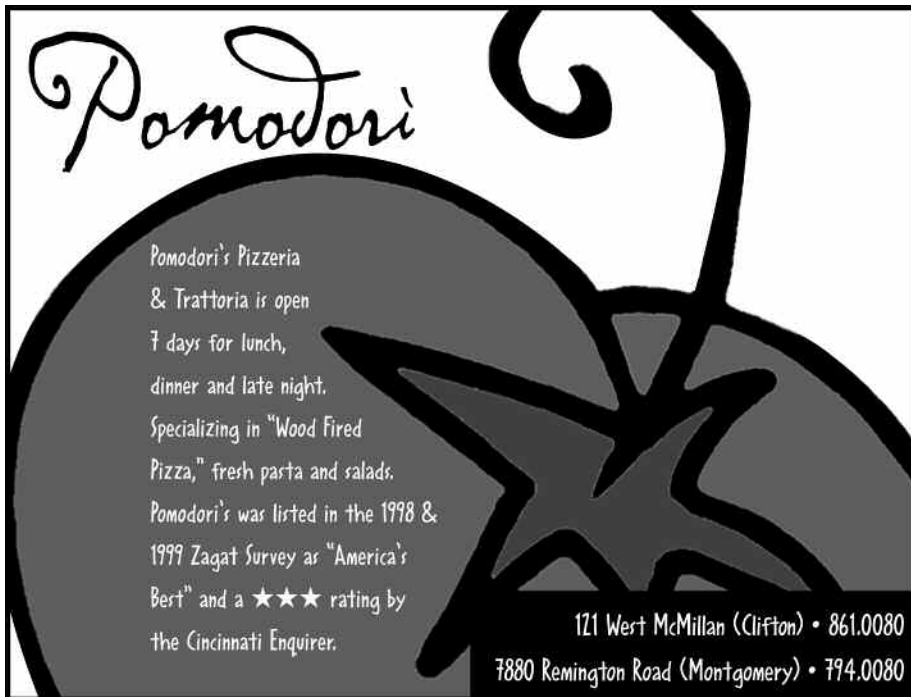
Camera Operators ..... Kevin Sullivan, Chris Thomas, Michael Lee, Brian Whitlock

Gaffer ..... Brian Whitlock

Production Sound Mixer ..... Tom Haines

Assistant Production Sound Mixer ..... Benjamin Keller

Faculty Advisors ..... Kevin Burke, Tom Haines, Richard Cawood



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*Place: Werther's imagination*

*Time: The present and the past*

A young man sits in his virtual world and muses on his existence. Should he go on?

A new reality is revealed to him, innocent and of another time. Summer. The Bailiff sits at home with his large family of children, trying to teach them a Christmas carol in preparation for the upcoming holiday. His eldest daughter, Charlotte, is dressing for a country ball. When she enters, all of her sisters crowd around her and she treats them to some sweets before bedtime. Her closest sister, Sophie, is put in charge of the children for the evening.

Werther arrives to take Charlotte to the ball. Never having met her, he thrills not only at her beauty but at her tenderness and the obvious love she showers on her sisters.

Returning from the ball, they share many thoughts and realize they are falling deeply in love. Charlotte relates the story of the death of her mother and informs Werther of two promises she made to her mother as she lay dying, one of which was to care for the children as if they were her own. Just then, her father announces the return of Albert and she explains the second promise she made to her mother: to marry Albert. Werther resolves that Charlotte should remain faithful to that vow, thereby retaining her innocence, which he now holds sacred.

Werther sinks into despair as Albert and Charlotte appear on their wedding day. Albert tries to get Werther to see things from a healthy perspective and suggests he open his heart to the affections of Sophie, Charlotte's younger sister, who is clearly in love with him. Werther expresses his appreciation to Albert for his sensitivity and resolves that Charlotte must continue to keep the promise she made to her mother, even though he may have to die to preserve that commitment.

He prays with Charlotte but feels himself begin to falter in his resolve. Charlotte, also feeling torn, at first commands that he leave but then suggests a temporary separation until Christmas Eve. Werther determines to kill himself so as not to destroy the woman he loves.

On Christmas Eve, Albert is away on business. Werther has sent letters to Charlotte, letters that reveal an intention she finds increasingly alarming. She reads them repeatedly, admitting to herself the depth of her love for him. Finally, Werther comes before her at the appointed time and the lovers confess their love and kiss—and in that one kiss they destroy the innocence for which they have sacrificed so much. There is no turning back and he leaves, intent on ending his life.

Albert returns and reads a message from Werther, asking to borrow his dueling pistols for a journey he is about to take. Albert orders Charlotte herself to deliver the weapons.

Charlotte, terrified of the thought of suicide, rushes to his side. The couple declare their love in death.

## PRODUCTION NOTES

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In creating this production and adaptation of the opera by Massenet, the principal impulse was to synthesize key elements of three related universes: the original novel by Goethe; psychological and aesthetic influences circulating during the time of the composition of the opera (1892); and certain trends in the present-day world of opera production and presentation.

There are several concepts within the original novel that we have brought to this mix. Principal among these is the notion of Werther as a contemporary young man, a man whose imagination and passion are so intense that he feels he does not belong to the world in which he lives. Another is brevity. One gets a strong sense that it should be read in one sitting in order to feel, to the fullest extent, the whirlwind decline in Werther's psyche. A third is the ingenious way in which Goethe features the figure of the mother. He does this not only by making Charlotte's deceased mother a hinge-pin of the dramaturgy (through exacting a promise from Charlotte to marry Albert) but also by mentioning, seemingly in passing, the mothers of both Werther and Albert. There are other important details, such as the lines about the poet Klopstock spoken by Charlotte and Werther. (The opera has them sung by two minor characters who do not figure into the novel at all, Brühlmann and Kätchen.)

It is difficult to imagine that Massenet was not influenced by the movement of Impressionism and the development of Freudian and Jungian theories of how the psyche functions. Such lines as "Je ne sais si je veille ou si je rêve encore" ("I don't know if I am awake or still dreaming.") and "Quel rêve passé...une entière existence..." ("That vanishing dream...an entire existence...") are just two of the numerous references to dreams and the ambiguity of states of consciousness that pervade the piece. He refers to nature as "...mère eternnement jeune, adorable et pure" ("...mother eternally young, adorable and pure"). It is no accident that Charlotte has become a surrogate mother to her siblings (in our production, all sisters) as Goethe anticipates the theories of Freud in a gentle version of the Oedipal complex, Charlotte being the mother that Werther tries to seduce away from the father figure of Albert.

The art form of opera is undergoing radical change, and we wanted to explore a few key aspects in which change is already occurring. First, we wanted to create something closer to a feature film length (our adaptation is about 100 minutes long and performed without a break), which in turn reflects the sense of reading the novel in one sitting. To achieve this, we have streamlined the dramaturgy by making numerous musical cuts and dramaturgical alterations (such as reassigning the functions of the characters of Brühlmann and Kätchen). Second, we have explored a method of storytelling that is more complex, abstract and layered. Third, we are using projected imagery in a slightly different way than is usually encountered, assigning to it the function of expressing subtext in addition to providing mood, texture and some narrative information.

## PRODUCTION NOTES

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In terms of our interpretation of the actual content of the piece, we view Goethe's novel as a cautionary tale of the dangers of Romanticism. At the time he wrote the novel (1774), Romanticism was on the rise—though it had no name yet—and Classicism (Neo-Classicism) was trying to hold firm, being equated with the *ancient regime*, which was felt by the populace at large as overly controlling, stilted and mired in tradition. The young romantics came to be viewed as alive, idealistic, exciting and revolutionary.

The transitional period that was the end of the 18<sup>th</sup> century is far too massive a topic to be covered here, even obliquely. But, in short, it was the Age of Enlightenment, the Age of Reason, and simultaneously the time of the “Noble Savage” and the movement back to nature as envisioned by Rousseau. It was a time of significant scientific and technological advance. Theories of atmospheric “ether” which connected all beings abounded; mysticism and spiritualism were on the rise. In 1762 a Scotsman named James Macpherson “revealed,” in translation, the ancient texts of a second-century poet named Ossian, which took Europe by storm. The concept of “Liebestod”—the notion that true love can only be found in death—is rooted in this time, though it only came to full blossom a century later in the works of Wagner. In short there existed a magnificent, complex brew of existential beliefs. What was the world coming to? There was the American Revolution, then the French Revolution and the fall of the aristocracy. There was so much going on—what were young people to think?

Sound familiar?

In a broad sense, the time in which Goethe lived and wrote *The Sorrows of the Young Werther* can be viewed as a struggle between the ethos of Classicism and that of Romanticism. In Classicism, the individual is always viewed in relationship to the surrounding universe whereas in Romanticism, the individual *is* the universe. Some of the hallmarks of the Romantic ethos are isolation, extremes of emotion and intense personal conflict and narcissism. The hallmarks of Classicism are balance, reason, community and measured reflection. Classicism is more an ethos of maturity while Romanticism is more an ethos of youth.

Youth. This is the focus of Goethe's novel. He was young himself when he wrote it, and there is a strong autobiographical element in this story. His leading character is a synthesis of Goethe himself (also a writer) and a man named Karl Wilhelm Jerusalem, who shot himself to death over unrequited love. I mentioned earlier that we think of this piece as a cautionary tale. How so? Perhaps Goethe is warning us that as exciting and passionate as it feels to find everything in your personal thoughts and emotions—as the Romantic does—it can lead one down a rabbit hole, never to be able to escape its darkness. It can lead to suicide. Goethe's novel became an instant hit in its day and for decades beyond. The name “Werther” became fashionable, and it is reported that numerous suicides were “copycat” cases. Clearly, it touched a nerve.

## PRODUCTION NOTES

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Suicide and depression. In American contemporary society there is a shockingly high incidence of depression and suicide among young people. What is causing this? Why, in this country of such riches, do young people suffer so? Bulimia, self-mutilation and a host of other self-destructive behaviors abound. Is there something systemic causing this?

Is there a parallel between the isolationism and melancholy of the Romantic and the sense of isolation and depression in today's youth? Does overexposure to media imagery contribute to a sense of hopeless inadequacy? Then there is the paradox of the Internet: the unprecedented ability to be in touch with the world while remaining completely alone. Does the Internet really promote communication between people, or does it merely encourage narcissism at lightning speed, 24/7? Without seeing the eyes of the person with whom we are having contact, without the myriad of signals we get beyond the typed words, are we really in touch with others? Goethe's Werther pours out his heart in diary-like letters. Would he have been a blogger today?

The images of media, images defining almost every positive attribute you can think of, are commercial concoctions made to seem real. The concepts of beauty, success, intelligence and happiness are just a few of those attributes depicted in visual imagery, which very few of us either possess or can attain. Is it any surprise that negative self-image, depression and suicide run rampant?

All of the text you will see used in tonight's projected imagery (with the exception of the supertitles) are exact quotes from a translation of Goethe's novel. I was astonished at how apt they are in this contemporary adaptation of the story. We feel privileged to be given such rich material upon which to meditate.

- Nicholas Muni



# THE COMPANY

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Werther, <i>a writer</i> .....	DAVID LOGAN* CHRISTOPHER NEELY‡
Le Bailli, <i>the Bailiff</i> .....	ADAM FRY* JOSÉ RUBIO‡
Charlotte, <i>his daughter</i> .....	ELIZABETH POJANOWSKI* CHRISTINA M. GILL‡
Sophie, <i>her sister</i> .....	JOÉLLE HARVEY* MARGARET OZAKI‡
Gretel, <i>her sister</i> .....	ALISA SUZANNE JORDHEIM*‡
The Bailiff's other daughters .....	JESSICA DOAN°, LAINIE EICHNER°, CORI MOBLEY°, CATHERINE PENSYL°, IRENE REISING°, TARA TRAXLER°, IZZY VIOX°
Johann, <i>a bon vivant</i> .....	MICHAEL KRZANKOWSKI* TAYLOR WHITE‡
Schmidt, <i>his friend</i> .....	JONATHAN ZENG*‡
Brühlmann .....	JAMES WILLIAMS** KEVIN CHIUSSANO‡*
Kätchen, <i>Brühlmann's beloved</i> .....	BLAIR TITKEMEIER** KAITLYN DAVIDSON‡§
Albert, <i>Charlotte's fiancé</i> .....	BRENT REILLY TURNER* AARON WARDELL‡
Charlotte's deceased mother .....	JAMIE MEDINA*‡

## VIDEO ACTORS

Werther (as a young boy) .....	ALEX MUNI* NOAH CHEVALIER‡
Werther's mother .....	NAOMI LEWIN* BLYTHE WALKER‡

The performance lasts approximately one hour and 40 minutes.  
There will be no intermission.

\* Thursday and Saturday evenings

‡ Friday evening and Sunday matinee

° Member of the Cincinnati Children's Choir—Robyn Lana, director

\* Member of the CCM Dance department—Shellie Cash, chair

§ Member of CCM Musical Theater department—Aubrey Berg, chair

# ORCHESTRA

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## CCM Philharmonia Orchestra

**Mark Gibson**, *conductor*

**Annunziata Tomaro**, *assistant conductor\**

### **Violin I**

Jeremy Blanden, *concertmaster*

Fu Xiao

Fang-Fang Li

Angela Careaga

Nick Naegele

Keun Na Koh

Isaac Thompson

Yoon Young Lee

Laura Giz

Ryan Prijic

Jason Neukom

Dae Jin Bae

### **Violin II**

Josh Ulrich

Tom Sobieski

Wan Lin Tsai

Yunmi Yoon

Casey McGrath

Virgil Lupu

Maile Tilden

Myoung Ji Jang

Lydia Fetner

Shoshana Kay

Bora Kim

### **Viola**

Andrea Whitt

Rachel Frank

Nick Jeffery

Miks Silis

Kelly King

Soojin Lee

Liu Hongyan

Dawna Ferguson

Amy Cluggish

### **Cello**

Rebecca Parker-Downs

Jennifer Brown

Michaela Luchka

Ryan Child

Shannon Wheeler

Michael Ronstadt

### **Bass**

John Madere

Adam Cogan

Michael Fox

Nate Lutz

### **Flute**

Katy Cich

Amal Gochenaur

### **Oboe**

Kendra Hawley

Julie Whitt

### **Clarinet**

Patrick Hanudel

Rachel Athas

### **Alto Saxophone**

Scott Dakof

### **Horn**

Scott Warburton

Andrea Mayfield

Steven Bobbitt

Julia Hencken

### **Trumpet**

Steve Johnson

Diana Miller

### **Trombone**

Kelvin Chan

Ryan Snodgrass

Devin Roark

### **Tuba**

Kevin Hittle

### **Harp**

Lisa Kahn

### **Percussion**

Jeremy Muller

Zack Manning

*\*conducts Sunday matinee performance*

## CAST PROFILES

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### KEVIN CHIUSANO *Brühlmann*

Sophomore from Walhalla, South Carolina

**At CCM:** Dancer in the 2005 CCM Dance Showcase.

### KAITLYN DAVIDSON *Kätchen*

Sophomore from Overland Park, Kansas

**At CCM:** Frenchy in *Cabaret*, Lynda/Dance Captain in *The Pajama Game*, Margie in *Crazy for You*. **Elsewhere:** Kristine in *A Chorus Line* with Music Theatre of Wichita (Wichita, Kans.), Lady Jane in *The Prince and the Pauper* with 5th Avenue Theatre (Seattle, Wash.) and Ordway Theatre (St. Paul, Minn.).

### ADAM FRY *Le Bailli*

Second-year graduate student from Langhorne, Pennsylvania

**At CCM:** Dulcamara in *The Elixir of Love*, Superintendent Budd in *Albert Herring*, Achille Papin in *Babette's Feast*. **Elsewhere:** Imperial Commissioner in *Madame Butterfly* with Dayton Opera, Bartolo in *The Marriage of Figaro* with Opera Theatre and Music Festival of Lucca (Italy), Superintendent Budd in *Albert Herring* and Frank in *Die Fledermaus* at Temple University, Zuigo in *Carmen in Concert* with the Lake George Opera (Saratoga Springs, N.Y.).

### CHRISTINA M. GILL *Charlotte*

Second-year doctoral student from Rochester, New York

**At CCM:** Carmen in *Loiseau rebelle: Une petite Carmen*, Thérèse in *Thérèse*, Babette in *Babette's Feast*. **Elsewhere:** Prince Orlofsky in *Die Fledermaus* with the Rising Star Opera Theater (Rising Sun, Ind.), Tisbe in *Cinderella* with Opera Theatre and Music Festival of Lucca (Italy), Zaida in *The Turk in Italy* and Hippolyta in *A Midsummer Night's Dream* at Eastman School of Music (Rochester, N.Y.), The Monitor in *Suor Angelica* with Chautauqua Institute (N.Y.).

### JOËLLE HARVEY *Sophie*

Senior from Richburg, New York

**At CCM:** Amor in *L'Egisto*, Emmie in *Albert Herring*, Flora in *The Turn of the Screw*, Gretel in *Hansel and Gretel*. **Elsewhere:** Cupid in *Orpheus in the Underworld* with Glimmerglass Opera.

### ALISA SUZANNE JORDHEIM *Gretel*

Junior from Appleton, Wisconsin

**At CCM:** Une Pâstourelle in *L'enfant et les sortilèges*. **Elsewhere:** Cécile in *Signor Deluso* with Midwest Young Artists' Opera Workshop (Lake Forest, Ill.), Papagena in *The Magic Flute* and Echo in *Ariadne auf Naxos* at Lawrence University (Appleton, Wisc.), Gretel in *Hansel and Gretel* for outreach performances with Lawrence University, Despina in *Così fan tutte* with the Opera Arts Training Program (San Francisco, Calif.).

## CAST PROFILES

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### MICHAEL KRZANKOWSKI *Johann*

First-year graduate student from Des Plaines, Illinois

**Elsewhere:** Morales in *Carmen* with Opera Quad Cities (Bettendorf, Iowa), Elder McLean in *Susannah* with Cedar Rapids Opera Theatre (Iowa), John Proctor in *The Crucible* and Tarquinius in *The Rape of Lucretia* at University of Iowa.

### DAVID LOGAN *Werther*

First-year artist diploma student from St. Louis, Missouri

**At CCM:** Nemorino in *The Elixir of Love*, Soldier in *Babette's Feast*, Officer in *Thérèse*, Quint/Prologue in *The Turn of the Screw*. **Elsewhere:** Fenton in *Falstaff* at Northwestern University.

### CHRISTOPHER NEELY *Werther*

Second-year graduate student from Cary, North Carolina

**At CCM:** Schoolmaster in *Comedy on the Bridge*. **Elsewhere:** Le Chevalier de la Force in *Dialogues of the Carmelites* at East Carolina University (Greenville, N.C.).

### MARGARET OZAKI *Sophie*

First-year doctoral student from Golden, Colorado

**At CCM:** Frasquita in *Loiseau rebelle: Une petite Carmen*, Ensemble in *The Voyage of Edgar Allan Poe*. **Elsewhere:** Lucy in *The Telephone* with the Naples Opera Society (Naples, Fla.); Aunt/Cousin in *Madame Butterfly* at Janiec Opera Company (Brevard, N.C.); Foreign Woman in *The Consul*, Ciesca in *Gianni Schicchi* and Nursing Sister in *Suor Angelica* at Lawrence University (Appleton, Wisc.).

### ELIZABETH POJANOWSKI *Charlotte*

Second-year artist diploma student from Ramsey, New Jersey

**At CCM:** Nancy in *Albert Herring*, Popova in *The Bear*, Dritte Zofe in *Der Zwerg*, Hansel in *Hansel and Gretel*. **Elsewhere:** Cousin Hebe in *H.M.S. Pinafore* with Dayton Opera, Nancy in *Albert Herring* with Aspen Opera Theater (Colo.), Prince Orlofsky in *Die Fledermaus* at Carnegie Mellon University (Pittsburgh, Pa.).

### JOSÉ RUBIO *Bailiff*

First-year graduate student from Vancouver, Washington

**At CCM:** Professor Pausanias in *Une education manquée*, Bon Pere in *Le pauvre matelot*. **Elsewhere:** Figaro in *The Marriage of Figaro* at University of Washington (Seattle, Wash.) and Opera Theatre and Music Festival of Lucca (Italy); Orgon in *Tartuffe*, Papageno in *The Magic Flute*, Krusina in *The Bartered Bride* and Judge Turpin in *Sweeney Todd* at University of Washington; Betto in *Gianni Schicchi* with Opera Theatre and Music Festival of Lucca; Colline in *La bohème* with Tacoma Opera.

## CAST PROFILES

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### **BLAIR TITKEMEIER** *Kätchen*

Senior from Toledo, Ohio

**At CCM:** Tsarina in *The Firebird*, Ensemble in various CCM dance productions.

### **BRENT REILLY TURNER** *Albert*

Second-year graduate student from Winter Springs, Florida

**At CCM:** Belcore in *The Elixir of Love*, Escamillo in *L'oiseau rebelle: Une petite Carmen*, Sid in *Albert Herring*. **Elsewhere:** Sid in *Albert Herring* with Opera North (Hanover, N.H.), Count in *The Marriage of Figaro* with Opera Theatre and Music Festival of Lucca (Italy), Dr. Falke in *Die Fledermaus* and Sweeney Todd in *Sweeney Todd* at Stetson University (Deland, Fla.), King Melchior in *Amahl and the Night Visitors* with Orlando Opera.

### **AARON WARDELL** *Albert*

First-year artist diploma student from Williamston, Michigan

**At CCM:** Dulcamara in *The Elixir of Love*, Theater Director in *The Voyage of Edgar Allan Poe*, Don Inigo Gomez in *L'heure Espagnol*. **Elsewhere:** Yamadori in *Madame Butterfly* and Dancaïro in *Carmen* with Dayton Opera, Don Giovanni in a family performance of *Don Giovanni* with Central City Opera (Colo.).

### **TAYLOR WHITE** *Johann*

Senior from Fredericton, New Brunswick

**At CCM:** Chat Noir in *L'enfant et les sortilèges*, Lidio in *Egisto*, Trio/Choreographer for *Trouble in Tahiti*, Panhandler in *Strawberry Fields*, Choreographer in *Dido and Aeneas*. **Elsewhere:** Angelotti in *Tosca* with Opera New Brunswick, baritone soloist in *Akademiekonzerte* with Symphony New Brunswick.

### **JAMES WILLIAMS** *Brühhmann*

Sophomore from Indianapolis, Indiana

**At CCM:** Dancer in the Winter 2007 CCM Choreographers' Showcase. **Elsewhere:** Corps de Ballet in *Sleeping Beauty* with Cincinnati Ballet.

### **JONATHAN ZENG** *Schmidt*

First-year graduate student from Lansing, Illinois

**Elsewhere:** Cobbler in *Rise for Freedom: The John P. Parker Story* with Cincinnati Opera, Ferrando in *Così fan tutte* with Michigan Opera Company (Jackson, Mich.), Borsa in *Rigoletto* with Janiec Opera Company (Brevard, N.C.), Candide in *Candide* and Tamino in *The Magic Flute* with Western Illinois University Opera Theatre.

## STAFF PROFILES

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### **NICHOLAS MUNI** *Director*

Nicholas Muni, Distinguished Artist in Residence and Associate Professor of Opera, has directed nearly 200 productions with some of the finest opera companies in North America, Europe and Australia. Among his numerous world premieres are *Jackie O*, with Houston Grand Opera and Banff Center for the Arts (Alberta, Canada); *From the Towers of the Moon* by Robert Moran; and *Frankenstein, the Modern Prometheus* by Libby Larsen. Other recent directing projects include: *Tosca* (Theater Erfurt), the world premiere of a new version of *Show Boat* (Stadttheater Bern), *Macbeth* (Canadian Opera Company), the world premiere of *La Conquista* by Lorenzo Ferrero (Prague National Opera), and *Street Scene* (International Kurt Weill Festival; Dessau, Germany). From 1996 to 2004 he served as artistic director of Cincinnati Opera, where he produced the world premiere of *Margaret Garner*, directed the world stage premiere of *Medusa* by William Bolcom, and directed the North American premiere of *The Maids* by Peter Bengtson. From 1988 to 1993, he served as artistic director of Tulsa Opera, where he produced and directed two American premieres: Verdi's *Le Trouvère* and Rossini's *Armida*, both of which were broadcast on National Public Radio's "World of Opera" series. For CCM, Muni has directed *The Crucible*, *Albert Herring* and a double bill of *Une éducation manquée* and *Le pauvre matelot*. Upcoming assignments include a revival of his *Pelléas et Mélisande* (Toronto), *The Turn of the Screw* (Portland) and the U.S. stage premiere of Wagner's *Das Liebesverbot* (Glimmerglass Opera). Muni is recognized for his "reputation as one of America's really adventurous producers" (*Opera*), and has been profiled in *Opera News*, *Opera Now*, London's *Opera* magazine and *Cincinnati* magazine. In 2003 he received the Toronto DORA award for best opera/theater production and the Cincinnati Post-Corbett Award as individual artist of the year.

### **MARK GIBSON** *Music Director*

Mark Gibson, director of orchestral studies at CCM, serves as music director of the CCM Philharmonia Orchestra and heads CCM's program in orchestral conducting. He has served as co-artistic director and conductor of Opera Theatre and Music Festival of Lucca (Italy), music director of the Ashlawn/Highland Summer Festival and music director of the New York City Opera National Company. Gibson has led productions with opera companies in New York, Dallas and Cleveland, as well as at Minnesota Opera, Michigan Opera Theatre, New Orleans Opera and Opera Pacific. He has also conducted the symphony orchestras of Jacksonville, Quad Cities, Sioux City, Bochum (Germany) and Shenzhen (China), as well as the Minnesota Orchestra, St. Paul Chamber Orchestra and Rochester Philharmonic. He has appeared frequently at the summer festivals of Chautauqua (New York) and Spoleto USA (Charleston, S.C.). Prior to joining the CCM faculty, he was principal conductor of the Alabama Symphony Orchestra, a regular guest conductor with the New York City Opera and resident conductor of the Gran Teatre del Liceu (Barcelona). Last season he debuted with the Qingdao Symphony in China. In May 2006, Gibson returned for his third production at the Seoul Opera House, where he conducted *Madame Butterfly*. He has been invited to serve as a guest professor of conducting at the Central Conservatory of

Music (Beijing), the Hochschule für Musik und Theater (Munich), the Indiana University Jacobs School of Music, the Escola Superior de Musica de Batalunya and as visiting professor of conducting and ensembles at Eastman School of Music. Gibson is co-author of the 7<sup>th</sup> and most recent edition of *The Modern Conductor*.

### **SYLVIA PLYLER** *Musical Preparation*

Sylvia Plyler has studied vocal coaching with Erik Werba, opera coaching with Italo Tajo, piano with Jeanne Kirstein and Frantz Holetshek and organ with Wayne Fisher. She was master class accompanist for Jennie Tourel, John Alexander, Enrico Mainardi, Zara Nelsova, Donald McInnes, Dorothy DeLay, Lynn Harrell and the LaSalle Quartet, among others. From 1976 to 1978, she was the coach/accompanist for the Opera Workshop at Northern Kentucky University and has served CCM in that capacity since 1980. Coach of the Young Artist Program with Cincinnati Opera during 1975-1988, she has also had keyboard assignments with Cincinnati Symphony and Cincinnati Chamber Orchestra and has been a freelance instrumental and vocal coach/accompanist. She has been vocal and opera coach at the International Institute of Vocal Arts (Chiari, Italy), AIMS (Graz, Austria), and Aspen Opera Theater Center and Music Festival since 1998.

### **THOMAS C. UMFRID** *Scenic Designer*

2006-07 marks the 20th season of Thomas Umfrid's tenure as teacher and senior resident scenic designer at CCM, where he has created more than 55 scenic designs. Some of his favorite CCM designs have been for *The Pajama Game*, *Don Giovanni*, *The Pirates of Penzance*, *Brigadoon*, *Pelléas et Mélisande*, *The Marriage of Figaro*, *One Flew Over the Cuckoo's Nest*, *The Crucible*, *Rusalka*, *My One and Only*, *Man of La Mancha*, *The Secret Garden*, *The Rake's Progress*, *Don Pasquale*, *Albert Herring* and the 1990, '92 and '95 "Hot Summer Nights" seasons. Regional and national credits include projects for Cincinnati Playhouse in the Park, Stages St. Louis, Cincinnati Ballet, Cincinnati Opera, Utah Shakespearean Festival, New Mexico Repertory Theatre, Shakespeare Santa Cruz and Manhattan School of Music. Internationally, he has designed for London's Royal College of Music and the Hong Kong Academy for Performing Arts. He has held staff positions at the Santa Fe Opera, Guthrie Theatre and Missouri Repertory Theatre. He is a member of United Scenic Artists 829. A gallery of Umfrid's work for CCM and beyond can be viewed at <http://theumfridstudio.com>.

### **DEAN MOGLE** *Costume Designer*

Dean Mogle has designed over 100 productions of drama, musical theater, opera and dance. Previously he was a professor and resident costume designer for 30 productions at the University of South Dakota. Mogle has also served as resident and guest costume designer for the Black Hills Playhouse for more than 35 productions and resident costume designer for the Fargo-Moorhead Community Theatre for 30 productions. As a guest designer he has worked for the F-M Civic Opera and Modern Dance companies, Nebraska and New Mexico Repertory Theatres, Utah

## STAFF PROFILES

Shakespearean Festival and Cincinnati Ballet. He has been costume and fashion designer for the Don-Lu modeling institute, the Miss U.S.A. pageant, theme restaurants and mascots. Recent costume designs for CCM include *Hansel and Gretel*, *Rusalka*, *Pelléas et Mélisande*, *Grand Hotel*, *Il Viaggio A Reims*, *The Secret Garden*, *The Rake's Progress*, *Lend Me a Tenor*, *Babes in Arms*, *Blithe Spirit*, *Chicago*, *The Cunning Little Vixen*, *A Flea in Her Ear*, *La bohème*, *The Wild Party*, *Zaide* (world premiere), *Cendrillon*, *A Midsummer Night's Dream*, *Dracula—The Game of Love*, *Lady Be Good* and *Don Giovanni*. Recent awards include first place in the National Opera Association Awards for *The Rake's Progress*, *Seasons in Hell*, *The Cunning Little Vixen*, *La bohème* and *A Midsummer Night's Dream*. He has also been the recipient of several USITT-Ohio Peggy Ezekiel Awards for his costume designs for *The Cunning Little Vixen*, *Chicago*, *A Flea in Her Ear* and *A Midsummer Night's Dream* (CCM); *Othello* (New Mexico Repertory); *King Lear* and *Macbeth* (Utah Shakespearean Festival); and *The Nutcracker* (Cincinnati Ballet). He is in demand locally, regionally and nationally as a lecturer, panelist, workshop presenter and adjudicator. He frequently exhibits as a fiber artist and painter and is a member of the United Scenic Artists-829.

### JONATHAN FUCHS *Lighting Designer*

A second-year graduate student from Naperville, Illinois, Jonathan Fuchs has served as lighting designer for CCM's productions of *L'enfant et les sortilèges*, *The Full Monty*, the

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## STAFF PROFILES

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2005 and 2006 Fall Dance Concerts, *The Elephant Man* and *Comedy on the Bridge/Trouble in Tahiti*. He was also the assistant electrician for national tours of *Grease* and *Smokey Joe's Café*, as well as master electrician/assistant lighting designer for Midtown International Theatre Festival. At the University of Illinois at Urbana-Champaign, Fuchs was lighting designer for *Othello* and *Tales of the Lost Formicans*.

### **DANIEL TOWNSEND** *Wig and Make-Up Designer*

A second-year graduate student from Danville, Kentucky, Daniel Townsend was the wig and make-up designer for CCM's production of *Hedda Gabler* and assistant wig and make-up designer for *The Pajama Game*, *Albert Herring* and *Crazy for You*. Townsend was also the wig designer for *Madame Butterfly* at the University of Kentucky.

### **MATTHEW TIBBS** *Sound Designer*

A third-year graduate student from Salem, Oregon, Matthew Tibbs was the sound designer for CCM's productions of *The Full Monty*, *Hedda Gabler*, *Noises Off* and *Quills*, and assistant sound designer for *The Pajama Game* and *The Pirates of Penzance*. He was the QLab programmer for *Fiction* and the house engineer for *Mack and Mabel* with Ensemble Theatre of Cincinnati and sound designer/mix engineer for *Seussical the Musical* at Miami University Summer Theater.

### **DEREK L. MCLAUGHLIN** *Projections Designer*

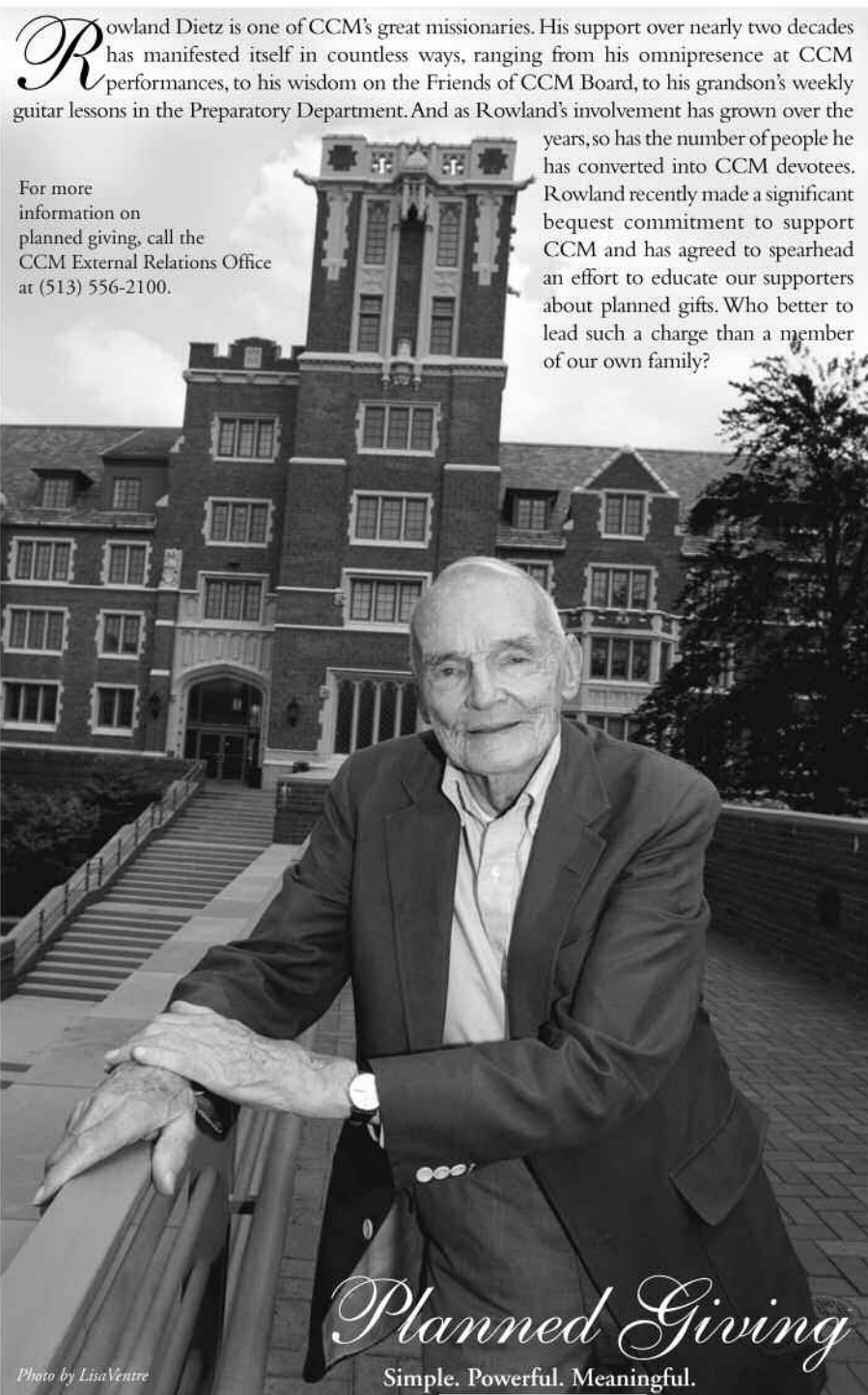
A senior from Columbus, Ohio, Derek McLaughlin also designed projections for CCM's production of *Thérèse*. Other CCM credits include lighting designer for *Loiseau rebelle*, master electrician for *The Elixir of Love* and assistant lighting designer for *Comedy on the Bridge/Trouble in Tahiti*. He has also designed projections for the Guggenheim Museum (New York) and the Cincinnati Ballet.

### **NOAH MEHL** *Projections Designer*

A junior from Columbus, Ohio, Noah Mehl has previously designed projections for CCM's production of *Thérèse*. Also at CCM, he was the sound designer for *Lysistrata*, assistant sound designer for *Cabaret* and *Hedda Gabler*, mix engineer for *Listen to My Heart* and wireless crew head for *The Pajama Game*. Mehl has designed projections for the Guggenheim Museum (New York) and Cincinnati Ballet.

### **MILENA OSTOJICH** *Stage Manager*

A second-year graduate student from Canton, Ohio, Milena Ostojich has served as stage manager for CCM's productions of *The Lady's Not for Burning*, *The Elephant Man* and *Albert Herring*, as well as the winter 2007 Choreographers' Showcase. Ostojich was assistant stage manager for CCM's *Crazy for You*. At the Lakeland Theatre (Kirtland, Ohio), she was stage manager for *Sunday in the Park with George*, *Born Yesterday* and *Pride and Prejudice*. She was also the production assistant for *Sweeney Todd* with the Cleveland Opera and company manager for Porthouse Theatre (Cuyahoga Falls, Ohio).



*R*owland Dietz is one of CCM's great missionaries. His support over nearly two decades has manifested itself in countless ways, ranging from his omnipresence at CCM performances, to his wisdom on the Friends of CCM Board, to his grandson's weekly guitar lessons in the Preparatory Department. And as Rowland's involvement has grown over the

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### **R. TERRELL FINNEY, JR.** *Producer*

R. Terrell Finney, Jr. has directed CCM's productions of *Charley's Aunt*, *Floyd Collins*, *Dancing at Lughnasa*, *The Diviners*, *Myths and Hymns*, *As You Like It*, *Baby, Lend Me A Tenor*, *Chekhov in Yalta*, *Blithe Spirit* and the world premiere of *Clever Dick* for CCM/Ensemble Theatre of Cincinnati, among others. He is a former artistic director of Showboat Majestic, where selected productions included *Crimes of the Heart* and *They're Playing Our Song*. He also directed *The Importance of Being Earnest* for the Cincinnati Shakespeare Festival. Acting credits include Nurse Nanny Fanny in ETC's *Snow White*, Hysterium in the "Hot Summer Nights" production of *A Funny Thing Happened on the Way to the Forum*, and Argon in CCM's *The Imaginary Invalid*. He has also served as narrator for the Cincinnati Symphony Orchestra. A graduate of the MFA directing program at Boston University, he spent the summers of 1992 and 1995 in training programs with the Royal National Theatre of Great Britain. Finney is a past president of the Ohio Theatre Alliance and is currently the head of the Division of Opera, Musical Theater, Drama and Arts Administration at CCM, where he produced the acclaimed "Hot Summer Nights" series from 1998 to 2002. A member of Actors' Equity Association, he serves on the Commission on Accreditation of the National Association of Schools of Theatre and frequently serves as a consultant to theater programs across the United States.

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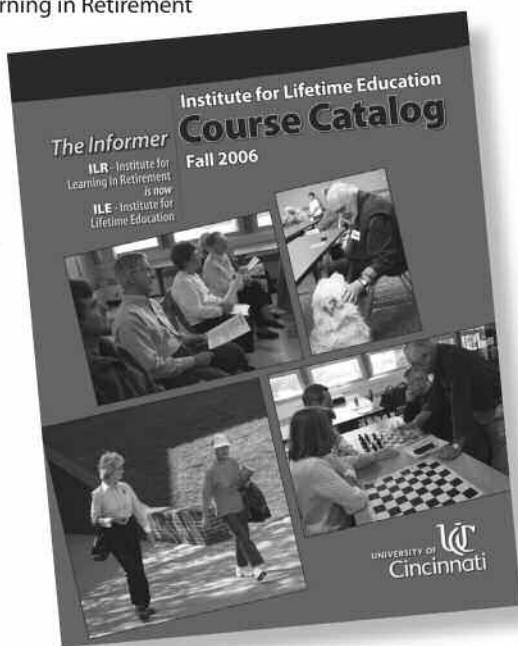
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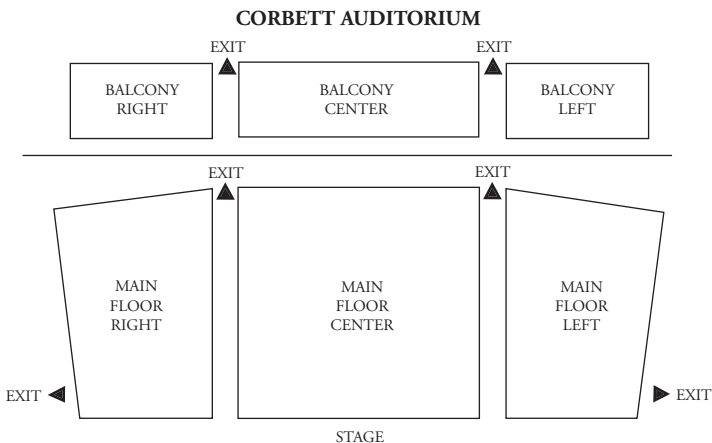
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Director of Development & External Relations	Kit H. Anderson
Assoc. Director of Development & External Relations	Karen Tully
Public Relations Officer	Katie Rankin
Public Relations Assistant	Shannon Rego
Public Relations Work Study Student	Joshua Moe
Director of Facilities & Performance Services	John McDonagh
Box Office Manager	Jeanne Rose
Box Office Assistants	Andrew Peoples, Aaron Scott
Box Office Staff	Marlena Brookfield, Clifton Chadick, Laura Giz, Nicole Kelch, Jeffrey Marshak, Yvonne Parker, Ryan Prijic
House Managers	Zachary Cooper, Matthew Heim
House & Operations Staff	William Basil, Gerald Beck, David Bell, Mathew Boyles, Laura Brenner, Mike Davis, Melanie Hatfield, Nyema Ivey, Nicole Kelch, Kelly King, Cynthia Lehr, Fathia Lutfi, Jeffrey Marshak, Camden Mullis, Yvonne Parker, Jennifer Poff, Nathan Schneider, Kevin Sweatman
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# OMDA FACULTY & STAFF

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R. Terrell Finney, Jr.,	OMDA Division Head/Producer
Brian Anderson	Financial Administrator
Aubrey Berg	Musical Theater Department, Chair
Sandra Bernhard	Opera Department, Chair
Michael Blankenship	Scenic Artist
Kathie Brookfield	Costume Shop Manager
Michael Burnham	Dramaturgy, Script Analysis
Eric Cimini	Resident Master Electrician
Rocco Dal Vera	Voice Production, Vocal Coach
Giles Davies	Movement
Dale Doerman	Aesthetics
James Gage	Resident Lighting Designer
Roger Grodsky	Musical Theater Vocal Coach/Conductor
Kelly Hale	Opera Coaching
Patti Hall	Program Coordinator, OMDA Division
Chuck Hatcher	Resident Sound Designer
Lauren Hess	Arts Administration
Richard E. Hess	Drama Department, Chair
Patti James	Tap, Jazz
k. Jenny Jones	Stage Combat, Acting
Michele Kay	Stage Management
Diane Kvapil	Acting
Diane Lala	Musical Theater Choreographer/Jazz Dance
June Lu	Theater Costume Technician
Terry Lusk	Opera Coach/Coordinator, Opera Department
Nick Mangano	Head, MFA Directing
Steve Miller	Acting Associate Technical Director
Dean Mogle	Resident Costume Designer
Steven Morrison	Arts Administration Department, Assoc. Director
Susan Moser	Theater Movement
Nicholas Muni	Opera Direction/Performance
Richard Palmer	Theater Stage Technician
Robert Pavlovich	Acting, Theater History
Sylvia Plyler	Opera Coaching
Brian Ruggaber	Resident Scenic Designer
Sounghee Kim Sansone	Make-Up Design
Sean Savoie	Lighting Design
Anne E. Schilling	Voice Production, Vocal Coach
Rebecca Senske	Associate Costume Designer
Jakyung Seo	Lighting Design & Technology
Stirling Shelton	Technical Production
Andrew Smithson	Musical Theater
Julie Spangler	Musical Theater
Ed Stern	Audition Techniques
Regina Truhart	Costume Technology
Thomas C. Umfrid	Resident Scenic Designer
Steve Waxler	Theater Design & Production, Chair/Technical Director
Kate Wilford	Acting
Alan Yaffe	Arts Administration Department, Director
Kelly Yurko	Resident Make-Up Designer

# GENERAL INFORMATION

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**CCM BOX OFFICE:** Located in the CCM Atrium, the Box Office is open Monday through Friday, 12-5:30 p.m.; Saturday, 12-4 p.m.; and one hour prior to curtain for Mainstage performances. MasterCard, VISA and Discover cards are accepted. CCM Box Office, P.O. Box 210003, Cincinnati, Ohio 45221-0003; (513) 556-4183.

**PARKING:** Convenient parking is available in the CCM Garage, at the base of Corry Boulevard off of Jefferson Avenue. Additional parking is available in garages throughout the UC campus. Any questions concerning on-campus parking should be directed to UC Parking Services at (513) 556-2283.

**TAX CREDIT:** If you find that you cannot attend your performance, your tickets may be donated for tax credit as a charitable contribution. Simply notify the Box Office prior to the performance to release your seats, and give your name and address. A tax donation receipt will be mailed to you.

**EMERGENCY CALLS:** If you are likely to receive an emergency call during a performance, please leave your name and seat location with the House Manager. If you have a beeper, we also request that you leave it with the House Manager along with your seat number so as not to disturb the audience and actors. In case of emergencies, this will help us locate you as quickly as possible.

**LOST AND FOUND:** (513) 556-9413

**HOUSE POLICIES:** The House Manager has been instructed to minimize the disturbance to patrons already seated when accommodating latecomers. The director and producer of each production select times which are least likely to interrupt the performance, and latecomers will be seated only during these times. Latecomers who miss these opportunities will not be admitted until intermission. The House Manager has also been instructed that to minimize the disturbance to our patrons, children under the age of six are not to be admitted.

**CAMERAS, PHONES AND RECORDING DEVICES:**

The possession of cameras, with or without flashes, recording devices, cellular phones and other electronic devices inside the theater are strictly prohibited. Please leave them with the House Manager.

**SMOKING AND REFRESHMENTS:** These are not permitted in the theater.

**HEARING ENHANCEMENT:** Telex listening devices are available for checkout during performances in both Patricia Corbett Theater and Corbett Auditorium. Please inquire at the Box Office.

**WHEELCHAIR SEATING:** Wheelchair seating is available in both theaters. Seating is limited, so reservations should be made with the Box Office when ordering tickets. These seats are subject to availability.

**GROUP SALES:** The Box Office can accommodate groups for major productions and concerts. Preview and benefit performances are also available for some productions. For more information, call the CCM Box Office at (513) 556-4183.

**CCM ONLINE:** [www.ccm.uc.edu](http://www.ccm.uc.edu)

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a journey through a desert.*

*— Pat Conroy*

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